THE NEW GROVE
Dictionary of Music and Musicians

SECOND EDITION

Edited by
Stanley Sadie

Executive editor
John Tyrrell

新格罗夫
音乐与音乐家辞典

第二版



主　　编：斯坦利·萨迪
执行主编：约翰·泰瑞尔

Martín y Coll TO *Monn*

GROVE
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General Abbreviations

A	alto, contralto [voice]
a	alto [instrument]
AA	Associate of the Arts
AB	Alberta; Bachelor of Arts
ABC	American Broadcasting Company; Australian Broadcasting Commission
Abt.	Abteilung [section]
ACA	American Composers Alliance
acc.	accompaniment, accompanied by
accdn	accordion
addl	additional
addn(s)	addition(s)
ad lib	ad libitum
aft(s)	afterpiece(s)
Ag	Agnus Dei
AGMA	American Guild of Musical Artists
AIDS	Acquired Immune Deficiency Syndrome
AK	Alaska
AL	Alabama
all(s)	alleluia(s)
AM	Master of Arts
a.m.	ante meridiem [before noon]
AMC	American Music Center
Amer.	American
amp	amplified
AMS	American Musicological Society
Anh.	Anhang [appendix]
anon.	anonymous(ly)
ant(s)	antiphon(s)
appx(s)	appendix(es)
AR	Arkansas
arr(s).	arrangement(s), arranged by/for
a-s	all-sung
ASCAP	American Society of Composers, Authors and Publishers
ASOL	American Symphony Orchestra League
attrib(s).	attribution(s), attributed to; ascription(s), ascribed to
Aug	August
aut.	autumn
AZ	Arizona
aztl	*azione teatrale*
B	bass [voice], bassus
B	Brainard catalogue [Tartini], Benton catalogue [Pleyel]
b	bass [instrument]
b	born
BA	Bachelor of Arts
bal(s)	ballad opera(s)
bap.	baptized
Bar	baritone [voice]
bar	baritone [instrument]
B-Bar	bass-baritone
BBC	British Broadcasting Corporation
BC	British Columbia
BCE	before Common Era [BC]
bc	basso continuo
Bd.	Band [volume]
BEd	Bachelor of Education
Beds.	Bedfordshire
Berks.	Berkshire
Berwicks.	Berwickshire
BFA	Bachelor of Fine Arts
BFE	British Forum for Ethnomusicology
bk(s)	book(s)
BLitt	Bachelor of Letters/Literature
blq(s)	burlesque(s)
blt(s)	burletta(s)
BM	Bachelor of Music
BME, BMEd	Bachelor of Music Education
BMI	Broadcast Music Inc.
BMus	Bachelor of Music
bn	bassoon
BRD	Federal Republic of Germany (Bundesrepublik Deutschland [West Germany])
Bros.	Brothers
BRTN	Belgische Radio en Televisie Nederlands
BS, BSc	Bachelor of Science
Bs	Benedictus
BSM	Bachelor of Sacred Music
Bte	Benedicite
Bucks.	Buckinghamshire
Bulg.	Bulgarian
bur.	buried
BVM	Blessed Virgin Mary
BWV	Bach-Werke-Verzeichnis [Schmieder, catalogue of J.S. Bach's works]
C	contralto
c	circa [about]
¢	cent
CA	California
Cambs.	Cambridgeshire
Can.	Canadian
CanD	Cantate Domino
cant(s).	cantata(s)
cap.	capacity
carn.	Carnival
cb	contrabass [instrument]
CBC	Canadian Broadcasting Corporation
CBE	Commander of the Order of the British Empire
CBS	Columbia Broadcasting System
CBSO	City of Birmingham Symphony Orchestra
CD(s)	compact disc(s)
CE	Common Era [AD]
CeBeDeM	Centre Belge de Documentation Musicale
cel	celesta
CEMA	Council for the Encouragement of Music and the Arts
cf	confer [compare]
c.f.	cantus firmus
CFE	Composers Facsimile Edition
CG	Covent Garden, London
CH	Companion of Honour
chap(s).	chapter(s)
chbr	chamber
Chin.	Chinese
chit	chitarrone
choreog(s).	choreography, choreographer(s), choreographed by
Cie	Compagnie
cimb	cimbalom
cl	clarinet
clvd	clavichord
cm	centimetre(s); *comédie en musique*
cmda	*comédie mêlée d'ariettes*

CNRS Centre National de la Recherche Scientifique
CO Colorado
Co. Company; County
Cod. Codex
col(s). column(s)
coll. collected by
collab. in collaboration with
com *componimento*
comm(s) communion(s)
comp(s). composer(s), composed (by)
conc(s). concerto(s)
cond(s). conductor(s), conducted by
cont continuo
contrib(s). contribution(s)
Corp. Corporation
c.p.s. cycles per second
cptr(s) computer(s)
Cr Credo, Creed
CRI Composers Recordings, Inc.
CSc Candidate of Historical Sciences
CT Connecticut
Ct Contratenor, countertenor
CUNY City University of New York
CVO Commander of the Royal Victorian Order
Cz. Czech

D Deutsch catalogue [Schubert]; Dounias catalogue [Tartini]
d. denarius, denarii [penny, pence]
d died
DA Doctor of Arts
Dan. Danish
db double bass
DBE Dame Commander of the Order of the British Empire
dbn double bassoon
DC District of Columbia
Dc Discantus
DD Doctor of Divinity
DDR German Democratic Republic (Deutsche Demokratische Republik [East Germany])
DE Delaware
Dec December
ded(s). dedication(s), dedicated to
DeM Deus misereatur
Dept(s) Department(s)
Derbys. Derbyshire
DFA Doctor of Fine Arts
dg *dramma giocoso*
dir(s). director(s), directed by
diss. dissertation
dl *drame lyrique*
DLitt Doctor of Letters/Literature
DM Doctor of Music
dm *dramma per musica*
DMA Doctor of Musical Arts
DME, DMEd Doctor of Musical Education
DMus Doctor of Music
DMusEd Doctor of Music Education
DPhil Doctor of Philosophy
Dr Doctor
DSc Doctor of Science/Historical Sciences
DSM Doctor of Sacred Music
Dut. Dutch

E. East, Eastern
EBU European Broadcasting Union
ed(s). editor(s), edited (by)
EdD Doctor of Education
edn(s) edition(s)
EdS Education Specialist
EEC European Economic Community
e.g. exempli gratia [for example]
el-ac electro-acoustic
elec electric, electronic
EMI Electrical and Musical Industries
Eng. English
eng hn english horn
ENO English National Opera
ens ensemble
ENSA Entertainments National Service Association
EP extended-play (record)
esp. especially
etc. et cetera
EU European Union
ex., exx. example, examples

f, ff following page, following pages
f., ff. folio, folios
f forte
fa(s) farsa(s)
facs. facsimile(s)
fasc(s). fascicle(s)
Feb February
ff fortissimo
fff fortississimo
fig(s). figure(s) [illustration(s)]
FL Florida
fl flute
fl floruit [he/she flourished]
Flem. Flemish
fp fortepiano [dynamic marking]
Fr. French
frag(s). fragment(s)
FRAM Fellow of the Royal Academy of Music, London
FRCM Fellow of the Royal College of Music, London
FRCO Fellow of the Royal College of Organists, London
FRS Fellow of the Royal Society, London
fs full score

GA Georgia
Gael. Gaelic
GEDOK Gemeinschaft Deutscher Organisationen von Künstlerinnen und Kunstfreundinnen
GEMA Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfaltingungsrechte
Ger. German
Gk. Greek
Gl Gloria
Glam. Glamorgan
glock glockenspiel
Glos. Gloucestershire
GmbH Gesellschaft mit Beschränkter Haftung [limited-liability company]
grad(s) gradual(s)
GSM Guildhall School of Music, London (to 1934)
GSMD Guildhall School of Music and Drama, London (1935–)
gui guitar

H Hoboken catalogue [Haydn]; Helm catalogue [C.P.E. Bach]
Hants. Hampshire
Heb. Hebrew
Herts. Hertfordshire
HI Hawaii
hmn harmonium
HMS His/Her Majesty's Ship
HMV His Master's Voice
hn horn
Hon. Honorary; Honourable
hp harp
hpd harpsichord
HRH His/Her Royal Highness
Hung. Hungarian
Hunts. Huntingdonshire
Hz Hertz [c.p.s.]

IA Iowa
IAML International Association of Music Libraries
IAWM International Alliance for Women in Music
ibid. ibidem [in the same place]
ICTM International Council for Traditional Music
ID Idaho
i.e. id est [that is]
IFMC International Folk Music Council
IL Illinois
ILWC International League of Women Composers

IMC	International Music Council
IMS	International Musicological Society
IN	Indiana
Inc.	Incorporated
inc.	incomplete
incid	incidental
incl.	includes, including
inst(s)	instrument(s), instrumental
int(s)	intermezzo(s), introit(s)
IPEM	Instituut voor Psychoakoestiek en Elektronische Muziek, Ghent
IRCAM	Institut de Recherche et Coordination Acoustique/Musique
ISAM	Institute for Studies in American Music
ISCM	International Society for Contemporary Music
ISDN	Integrated Services Digital Network
ISM	Incorporated Society of Musicians
ISME	International Society for Music Education
It.	Italian
Jan	January
Jap.	Japanese
Jb	Jahrbuch [yearbook]
JD	Doctor of Jurisprudence
Jg.	Jahrgang [year of publication/volume]
jr	junior
Jub	Jubilate
K	Kirkpatrick catalogue [D. Scarlatti]; Köchel catalogue [Mozart: no. after '/' is from 6th edn; also Fux]
kbd	keyboard
KBE	Knight Commander of the Order of the British Empire
KCVO	Knight Commander of the Royal Victorian Order
kg	kilogram(s)
Kgl	Königlich(e, er, es) [Royal]
kHz	kilohertz [1000 c.p.s.]
km	kilometre(s)
KS	Kansas
KY	Kentucky
Ky	Kyrie
£	libra(e) [pound(s) sterling]
L.	no. of song in R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979)
L	Longo catalogue [A. Scarlatti]
LA	Louisiana
Lanarks.	Lanarkshire
Lancs.	Lancashire
Lat.	Latin
Leics.	Leicestershire
LH	left hand
lib(s)	libretto(s)
Lincs.	Lincolnshire
lit(s)	litany (litanies)
Lith.	Lithuanian
LittD	Doctor of Letters/Literature
LLB	Bachelor of Laws
LLD	Doctor of Laws
loc. cit.	loco citato [in the place cited]
LP	long-playing record
LPO	London Philharmonic Orchestra
LSO	London Symphony Orchestra
Ltd	Limited
Ltée	Limitée
M, MM.	Monsieur, Messieurs
m	metre(s)
MA	Massachusetts; Master of Arts
Mag	Magnificat
MALS	Master of Arts in Library Sciences
mand	mandolin
mar	marimba
MAT	Master of Arts and Teaching
MB	Bachelor of Music; Manitoba
MBE	Member of the Order of the British Empire
MD	Maryland
ME	Maine
MEd	Master of Education
mel	*melodramma, mélodrame*
mels	*melodramma serio*
melss	*melodramma semiserio*
Met	Metropolitan Opera House, New York
Mez	mezzo-soprano
mf	mezzo-forte
MFA	Master of Fine Arts
MGM	Metro-Goldwyn-Mayer
MHz	megahertz [megacycles]
MI	Michigan
mic	microphone
Middx	Middlesex
MIDI	Musical Instrument Digital Interface
MIT	Massachusetts Institute of Technology
MLitt	Master of Letters/Literature
Mlle, Mlles	Mademoiselle, Mesdemoiselles
MM	Master of Music
M.M.	Metronome Maelzel
mm	millimetre(s)
MMA	Master of Musical Arts
MME, MMEd	Master of Music Education
Mme, Mmes	Madame, Mesdames
MMT	Master of Music in Teaching
MMus	Master of Music
MN	Minnesota
MO	Missouri
mod	modulator
Mon.	Monmouthshire
movt(s)	movement(s)
MP(s)	Member(s) of Parliament
mp	mezzo-piano
MPhil	Master of Philosophy
Mr	Mister
Mrs	Mistress; Messieurs
MS	Master of Science(s); Mississippi
MS(S)	manuscript(s)
MSc	Master of Science(s)
MSLS	Master of Science in Library and Information Science
MSM	Master of Sacred Music
MT	Montana
Mt	Mount
mt(s)	music-theatre piece(s)
MTNA	Music Teachers National Association
MusB, MusBac	Bachelor of Music
muscm(s)	musical comedy (comedies)
MusD, MusDoc	Doctor of Music
musl(s)	musical(s)
MusM	Master of Music
N.	North, Northern
n(n).	footnote(s)
nar(s)	narrator(s)
NB	New Brunswick
NBC	National Broadcasting Company
NC	North Carolina
ND	North Dakota
n.d.	no date of publication
NDR	Norddeutscher Rundfunk
NE	Nebraska
NEA	National Endowment for the Arts
NEH	National Endowment for the Humanities
NET	National Educational Television
NF	Newfoundland and Labrador
NH	New Hampshire
NHK	Nippon Hōsō Kyōkai [Japanese broadcasting system]
NJ	New Jersey
NM	New Mexico
no(s).	number(s)
Nor.	Norwegian
Northants.	Northamptonshire
Notts.	Nottinghamshire
Nov	November
n.p.	no place of publication
nr	near
NRK	Norsk Rikskringkasting [Norwegian broadcasting system]

NS	Nova Scotia
NSW	New South Wales
NT	North West Territories
Nunc	Nunc dimittis
NV	Nevada
NY	New York [State]
NZ	New Zealand
ob	*opera buffa*; oboe
obbl	obbligato
OBE	Officer of the Order of the British Empire
obl	*opéra-ballet*
OC	Opéra-Comique, Paris [the company]
oc	*opéra comique* [genre]
Oct	October
off(s)	offertory (offertories)
OH	Ohio
OK	Oklahoma
OM	Order of Merit
ON	Ontario
op(s)	opera(s)
op., opp.	opus, opera [plural of opus]
op. cit.	opere citato [in the work cited]
opt.	optional
OR	Oregon
orat(s)	oratorio(s)
orch	orchestra(tion), orchestral
orchd	orchestrated (by)
org	organ
orig.	original(ly)
ORTF	Office de Radiodiffusion-Télévision Française
os	*opera seria*
oss	*opera semiseria*
OUP	Oxford University Press
ov(s).	overture(s)
Oxon.	Oxfordshire
P	Pincherle catalogue [Vivaldi]
p.	*pars*
p., pp.	page, pages
p	piano [dynamic marking]
PA	Pennsylvania
p.a.	per annum [annually]
pan(s)	pantomime(s)
PBS	Public Broadcasting System
PC	no. of chanson in A. Pillet and H. Carstens: *Bibliographie der Troubadours* (Halle, 1933)
PE	Prince Edward Island
perc	percussion
perf(s).	performance(s), performed (by)
pf	piano [instrument]
pfmr(s)	performer(s)
PhB	Bachelor of Philosophy
PhD	Doctor of Philosophy
PhDEd	Doctor of Philosophy in Education
pic	piccolo
pl(s).	plate(s); plural
p.m.	post meridiem [after noon]
PO	Philharmonic Orchestra
Pol.	Polish
pop.	population
Port.	Portuguese
posth.	posthumous(ly)
POW(s)	prisoner(s) of war
pp	pianissimo
ppp	pianississimo
PQ	Province of Quebec
PR	Puerto Rico
pr.	printed
prep pf	prepared piano
PRO	Public Record Office, London
prol(s)	prologue(s)
PRS	Performing Right Society
Ps(s)	Psalm(s)
ps(s)	psalm(s)
pseud(s).	pseudonym(s)
pt(s)	part(s)
ptbk(s)	partbook(s)
pubd	published
pubn(s)	publication(s)
PWM	Polskie Wydawnictwo Muzyczne
QC	Queen's Counsel
qnt(s)	quintet(s)
qt(s)	quartet(s)
R	[in signature] editorial revision
R	photographic reprint [edn of score or early printed source]
R.	no. of chanson in G. Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles* (Paris, 1884)
R	Ryom catalogue [Vivaldi]
r	recto
℟	response
RAF	Royal Air Force
RAI	Radio Audizioni Italiane
RAM	Royal Academy of Music, London
RCA	Radio Corporation of America
RCM	Royal College of Music, London
re(s)	response(s) [type of piece]
rec	recorder
rec.	recorded [in discographic context]
recit(s)	recitative(s)
red(s).	reduction(s), reduced for
reorchd	reorchestrated (by)
repr.	reprinted
resp(s)	respond(s)
Rev.	Reverend
rev(s).	revision(s); revised (by/for)
RH	right hand
RI	Rhode Island
RIAS	Radio im Amerikanischen Sektor
RIdIM	Répertoire International d'Iconographie Musicale
RILM	Répertoire International de Littérature Musicale
RIPM	Répertoire International de la Presse Musicale
RISM	Répertoire International des Sources Musicales
RKO	Radio-Keith-Orpheum
RMCM	Royal Manchester College of Music
rms	root mean square
RNCM	Royal Northern College of Music, Manchester
RO	Radio Orchestra
Rom.	Romanian
r.p.m.	revolutions per minute
RPO	Royal Philharmonic Orchestra
RSFSR	Russian Soviet Federated Socialist Republic
RSO	Radio Symphony Orchestra
RTÉ	Radio Telefís Éireann
RTF	Radiodiffusion-Télévision Française
Rt Hon.	Right Honourable
RTVB	Radio-Télévision Belge de la Communauté Française
Russ.	Russian
RV	Ryom catalogue [Vivaldi]
S	San, Santa, Santo, São [Saint]; soprano [voice]
S	sound recording
S.	South, Southern
$	dollars
s	soprano [instrument]
s.	solidus, solidi [shilling, shillings]
SACEM	Société d'Auteurs, Compositeurs et Editeurs de Musique
San	Sanctus
sax	saxophone
SC	South Carolina
SD	South Dakota
sd	*scherzo drammatico*
SDR	Süddeutscher Rundfunk
Sept	September
seq(s)	sequence(s)
ser(s)	serenata(s)
ser.	series
Serb.	Serbian
sf, *sfz*	sforzando, sforzato
sing.	singular
SJ	Societas Jesu [Society of Jesus]
SK	Saskatchewan
SO	Symphony Orchestra

SOCAN	Society of Composers, Authors and Music Publishers of Canada
Sp.	Spanish
spkr(s)	speaker(s)
Spl	Singspiel
SPNM	Society for the Promotion of New Music
spr.	spring
sq	square
sr	senior
SS	Saints (It., Sp.); Santissima, Santissimo [Most Holy]
SS	steamship
SSR	Soviet Socialist Republic
St(s)	Saint(s)/Holy, Sankt, Sint, Szent
Staffs.	Staffordshire
STB	Bachelor of Sacred Theology
Ste	Sainte
str	string(s)
sum.	summer
SUNY	State University of New York
Sup	superius
suppl(s).	supplement(s), supplementary
Swed.	Swedish
SWF	Südwestfunk
sym(s).	symphony (symphonies), symphonic
synth	synthesizer, synthesized
T	tenor [voice]
t	tenor [instrument]
tc	*tragicommedia*
td(s)	*tonadilla*(s)
TeD	Te Deum
ThM	Master of Theology
timp	timpani
tm	*tragédie en musique*
TN	Tennessee
tpt	trumpet
Tr	treble [voice]
tr(s)	tract(s); treble [instrument]
trad.	traditional
trans.	translation, translated by
transcr(s).	transcription(s), transcribed by/for
trbn	trombone
TV	television
TWV	Menke catalogue [Telemann]
TX	Texas
U.	University
UCLA	University of California at Los Angeles
UHF	ultra-high frequency
UK	United Kingdom of Great Britain and Northern Ireland
Ukr.	Ukrainian
unacc.	unaccompanied
unattrib.	unattributed
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNICEF	United Nations International Children's Emergency Fund
unorchd	unorchestrated
unperf.	unperformed
unpubd	unpublished
UP	University Press
US	United States [adjective]
USA	United States of America
USSR	Union of Soviet Socialist Republics
UT	Utah
v, vv	voice, voices
v., vv.	verse, verses
v	verso
v.	versus
V	versicle
VA	Virginia
va	viola
vc	cello
vcle(s)	versicle(s)
VEB	Volkseigener Betrieb [people's own industry]
Ven	Venite
VHF	very high frequency
VI	Virgin Islands
vib	vibraphone
viz	videlicet [namely]
vle	violone
vn	violin
vol(s).	volume(s)
vs	vocal score, piano-vocal score
VT	Vermont
W.	West, Western
WA	Washington [State]
Warwicks.	Warwickshire
WDR	Westdeutscher Rundfunk
WI	Wisconsin
Wilts.	Wiltshire
wint.	winter
WNO	Welsh National Opera
WoO	Werke ohne Opuszahl
Worcs.	Worcestershire
WPA	Works Progress Administration
WQ	Wotquenne catalogue [C.P.E. Bach]
WV	West Virginia
ww	woodwind
WY	Wyoming
xyl	xylophone
YMCA	Young Men's Christian Association
Yorks.	Yorkshire
YT	Yukon Territory
YWCA	Young Women's Christian Association
YYS	(Zhongguo yishu yanjiuyuan) Yinyue yanjiusuo and variants (Music Research Institute (of the Chinese Academy of Arts))
Z	Zimmermann catalogue [Purcell]
zar(s)	zarzuela(s)
zargc	*zarzuela género chico*

Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc. (titles of individual volumes are italicized).

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D – in the list of 'Dictionaries and encyclopedias of music'; E – in the list of 'Editions, historical'; and P – in the list of 'Periodicals'; these lists are located in vol.28. For other items, in particular national (non-musical) biographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not generally covered in this list. Although Festschrift titles are sometimes shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication; and name(s) of editor(s) if known). For fuller information on musical Festschriften up to 1967 see W. Gerboth: *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The published titles of congress reports are generally reduced to their essentials, but sufficient information is always given for purposes of identification (society or topic; place and date of occurrence; journal issue if published in a periodical; editor(s) and publication details in unfamiliar cases). A comprehensive list of musical and music-related 'Congress reports' appears in vol.28. Further information can be found in J. Tyrrell and R. Wise: *A Guide to International Congress Reports in Music, 1900–1975* (London, 1979).

19CM — *19th Century Music* P
ACAB — *American Composers Alliance Bulletin* P
AcM — *Acta musicologica* P
ADB — *Allgemeine deutsche Biographie* (Leipzig, 1875–1912)
AdlerHM — G. Adler, ed.: *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930/*R*)
AfM — *African Music* P
AH — Analecta hymnica medii aevi E
AllacciD — L. Allacci: *Drammaturgia* D
AM — *Antiphonale monasticum pro diurnis horis* (Tournai, 1934)
AmbrosGM — A.W. Ambros: *Geschichte der Musik* (Leipzig, 1862–82/*R*)
AMe, AMeS — *Algemene muziekencyclopedie* and suppl. D
AMf — *Archiv für Musikforschung* P
AMI — L'arte musicale in Italia E
AMMM — Archivium musices metropolitanum mediolanense E
AMP — Antiquitates musicae in Polonia E
AMw — *Archiv für Musikwissenschaft* P
AMZ — *Allgemeine musikalische Zeitung* (1798–1848, 1863–5, 1866–82) P
AMz — *Allgemeine (deutsche) Musik-Zeitung/Musikzeitung* (1874–1943) P
Anderson2 — E.R. Anderson: *Contemporary American Composers: a Biographical Dictionary* D
AnM — *Anuario musical* P
AnMc, AnMc — *Analecta musicologica* P
AnnM — *Annales musicologiques* P
AnthonyFB — J.R. Anthony: *French Baroque Music from Beaujoyeulx to Rameau* (London, 1973, 3/1997)
AntMI — Antiquae musicae italicae E
AÖAW — *Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse* (1948–)
ApelG — W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967; Eng. trans., rev., 1972)
AR — *Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis* (Paris, Tournai and Rome, 1949)
AS — W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/*R*)
AshbeeR — A. Ashbee: *Records of English Court Music* (Snodland/Aldershot, 1986–95)
AsM — *Asian Music* P
AudaM — A. Auda: *La musique et les musiciens de l'ancien pays de Liège* D
AusDB — *Australian Dictionary of Biography* (Melbourne, 1966–96)
Baker5[*–8*] — *Baker's Biographical Dictionary of Musicians* D
BAMS — *Bulletin of the American Musicological Society* P
BDA — *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1973–93)
BDECM — A. Ashbee and D. Lasocki, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998)
BDRSC — A. Ho and D. Feofanov, eds.: *Biographical Dictionary of Russian/Soviet Composers* D
BeckEP — J.H. Beck: *Encyclopedia of Percussion* D
BeJb — *Beethoven-Jahrbuch* P
BenoitMC — M. Benoit: *Musiques de cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971)
BenzingB — J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts* (Wiesbaden, 1963, 2/1982)
BerliozM — H. Berlioz: *Mémoires* (Paris, 1870; ed. and trans. D. Cairns, 1969, 2/1970); ed. P. Citron (Paris, 1969, 2/1991)
BertolottiM — A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/*R*)

BicknellH	S. Bicknell: *The History of the English Organ* (Cambridge, 1996)
BJb	*Bach-Jahrbuch* P
BladesPI	J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)
BlumeEK	F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/*R*, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)
BMB	Bibliotheca musica bononiensis (Bologna, 1967–)
BMw	*Beiträge zur Musikwissenschaft* P
BNB	*Biographie nationale* [*belge*] (Brussels, 1866–1986)
BoalchM	D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D
BoetticherOL	W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)
Bouwsteenen: JVNM	*Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P
BoydenH	D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)
BPM	*Black Perspective in Music* P
BrenetC	M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/*R*)
BrenetM	M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/*R*)
BrookB	B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)
BrookSF	B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)
BrownI	H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)
Brown-Stratton BMB	J.D. Brown and S.S. Stratton: *British Musical Biography* D
BSIM	*Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P
BUCEM	E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)
BurneyFI	C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)
BurneyGN	C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)
BurneyH	C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/*R*) [p. nos. refer to this edn]
BWQ	*Brass and Woodwind Quarterly* P
CaffiS	F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/*R*); ed. E. Surian (Florence, 1987)
CaM	Catalogus musicus (Kassel, 1963–)
CampbellGC	M. Campbell: *The Great Cellists* D
CampbellGV	M. Campbell: *The Great Violinists* D
CAO	Corpus antiphonalium officii (Rome, 1963–79)
CBY	*Current Biography Yearbook* (1955–)
CC	B. Morton and P. Collins, eds.: *Contemporary Composers* D
CeBeDeM directory	*CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)
CEKM	Corpus of Early Keyboard Music E
CEMF	Corpus of Early Music (in Facsimile) (Brussels, 1970–72)
CHM	*Collectanea historiae musicae* (1953–66)
Choron-FayolleD	A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D
ClinkscaleMP	M.N. Clinkscale: *Makers of the Piano* D
CM	Le choeur des muses E
CMc	*Current Musicology* P
CMI	I classici musicali italiani (Milan, 1941–56)
CMM	Corpus mensurabilis musicae E
ČMm	*Časopis Moravského musea* [*muzea*, 1977–] P
CMR	*Contemporary Music Review* P
CMz	*Cercetări de muzicologie* P
CohenE	A.I. Cohen: *International Encyclopedia of Women Composers* D
CohenWE	Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)
COJ	*Cambridge Opera Journal* P
CooverMA	J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)
CoussemakerS	C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/*R*, 2/1908, ed. U. Moser)
CroceN	B. Croce: *I teatri di Napoli* (Naples, 1891/*R*, 5/1966)
ČSHS	*Československy hudební slovník* D
CSM	Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)
CSPD	*Calendar of State Papers (Domestic)* (London, 1856–1972)
Cw	Das Chorwerk E
DAB	*Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)
DAM	*Dansk aarbog for musikforskning* P
Day-Murrie ESB	C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)
DBF	*Dictionnaire de biographie française* (Paris, 1933–)
DBI	*Dizionario biografico degli italiani* (Rome, 1960–)
DBL, DBL2, DBL3	*Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)
DBNM, DBNM	*Darmstädter Beiträge zur neuen Musik* P
DBP	E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)
DČHP	Dějiny české hudby v příkladech (Prague, 1958)
DDT	Denkmäler deutscher Tonkunst E
DEMF	A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D
DEUMM	*Dizionario enciclopedico universale della musica e dei musicisti* D
DeutschMPN	O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)
DHM	Documenta historica musicae E
Dichter-ShapiroSM	H. Dichter and E. Shapiro: *Early American Sheet Music* D
DJbM	*Deutsches Jahrbuch der Musikwissenschaft* P
DlabacžKL	G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D
DM	Documenta musicologica (Kassel, 1951–)
DMt	*Dansk musiktidsskrift* P
DMV	Drammaturgia musicale veneta (Milan, 1983–)
DNB	*Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)
DoddI	G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)
DTB	Denkmäler der Tonkunst in Bayern E
DTÖ	Denkmäler der Tonkunst in Österreich E
DugganIMI	M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)
DVLG	*Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)
ECCS	The Eighteenth-Century Continuo Sonata E
ECFC	The Eighteenth-Century French Cantata E
EDM	Das Erbe deutscher Musik E
EECM	Early English Church Music E
EG	*Etudes grégoriennes* P
EI	*The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)
EinsteinIM	A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/*R*)
EIT	*Yezhegodnik imperatorskikh teatrov* P
EitnerQ	R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D
EitnerS	R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/*R*)
EKM	Early Keyboard Music E
EL	The English School of Lutenist Songwriters, rev. as The English Lute-Songs E
EM	The English Madrigal School, rev. as The English Madrigalists E
EMc	*Early Music* P
EMC1, 2	*Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

EMDC A. Lavignac and L. de La Laurencie, eds.: *Encyclopédie de la musique et dictionnaire du Conservatoire* D
EMH *Early Music History* P
EMN Exempla musica neerlandica E
EMS see EM
EMuz *Encyklopedia muzyczne* D
ERO Early Romantic Opera E
ES English Song 1600–1675 (New York, 1986–9)
ES *Enciclopedia dello spettacolo* D
ESLS see EL
EthM *Ethnomusicology* P
EthM Newsletter *Ethno[-]musicology Newsletter* P
EwenD D. Ewen: *American Composers: a Biographical Dictionary* D

FAM *Fontes artis musicae* P
FasquelleE *Encyclopédie de la musique* D
FCVR Florilège du concert vocal de la Renaissance E
FellererG K.G. Fellerer: *Geschichte der katholischen Kirchenmusik* (Düsseldorf, 1939, enlarged 2/1949; Eng. trans., 1961/*R*)
FellererP K.G. Fellerer: *Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des 18. Jahrhunderts* (Augsburg, 1929/*R*)
FenlonMM I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)
FétisB, *FétisBS* F.-J. Fétis: *Biographie universelle des musiciens* and suppl. D
FisherMP W.A. Fisher: *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933)
FiskeETM R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)
FlorimoN F. Florimo: *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–83/*R*)
FO French Opera in the 17th and 18th Centuries (New York, 1983–)
FortuneISS N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)
FriedlaenderDL M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)
FrotscherG G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935–6/*R*, music suppl. 1966)
FuldWFM J.J. Fuld: *The Book of World-Famous Music* D
FullerPG S. Fuller: *The Pandora Guide to Women Composers: Britain and the United States (1629 – Present)* D
FürstenauG M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2/*R*)

GänzlBMT K. Gänzl: *The British Musical Theatre* (London, 1986)
GänzlEMT K. Gänzl and A. Lamb: *Encyclopedia of Musical Theatre* D
GaspariC G. Gaspari: *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/*R*); v, ed. U. Sesini (Bologna, 1943/*R*)
GerberL E.L. Gerber: *Historisch-biographisches Lexikon der Tonkünstler* D
GerberNL E.L. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* D
GerbertS M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasien, 1784/*R*, 3/1931)
GEWM *The Garland Encyclopedia of World Music* D
GfMKB *Gesellschaft für Musikforschung: Kongress-Bericht* [1950–]
GiacomoC S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Milan, 1924–8)
GLMT Greek and Latin Music Theory (Lincoln, NE, 1984–)
GMB Geschichte der Musik in Beispielen E
GMM *Gazzetta musicale di Milano* P
GOB German Opera 1770–1800, ed. T. Bauman (New York, 1985–6)
GöhlerV A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/*R*)

GoovaertsH A. Goovaerts: *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/*R*)
GR *Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)
Grove1[–5] G. Grove, ed.: *A Dictionary of Music and Musicians* D
Grove6 *The New Grove Dictionary of Music and Musicians* D
GroveA *The New Grove Dictionary of American Music* D
GroveI *The New Grove Dictionary of Musical Instruments* D
GroveJ *The New Grove Dictionary of Jazz* D
GroveJapan *The New Grove Dictionary of Music and Musicians*, Jap. trans. D
GroveO *The New Grove Dictionary of Opera* D
GroveW *The New Grove Dictionary of Women Composers* D
GS W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/*R*)
GSJ *Galpin Society Journal* P
GSL K.J. Kutsch and L. Riemann: *Grosses Sängerlexikon* D
GV R. Celletti: *Le grandi voci: dizionario critico-biografico dei cantanti* D

HAM Historical Anthology of Music E
HarrisonMMB F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)
HawkinsH J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776)
HBSJ *Historical Brass Society Journal* P
HDM W. Apel: *Harvard Dictionary of Music* D
HJb *Händel-Jahrbuch* P
HJbMw *Hamburger Jahrbuch für Musikwissenschaft* P
HM Hortus musicus E
HMC Historical Manuscripts Commission [Publications]
HMT *Handwörterbuch der musikalischen Terminologie* D
HMw Handbuch der Musikwissenschaft (Potsdam, 1927–34)
HMYB *Hinrichsen's Musical Year Book* P
HoneggerD M. Honegger: *Dictionnaire de la musique* D
HopkinsonD C. Hopkinson: *A Dictionary of Parisian Music Publishers 1700–1950* D
Hopkins-RimbaultO E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/*R*)
HPM Harvard Publications in Music E
HR *Hudební revue* P
HRo *Hudební rozhledy* P
Humphries-SmithMP C. Humphries and W.C. Smith: *Music Publishing in the British Isles* D
HV *Hudební věda* P

ICSC The Italian Cantata in the Seventeenth Century (New York, 1985–6)
IIM Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries E
IIM *Izvestiya na Instituta za muzika* P
IMa Instituta et monumenta E
IMi Istituzioni e monumenti dell'arte musicale italiana (Milan, 1931–9, new ser., 1956–64)
IMSCR *International Musicological Society: Congress Report* [1930–]
IMusSCR *International Musical Society: Congress Report* [II–IV, 1906–11]
IO The Italian Oratorio 1650–1800 E
IOB Italian Opera 1640–1770, ed. H.M. Brown E
IOG Italian Opera 1810–1840, ed. P. Gossett E
IRASM *International Review of the Aesthetics and Sociology of Music* P
IRMAS *International Review of Music Aesthetics and Sociology* P
IRMO S.L. Ginzburg: *Istoriya russkoy muziki v notnïkh obraztsakh* (Leningrad, 1940–52, 2/1968–70)
ISS Italian Secular Song 1606–1636 (New York, 1986)
IZ *Instrumentenbau-Zeitschrift* P

JAMIS *Journal of the American Musical Instrument Society* P
JAMS *Journal of the American Musicological Society* P
JASA *Journal of the Acoustical Society of America* P
JazzM *Jazz Monthly* P
JBIOS *Journal of the British Institute of Organ Studies* P

JbLH — *Jahrbuch für Liturgik und Hymnologie* P
JbMP — *Jahrbuch der Musikbibliothek Peters* P
JbO — *Jahrbuch für Opernforschung* P
JbSIM — *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* P
JEFDSS — *Journal of the English Folk Dance and Song Society* P
JFSS — *Journal of the Folk-Song Society* P
JIFMC — *Journal of the International Folk Music Council* P
JJ — *Jazz Journal* P
JJI — *Jazz Journal International* P
JJS — *Journal of Jazz Studies* P
JLSA — *Journal of the Lute Society of America* P
JM — *Journal of Musicology* P
JMR — *Journal of Musicological Research* P
JMT — *Journal of Music Theory* P
JoãoIL — [João IV:] *Primeira parte do index da livraria de musica do muyto alto, e poderoso Rey Dom João o IV. nosso senhor* (Lisbon, 1649); ed. J. de Vasconcellos (Oporto, 1874–6)
Johansson FMP — C. Johansson: *French Music Publishers' Catalogues* (Stockholm, 1955)
JohanssonH — C. Johansson: *J.J. & B. Hummel: Music Publishing and Thematic Catalogues* (Stockholm, 1972)
JR — *Jazz Review* P
JRBM — *Journal of Renaissance and Baroque Music* P
JRMA — *Journal of the Royal Musical Association* P
JRME — *Journal of Research in Music Education* P
JT — *Jazz Times* P
JVdGSA — *Journal of the Viola da Gamba Society of America* P
JVNM — see *Bouwsteenen: JVNM*

KdG — *Komponisten der Gegenwart*, ed. H.-W. Heister and W.-W. Sparrer D
KermanEM — J. Kerman: *The Elizabethan Madrigal: a Comparative Study* (New York, 1962)
KidsonBMP — F. Kidson: *British Music Publishers, Printers and Engravers* D
KingMP — A.H. King: *Four Hundred Years of Music Printing* (London, 1964)
KJb — *Kirchenmusikalisches Jahrbuch* P
KM — *Kwartalnik muzyczny* P
KöchelKHM — L. von Köchel: *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna, 1869/*R*)
KretzschmarG — H. Kretzschmar: *Geschichte des neuen deutschen Liedes* (Leipzig, 1911/*R*)
KrummelEMP — D.W. Krummel: *English Music Printing* (London, 1975)

LaborD — *Diccionario de la música Labor* D
La BordeE — J.-B. de La Borde: *Essai sur la musique ancienne et moderne* D
LabordeMP — L.E.S.J. de Laborde: *Musiciens de Paris, 1535–1792* D
LafontaineKM — H.C. de Lafontaine: *The King's Musick* (London, 1909/*R*)
La Laurencie EF — L. de La Laurencie: *L'école française de violon de Lully à Viotti* (Paris, 1922–4/*R*)
LAMR — *Latin American Music Review* P
LaMusicaD — *La musica: dizionario* D
LaMusicaE — *La musica: enciclopedia storica* D
LangwillI7 — see *Waterhouse-LangwillI*
LedeburTLB — C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*)
Le HurayMR — P. Le Huray: *Music and the Reformation in England, 1549–1660* (London, 1967, 2/1978)
LipowskyBL — F.J. Lipowsky: *Baierisches Musik-Lexikon* D
LM — *Lucrări de muzicologie* P
Lockwood MRF — L. Lockwood: *Music in Renaissance Ferrara* (Oxford, 1984)
LoewenbergA — A. Loewenberg: *Annals of Opera, 1597–1940* D
LPS — The London Pianoforte School 1766–1860 E
LS — *The London Stage, 1660–1800* (Carbondale, IL, 1960–68)
LSJ — *Lute Society Journal* P
LU — *Liber usualis missae et officii pro dominicis et festis duplicibus cum cantu gregoriano* (Solesmes, 1896, and later edns incl. Tournai, 1963)
Lütgendorff GL — W.L. von Lütgendorff: *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* D
LZMÖ — *Lexikon zeitgenössischer Musik aus Österreich* (Vienna, 1997)

MA — *Musical Antiquary* P
MAB — Musica antiqua bohemica E
MAk — *Muzïkal'naya akademiya* P
MAM — Musik alter Meister E
MAMS — Monumenta artis musicae Sloveniae E
MAn — *Music Analysis* P
MAP — Musica antiqua polonica E
MAS — Musical Antiquarian Society [Publications] E
Mattheson GEP — J. Mattheson: *Grundlage einer Ehren-Pforte* (Hamburg, 1740); ed. Max Schneider (Berlin, 1910/*R*)
MB — Musica britannica E
MC — Musica da camera E
McCarthyJR — A. McCarthy: *Jazz on Record* (London, 1968)
MCL — H. Mendel and A. Reissmann, eds.: *Musikalisches Conversations-Lexikon* (Berlin, 1870–80, 3/1890–91/*R*)
MD — *Musica disciplina* P
ME — *Muzïkal'naya entsiklopediya* D
MEM — Mestres de l'Escolanía de Montserrat E
MersenneHU — M. Mersenne: *Harmonie universelle* D
MeyerECM — E.H. Meyer: *English Chamber Music* (London, 1946/*R*, rev. 3/1982 with D. Poulton as *Early English Chamber Music*)
MeyerMS — E.H. Meyer: *Die mehrstimmige Spielmusik des 17. Jahrhunderts* (Kassel, 1934)
MF — Music in Facsimile (New York, 1983–91)
Mf — *Die Musikforschung* P
MG — *Musik und Gesellschaft* P
MGG1, 2 — *Die Musik in Geschichte und Gegenwart* D
MGH — Monumenta Germaniae historica
MH — Música hispana E
MischiatiI — O. Mischiati: *Indici, cataloghi e avvisi degli editori e librai musicali italiani* (Florence, 1984)
MISM — *Mitteilungen der Internationalen Stiftung Mozarteum* P
MJb — *Mozart-Jahrbuch* [Salzburg, 1950–] P
ML — *Music & Letters* P
MLE — Music for London Entertainment 1660–1800 E
MLMI — Monumenta lyrica medii aevi italica E
MM — *Modern Music* P
MMA — *Miscellanea musicologica* [Australia] P
MMB — Monumenta musicae byzantinae E
MMBel — Monumenta musicae belgicae E
MMC — *Miscellanea musicologica* [Czechoslovakia] P
MME — Monumentos de la música española E
MMFTR — Monuments de la musique française au temps de la Renaissance E
MMg — *Monatshefte für Musikgeschichte* P
MMI — Monumenti di musica italiana E
MMMA — Monumenta monodica medii aevi E
MMN — Monumenta musica neerlandica E
MMP — Monumenta musicae in Polonia E
MMR — *Monthly Musical Record* P
MMRF — Les maîtres musiciens de la Renaissance française E
MMS — Monumenta musicae svecicae E
MNAN — Music of the New American Nation E
MO — *Musical Opinion* P
MooserA — R.-A. Mooser: *Annales de la musique et des musiciens en Russie au XVIIIme siècle* D
MoserGV — A. Moser: *Geschichte des Violinspiels* (Berlin, 1923, rev. 2/1966–7 by H.J. Nösselt)
MQ — *Musical Quarterly* P
MR — *Music Review* P
MRM — Monuments of Renaissance Music E
MRS — Musiche rinascimentali siciliane E
MS — *Muzïkal'nïy sovremennik* P
MSD — Musicological Studies and Documents E
MT — *Musical Times* P
MusAm — *Musical America* P
MVH — Musica viva historica E
MVSSP — Musiche vocali e strumentali sacre e profane E
Mw — Das Musikwerk E
MZ — *Muzikološki zbornik* P

NA — *Note d'archivio per la storia musicale* P
NBeJb — *Neues Beethoven-Jahrbuch* P
NBL — *Norsk biografisk leksikon* (Oslo, 1923–83)
NDB — *Neue deutsche Biographie* (Berlin, 1953–)

Neighbour-TysonPN	O.W. Neighbour and A. Tyson: *English Music Publishers' Plate Numbers* (London, 1965)
NericiS	L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/R)
NewcombMF	A. Newcomb: *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ, 1980)
NewmanSBE	W.S. Newman: *The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983)
NewmanSCE	W.S. Newman: *The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983)
NewmanSSB	W.S. Newman: *The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983)
NicollH	A. Nicoll: *The History of English Drama, 1660–1900* (Cambridge, 1952–9)
NM	Nagels Musik-Archiv E
NMÅ	*Norsk musikkgranskning årbok* P
NNBW	*Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911–37)
NÖB	*Neue österreichische Biographie* (Vienna, 1923–35)
NOHM, NOHM	*The New Oxford History of Music* (Oxford, 1954–90)
NRMI	*Nuova rivista musicale italiana* P
NZM	*Neue Zeitschrift für Musik* P
OHM, OHM	*The Oxford History of Music* (Oxford, 1901–5, 2/1929–38)
OM	*Opus musicum* P
ÖMz	*Österreichische Musikzeitschrift* P
ON	*Opera News* P
OQ	*Opera Quarterly* P
OW	*Opernwelt* P
PalMus	Paléographie musicale E
PAMS	*Papers of the American Musicological Society* P
PÄMw	Publikation älterer praktischer und theoretischer Musikwerke E
PazdírekH	B. Pazdírek: *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Vienna, 1904–10/R)
PBC	Publicaciones del departamento de música E
PEM	C. Dahlhaus and S. Döhring, eds.: *Pipers Enzyklopädie des Musiktheaters* (Munich and Zürich, 1986–97)
PG	*Patrologiae cursus completus*, ii: Series graeca, ed. J.-P. Migne (Paris, 1857–1912)
PGfM	see PÄMw
PierreH	C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975)
PIISM	Pubblicazioni dell'Istituto italiano per la storia della musica E
PirroHM	A. Pirro: *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940)
PirrottaDO	N. Pirrotta and E. Povoledo: *Li due Orfei: da Poliziano a Monteverdi* (Turin, 1969, enlarged 2/1975; Eng. trans., 1982, as *Music and Theatre from Poliziano to Monteverdi*)
PitoniN	G.O. Pitoni: *Notitia de contrapuntisti e de compositori di musica* (MS, *c*1725, *I-Rvat* C.G.I/1–2); ed. C. Ruini (Florence, 1988)
PL	*Patrologiae cursus completus*, i: Series latina, ed. J.-P. Migne (Paris, 1844–64)
PM	Portugaliae musica E
PMA	*Proceedings of the Musical Association* P
PMFC	Polyphonic Music of the Fourteenth Century E
PMM	*Plainsong and Medieval Music* P
PNM	*Perspectives of New Music* P
PraetoriusSM	M. Praetorius: *Syntagma musicum*, i (Wittenberg and Wolfenbüttel, 1614–15, 2/1615/R); ii (Wolfenbüttel, 1618, 2/1619/R; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/R)
PraetoriusTI	M. Praetorius: *Theatrum instrumentorum* [pt ii/2 of *PraetoriusSM*]
PRM	*Polski rocznik muzykologiczny* P
PRMA	*Proceedings of the Royal Musical Association* P
Przywecka-SameckaDM	M. Przywecka-Samecka: *Drukarstwo muzyczne w Polsce do końca XVIII wieku* (Kraków, 1969)
PSB	*Polskich słownik biograficzny* (Kraków, 1935)
PSFM	Publications [Société française de musicologie] E
Quaderni della RaM	*Quaderni della Rassegna musicale* P
Rad JAZU	*Rad Jugoslavenske akademije znanosti i umjetnosti* P
RaM	*Rassegna musicale* P
RBM	*Revue belge de musicologie* P
RdM	*Revue de musicologie* P
RdMc	*Revista de musicología* P
ReeseMMA	G. Reese: *Music in the Middle Ages* (New York, 1940)
ReeseMR	G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959)
RefardtHBM	E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* D
ReM	*Revue musicale* P
RFS	Romantic French Song 1830–1870 E
RGMP	*Revue et gazette musicale de Paris* P
RHCM	*Revue d'histoire et de critique musicales* P
RicciTB	C. Ricci: *I teatri di Bologna nei secoli XVII e XVIII: storia aneddotica* (Bologna, 1888/R)
RicordiE	C. Sartori and R. Allorto: *Enciclopedia della musica* D
RiemannG	H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/R; Eng. trans. of pts i–ii, 1962/R, and pt iii, 1977)
RiemannL11, 12	*Hugo Riemanns Musiklexikon* (11/1929, 12/1959–75) D
RIM	*Rivista italiana di musicologia* P
RIMS	*Rivista internazionale di musica sacra* P
RM	*Ruch muzyczny* P
RMARC	*R.M.A. [Royal Musical Association] Research Chronicle* P
RMC	*Revista musical chilena* P
RMF	Renaissance Music in Facsimile (New York, 1986–8)
RMFC	*Recherches sur la musique française classique* P
RMG	*Russkaya muzïkal'naya gazeta* P
RMI	*Rivista musicale italiana* P
RMS	Renaissance Manuscript Studies (Stuttgart, 1975–)
RN	*Renaissance News* P
RosaM	C. de Rosa, Marchese di Villarosa: *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840)
RRAM	Recent Researches in American Music E
RRMBE	Recent Researches in the Music of the Baroque Era E
RRMCE	Recent Researches in the Music of the Classical Era E
RRMMA	Recent Researches in the Music of the Middle Ages and Early Renaissance E
RRMNETC	Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries E
RRMR	Recent Researches in the Music of the Renaissance E
SachsH	C. Sachs: *The History of Musical Instruments* (New York, 1940)
SainsburyD	J.H. Sainsbury: *A Dictionary of Musicians* D
SartoriB	C. Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952–68)
SartoriD	C. Sartori: *Dizionario degli editori musicali italiani* D
SartoriL	C. Sartori: *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–94)
SBL	*Svenskt biografiskt lexikon* (Stockholm, 1918–)
SCC	The Sixteenth-Century Chanson E
ScheringGIK	A. Schering: *Geschichte des Instrumental-Konzerts* (Leipzig, 1905, 2/1927/R)
ScheringGO	A. Schering: *Geschichte des Oratoriums* (Leipzig, 1911/R)
SchillingE	G. Schilling: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* D
SČHK	*Slovník české hudební kultury* (Prague, 1997)
SchmidlD, *SchmidlDS*	C. Schmidl: *Dizionario universale dei musicisti* and suppl. D
SchmitzG	E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955)
SchullerEJ	G. Schuller: *Early Jazz* (New York, 1968/R)
SchullerSE	G. Schuller: *The Swing Era* (New York, 1989)
SchwarzGM	B. Schwarz: *Great Masters of the Violin* D
SCISM	Seventeenth-Century Italian Sacred Music E
SCKM	Seventeenth-Century Keyboard Music (New York, 1987–8)
SCMA	Smith College Music Archives E
SCMad	Sixteenth-Century Madrigal E

SCMot	Sixteenth-Century Motet E
SeegerL	H. Seeger: *Musiklexikon* D
SEM	Series of Early Music [University of California] E
SennMT	W. Senn: *Musik und Theater am Hof zu Innsbruck* (Innsbruck, 1954)
SH	*Slovenská hudba* P
SIMG	*Sammelbände der Internationalen Musik-Gesellschaft* P
SKM	*Sovetskiye kompozitorï i muzïkovedï* (Moscow, 1978–89)
SM	see *SMH*
SMA	*Studies in Music* [Australia] P
SMC	*Studies in Music from the University of Western Ontario* [Canada] P
SMd	Schweizerische Musikdenkmäler E
SMH	*Studia musicologica Academiae scientiarum hungaricae* P
SmitherHO	H. Smither: *A History of the Oratorio* (Chapel Hill, NC, 1977–)
SML	*Schweizer Musikerlexikon* D
SMM	Summa musicae medii aevi E
SMN	*Studia musicologica norvegica* P
SMP	*Słownik muzyków polskich* D
SMSC	Solo Motets from the Seventeenth Century (New York, 1987–8)
SMw	*Studien zur Musikwissenschaft* P
SMz	*Schweizerische Musikzeitung/Revue musicale suisse* P
SOB	Süddeutsche Orgelmeister des Barock E
SOI	L. Bianconi and G. Pestelli, eds.: *Storia dell'opera italiana* (Turin, 1987–; Eng. trans., 1998–)
SolertiMBD	A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*)
SouthernB	E. Southern: *Biographical Dictionary of Afro-American and African Musicians* D
SovM	*Sovetskaya muzïka* P
SpataroC	B.J. Blackburn, E.E. Lowinsky and C.A. Miller: *A Correspondence of Renaissance Musicians* (Oxford, 1991)
SPFFBU	*Sborník prací filosofické [filozofické] fakulty brněnské university [univerzity]* P
SpinkES	I. Spink: *English Song: Dowland to Purcell* (London, 1974, repr. 1986 with corrections)
StevensonRB	R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)
Stevenson SCM	R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961/*R*)
StevensonSM	R. Stevenson: *Spanish Music in the Age of Columbus* (The Hague, 1960/*R*)
StiegerO	F. Stieger: *Opernlexikon* D
STMf	*Svensk tidskrift för musikforskning* P
StrohmM	R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985)
StrohmR	R. Strohm: *The Rise of European Music* (Cambridge, 1993)
StrunkSR1, 2	O. Strunk: *Source Readings in Music History* (New York, 1950/*R*, rev. 2/1998 by L. Treitler)
SubiráHME	J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)
TCM	Tudor Church Music E
TCMS	Three Centuries of Music in Score (New York, 1988–90)
Thompson1 [–11]	O. Thompson: *The International Cyclopedia of Music and Musicians*, 1st–11th edns D
TM	Thesauri musici E
TSM	*Tesoro sacro musical* P
TVNM	*Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* [and earlier variants] P
UVNM	Uitgave van oudere Noord-Nederlandsche Meesterwerken E
Vander Straeten MPB	E. Vander Straeten: *La musique aux Pays-Bas avant le XIXe siècle* D
VannesD	R. Vannes, with A. Souris: *Dictionnaire des musiciens (compositeurs)* D
VannesE	R. Vannes: *Essai d'un dictionnaire universel des luthiers* D
VintonD	J. Vinton: *Dictionary of Contemporary Music* D
VirdungMG	S. Virdung: *Musica getutscht* (Basle, 1511/*R*)
VMw	*Vierteljahrsschrift für Musikwissenschaft* P
VogelB	E. Vogel: *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892/*R*)
WalterG	F. Walter: *Geschichte des Theaters und der Musik am kurpfalzischen Hofe* (Leipzig, 1898/*R*)
WaltherML	J.G. Walther: *Musicalisches Lexicon, oder Musicalische Bibliothec* D
Waterhouse-LangwillI	W. Waterhouse: *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors* D
WDMP	Wydawnictwo dawnej muzyki polskiej E
WE	The Wellesley Edition E
WECIS	Wellesley Edition Cantata Index Series (Wellesley, MA, 1964–72)
Weinmann WM	A. Weinmann: *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956)
WilliamsNH	P. Williams: *A New History of the Organ: from the Greeks to the Present Day* (London, 1980)
WinterfeldEK	C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (Leipzig, 1843–7/*R*)
WolfeMEP	R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980)
WolfH	J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*)
WurzbachL	C. von Wurzbach: *Biographisches Lexikon des Kaiserthums Oesterreich* (Vienna, 1856–91)
YIAMR	*Yearbook, Inter-American Institute for Musical Research*, later *Yearbook for Inter-American Musical Research* P
YIFMC	*Yearbook of the International Folk Music Council* P
YoungHI	P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993) [enlarged 2nd edn of *Twenty Five Hundred Historical Woodwind Instruments* (New York, 1982)]
YTM	*Yearbook for Traditional Music* P
ZahnM	J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*)
ZDADL	*Zeitschrift für deutsches Altertum und deutsche Literatur* (1876–)
ZfM	*Zeitschrift für Musik* P
ŹHMP	Źródła do historii muzyki polskiej E
ZI	*Zeitschrift für Instrumentenbau* P
ZIMG	*Zeitschrift der Internationalen Musik-Gesellschaft* P
ZL	*Zenei lexikon* D
ZMw	*Zeitschrift für Musikwissenschaft* P
ZT	*Zenetudományi tanulmányok* P

Discographical Abbreviations

20C	20th Century
20CF	20th Century-Fox
AAFS	Archive of American Folksong (Library of Congress)
A&M Hor.	A&M Horizon
ABC-Para.	ABC-Paramount
AH	Artists House
AIMP	Archives Internationales de Musique Populaire (Musée d'Ethnographie, Geneva), pubd by VDE-Gallo
Ala.	Aladdin
AM	American Music
Amer.	America
AN	Arista Novus
Ant.	Antilles
Ari.	Arista
Asy.	Asylum
Atl.	Atlantic
Aut.	Autograph
Bak.	Bakton
Ban.	Banner
Bay.	Baystate
BB	Black and Blue
Bb	Bluebird
Beth.	Bethlehem
BH	Bee Hive
BL	Black Lion
BN	Blue Note
Bruns.	Brunswick
BS	Black Saint
BStar	Blue Star
Cad.	Cadence
Can.	Canyon
Cand.	Candid
Cap.	Capitol
Car.	Caroline
Cas.	Casablanca
Cat.	Catalyst
Cen.	Century
Chi.	Chiaroscuro
Cir.	Circle
CJ	Classic Jazz
Cob.	Cobblestone
Col.	Columbia
Com.	Commodore
Conc.	Concord
Cont.	Contemporary
Contl	Continental
Cot.	Cotillion
CP	Charlie Parker
CW	Creative World
Del.	Delmark
DG	Deutsche Grammophon
Dis.	Discovery
Dra.	Dragon
EB	Electric Bird
Elec.	Electrola
Elek.	Elektra
Elek. Mus.	Elektra Musician
EmA	EmArcy
ES	Elite Special
Eso.	Esoteric
Ev.	Everest
EW	East Wind
Ewd	Eastworld
FaD	Famous Door
Fan.	Fantasy
FD	Flying Dutchman
FDisk	Flying Disk
Fel.	Felsted
Fon.	Fontana
Fre.	Freedom
FW	Folkways
Gal.	Galaxy
Gen.	Gennett
GM	Groove Merchant
Gram.	Gramavision
GTJ	Good Time Jazz
HA	Hat Art
Hal.	Halcyon
Har.	Harmony
Harl.	Harlequin
HH	Hat Hut
Hick.	Hickory
HM	Harmonia Mundi
Hor.	Horizon
Hyp.	Hyperion
IC	Inner City
IH	Indian House
ImA	Improvising Artists
Imp.	Impulse!
Imper.	Imperial
IndN	India Navigation
Isl.	Island
JAM	Jazz America Marketing
Jlgy	Jazzology
Jlnd	Jazzland
Jub.	Jubilee
Jwl	Jewell
Jzt.	Jazztone
Key.	Keynote
Kt.	Keytone
Lib.	Liberty
Lml.	Limelight
Lon.	London
Mdsv.	Moodsville
Mer.	Mercury
Met.	Metronome
Metro.	Metrojazz
MJR	Master Jazz Recordings
Mlst.	Milestone
Mlt.	Melotone
Moers	Moers Music
MonE	Monmouth-Evergreen
Mstr.	Mainstream
Musi.	Musicraft

Nat.	National
NewJ	New Jazz
Norg.	Norgran
NW	New World
OK	Okeh
OL	Oiseau-Lyre
Omni.	Omnisound
PAct	Pathé Actuelle
PAlt	Palo Alto
Para.	Paramount
Parl.	Parlophone
Per.	Perfect
Phi.	Philips
Phon.	Phontastic
PJ	Pacific Jazz
PL	Pablo Live
Pol.	Polydor
Prog.	Progressive
Prst.	Prestige
PT	Pablo Today
PW	Paddle Wheel
Qual.	Qualiton
Reg.	Regent
Rep.	Reprise
Rev.	Revelation
Riv.	Riverside
Roul.	Roulette
RR	Red Records
RT	Real Time
Sack.	Sackville
Sat.	Saturn
SE	Strata-East
Sig.	Signature
Slnd	Southland
SN	Soul Note
SolS	Solid State
Son.	Sonora
Spot.	Spotlite
Ste.	Steeplechase
Sto.	Storyville
Sup.	Supraphon
Tak.	Takoma
Tan.	Tangent
TE	Toshiba Express
Tei.	Teichiku
Tel.	Telefunken
The.	Theresa
Tim.	Timeless
TL	Time-Life
Tran.	Transition
UA	United Artists
Upt.	Uptown
Van.	Vanguard
Var.	Variety
Vars.	Varsity
Vic.	Victor
VJ	Vee-Jay
Voc.	Vocalion
WB	Warner Bros.
WP	World Pacific
Xan.	Xanadu

Library Sigla

The system of library sigla in this dictionary follows that used by Répertoire International des Sources Musicales, Kassel, as listed in its publication *RISM-Bibliothekssigel* (Kassel, 1999). Below are listed the sigla to be found; a few of them are additional to those published in the RISM list, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

More information on individual libraries is available in the libraries list in volume 28.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

A: AUSTRIA

A	Admont, Benediktinerstift, Archiv und Bibliothek
DO	Dorfbeuren, Pfarramt
Ed	Eisenstadt, Domarchiv, Musikarchiv
Ee	——, Esterházy-Archiv
Eh	——, Haydn-Museum
Ek	——, Stadtpfarrkirche
El	——, Burgenländisches Landesmuseum
ETgoëss	Ebenthal (nr Klagenfurt), Goëss private collection
F	Fiecht, St Georgenberg, Benediktinerstift, Bibliothek
FB	Fischbach (Oststeiermark), Pfarrkirche
FK	Feldkirch, Domarchiv
Gd	Graz, Diözesanarchiv
Gk	——, Universität für Musik und Darstellende Kunst
Gl	——, Steiermärkische Landesbibliothek am Joanneum
Gmi	——, Institut für Musikwissenschaft
Gu	——, Universitätsbibliothek
GÖ	Göttweig, Benediktinerstift, Musikarchiv
GÜ	Güssing, Franziskaner Kloster
H	Herzogenburg, Augustiner-Chorherrenstift, Musikarchiv
HE	Heiligenkreuz, Zisterzienserkloster
Ik	Innsbruck, Tiroler Landeskonservatorium
Imf	——, Tiroler Landesmuseum Ferdinandeum
Imi	——, Musikwissenschaftliches Institut der Universität
Iu	——, Universitätsbibliothek
Kk	Klagenfurt, Kärntner Landeskonservatorium, Stiftsbibliothek
Kla	——, Landesarchiv
Kse	——, Schlossbibliothek Ebental
KN	Klosterneuburg, Augustiner-Chorherrenstift, Stiftsbibliothek
KR	Kremsmünster, Benediktinerstift, Musikarchiv
L	Lilienfeld, Zisterzienser-Stift, Musikarchiv und Bibliothek
LA	Lambach, Benediktinerstift
LIm	Linz, Oberösterreichisches Landesmuseum
LIs	——, Bundesstaatliche Studienbibliothek
M	Melk, Benediktiner-Superiorat Mariazell
MB	Michaelbeuern, Benediktinerabtei
MS	Mattsee, Stiftsarchiv
MT	Maria Taferl (Niederösterreich), Pfarre
MZ	Mariazell, Benediktiner-Priorat, Bibliothek und Archiv
N	Neuburg, Pfarrarchiv
R	Rein, Zisterzienserstift
RB	Reichersberg, Stift
Sca	Salzburg, Carolino Augusteum: Salzburger Museum für Kunst und Kulturgeschichte, Bibliothek
Sd	——, Dom, Konsistorialarchiv, Dommusikarchiv
Sk	——, Kapitelbibliothek
Sl	——, Landesarchiv
Sm	——, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana
Smi	——, Universität Salzburg, Institut für Musikwissenschaft, Bibliothek
Sn	——, Nonnberg (Benediktiner-Frauenstift), Bibliothek
Sp	——, Bibliothek des Priesterseminars
Ssp	——, Erzabtei St Peter, Musikarchiv
Sst	——, Bundesstaatliche Studienbibliothek [in *Su*]
Su	——, Universitätsbibliothek
SB	Schlierbach, Stift
SCH	Schlägl, Prämonstratenser-Stift, Bibliothek
SE	Seckau, Benediktinerabtei
SEI	Seitenstetten, Benediktinerstift, Musikarchiv
SF	St Florian, Augustiner-Chorherrenstift, Stiftsbibliothek, Musikarchiv
SL	St Lambrecht, Benediktiner-Abtei, Bibliothek
SPL	St Paul, Benediktinerstift St Paul im Lavanttal
ST	Stams, Zisterzienserstift, Musikarchiv
STEp	Steyr, Stadtpfarre
TU	Tulln, Pfarrkirche St Stephan
VOR	Vorau, Stift
Wa	Vienna, St Augustin, Musikarchiv
Waf	——, Pfarrarchiv Altlerchenfeld
Wdo	——, Zentralarchiv des Deutschen Orden
Wdtö	——, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich
Wgm	——, Gesellschaft der Musikfreunde
Wh	——, Pfarrarchiv Hernals
Whh	——, Haus-, Hof- und Staatsarchiv
Whk	——, Hofburgkapelle [in *Wn*]
Wk	——, St Karl Borromäus
Wkm	——, Kunsthistorisches Museum
Wlic	——, Pfarrkirche Wien-Lichtental
Wm	——, Minoritenkonvent
Wmi	——, Institut für Musikwissenschaft der Universität
Wn	——, Österreichische Nationalbibliothek, Musiksammlung
Wp	——, Musikarchiv, Piaristenkirche Maria Treu
Ws	——, Schottenabtei, Musikarchiv
Wsa	——, Stadtarchiv
Wsfl	——, Schottenfeld, Pfarrarchiv St Laurenz

Wsp ——, St Peter, Musikarchiv
Wst ——, Stadt- und Landesbibliothek, Musiksammlung
Wu ——, Universitätsbibliothek
Wwessely ——, Othmar Wessely, private collection
WAIp Waidhofen (Ybbs), Stadtpfarre
WIL Wilhering, Zisterzienserstift, Bibliothek und Musikarchiv
Z Zwettl, Zisterzienserstift, Stiftsbibliothek

AUS: AUSTRALIA

CAnl Canberra, National Library of Australia
Msl Melbourne, State Library of Victoria
Pml Perth, Central Music Library
PVgm Parkville, Grainger Museum, University of Melbourne
Sb Sydney, Symphony Australia National Music Library
Scm ——, New South Wales State Conservatorium of Music
Sfl ——, University of Sydney, Fisher Library
Smc ——, Australia Music Centre Ltd, Library
Sml ——, Music Branch Library, University of Sydney
Sp ——, Public Library
Ssl ——, State Library of New South Wales, Mitchell Library

B: BELGIUM

Aa Antwerp, Stadsarchief
Aac ——, Archief en Museum voor het Vlaamse Culturleven
Ac ——, Koninklijk Vlaams Muziekconservatorium
Ak ——, Onze-Lieve-Vrouw-Kathedraal, Archief
Amp ——, Museum Plantin-Moretus
As ——, Stadsbibliotheek
Asj ——, Collegiale en Parochiale Kerk St-Jacob, Bibliotheek en Archief
Ba Brussels, Archives de la Ville
Bc ——, Conservatoire Royal, Bibliothèque, Koninklijk Conservatorium, Bibliotheek
Bcdm ——, Centre Belge de Documentation Musicale [CeBeDeM]
Bg ——, Cathédrale St-Michel et Ste-Gudule [in *Bc* and *Br*]
Bmichotte ——, Michotte private collection [in *Bc*]
Br ——, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, Section de la Musique
Brtb ——, Radiodiffusion-Télévision Belge
Bsp ——, Société Philharmonique
BRc Bruges, Stedelijk Muziekconservatorium, Bibliotheek
BRs ——, Stadsbibliotheek
D Diest, St Sulpitiuskerk
Gc Ghent, Koninklijk Muziekconservatorium, Bibliotheek
Gcd ——, Culturele Dienst Province Oost-Vlaanderen
Geb ——, St Baafsarchief
Gu ——, Universiteit, Centrale Bibliotheek, Handskriftenzaal
La Liège, Archives de l'État, Fonds de la Cathédrale St Lambert
Lc ——, Conservatoire Royal de Musique, Bibliothèque
Lg ——, Musée Grétry
Lu ——, Université de Liège, Bibliothèque
LVu Leuven, Katholieke Universiteit van Leuven
MA Morlanwelz-Mariemont, Musée de Mariemont, Bibliothèque
MEa Mechelen, Archief en Stadsbibliotheek
Tc Tournai, Chapitre de la Cathédrale, Archives
Tv ——, Bibliothèque de la Ville

BR: BRAZIL

Rem Rio de Janeiro, Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno
Rn ——, Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro

BY: BELARUS

MI Minsk, Biblioteka Belorusskoj Gosudarstvennoj Konservatorii

C: CUBA

HABn Havana, Biblioteca Nacional José Martí

CDN: CANADA

Cu Calgary, University of Calgary, Library
E Edmonton (AB), University of Alberta
HNu Hamilton (ON), McMaster University, Mills Memorial Library, Music Section
Lu London (ON), University of Western Ontario, Music Library
Mc Montreal, Conservatoire de Musique, Centre de Documentation
Mcm ——, Centre de Musique Canadienne
Mm ——, McGill University, Faculty and Conservatorium of Music Library
Mn ——, Bibliothèque Nationale
On Ottawa, National Library of Canada, Music Division
Qmu Quebec, Monastère des Ursulines, Archives
Qsl ——, Musée de l'Amérique Françaisе
Qul ——, Université Laval, Bibliothèque des Sciences Humaines et Sociales
Tcm Toronto, Canadian Music Centre
Tu ——, University of Toronto, Faculty of Music Library
Vcm Vancouver, Canadian Music Centre
VIu Victoria, University of Victoria

CH: SWITZERLAND

A Aarau, Aargauische Kantonsbibliothek
Bab Basle, Archiv der Evangelischen Brüdersozietät
Bps ——, Paul Sacher Stiftung, Bibliothek
Bu ——, Universität Basel, Öffentliche Bibliothek, Musikabteilung
BEb Berne, Burgerbibliothek/Bibliothèque de la Bourgeoisie
BEl ——, Schweizerische Landesbibliothek/Bibliothèque Nationale Suisse/Biblioteca Nationale Svizzera/Biblioteca Naziunala Svizra
BEsu ——, Stadt- und Universitätsbibliothek
BM Beromünster, Musikbibliothek des Stifts
BU Burgdorf, Stadtbibliothek
CObodmer Cologny-Geneva, Fondation Martin Bodmer, Bibliotheca Bodmeriana
D Disentis, Stift, Musikbibliothek
E Einsiedeln, Benedikterkloster, Musikbibliothek
EN Engelberg, Kloster, Musikbibliothek
Fcu Fribourg, Bibliothèque Cantonale et Universitaire
FF Frauenfeld, Thurgauische Kantonsbibliothek
Gc Geneva, Conservatoire de Musique, Bibliothèque
Gpu ——, Bibliothèque Publique et Universitaire
Lmg Lucerne, Allgemeine Musikalische Gesellschaft
Lz ——, Zentralbibliothek
LAac Lausanne, Archives Cantonales Vaudoises
LAcu ——, Bibliothèque Cantonale et Universitaire
LU Lugano, Biblioteca Cantonale
MSbk Mariastein, Benediktinerkloster
MÜ Müstair, Frauenkloster St Johann
N Neuchâtel, Bibliothèque Publique et Universitaire
OB Oberbüren, Kloster Glattburg
P Porrentruy, Bibliothèque Cantonale Jurasienne (incl. Bibliothèque du Lycée Cantonal)
R Rheinfelden, Christkatholisches Pfarramt
S Sion, Bibliothèque Cantonale du Valais
SAf Sarnen, Benediktinerinnen-Abtei St Andreas
SAM Samedan, Biblioteca Fundaziun Planta
SGd St Gallen, Domchorarchiv
SGs ——, Stiftsbibliothek, Handschriftenabteilung
SGv ——, Kantonsbibliothek (Vadiana)
SH Schaffhausen, Stadtbibliothek
SO Solothurn, Zentralbibliothek, Musiksammlung
SObo ——, Bischöfliches Ordinariat der Diözese Basel, Diözesanarchiv des Bistums Basel
W Winterthur, Stadtbibliothek
Zi Zürich, Israelitische Kultusgemeinde
Zma ——, Schweizerisches Musik-Archiv [in *Nf*]
Zz ——, Zentralbibliothek
ZGm Zug, Pfarrarchiv St Michael

CO: COLOMBIA

B	Bogotá, Archivo de la Catedral

CZ: CZECH REPUBLIC

Bam	Brno, Archiv města Brna
Bb	——, Klášter Milosrdnych Bratří [in *Bm*]
Bm	——, Moravské Zemské Muzeum, Oddělení Dějin Hudby
Bsa	——, Státní Oblastní Archiv
Bu	——, Moravská Zemeská Knihovna, Hudební Oddělení
BER	Beroun, Statní Okresní Archiv
BROb	Broumov, Knihovna Benediktinů [in *HK*]
CH	Cheb, Okresní Archiv
CHRm	Chrudim, Okresní Muzeum
D	Dačice, Knihovna Františkánů [in *Bu*]
H	Hronov, Muzeum
HK	Hradec Králové, Státní Vědecká Knihovna
HKm	——, Muzeum Východních Čech
HR	Hradiště u Znojma, Knihovna Křižovníků[in *Bu*]
JIa	Jindřichův Hradec, Státní Oblastní Archív Třeboňi
K	Český Krumlov, Státní Oblastní Archiv v Třeboni, Hudební Sbírka
KA	Kadaň, Děkansky Kostel
KL	Klatovy, Státní Oblastní Archiv v Plzni, Pobočka Klatovy
KR	Kroměříž, Knihovna Arcibiskupského Zámku
KRa	——, Státní y Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archív
KRA	Králíky, Kostel Sv. Michala [in *UO*]
KU	Kutná Hora, Okresní Muzeum [in *Pnm*]
LIa	Česká Lípa, Okresní Archív
LIT	Litoměřice, Státní Oblastní Archiv
LO	Loukov, Farní Kostel
LUa	Louny, Okresní Archív
ME	Mělník, Okresní Muzeum [on loan to *Pnm*]
MH	Mnichovo Hradiště, Vlastivědné Muzeum
MHa	——, Státní Oblatní Archiv v Praze – Pobočka v Mnichovoě Hradišti
MT	Moravská Třebová, Knihovna Františkánů [in *Bu*]
NR	Nová Říše, Klášter Premonstrátů, Knihovna a Hudební Sbírka
OLa	Olomouc, Zemeský Archiv Opava, Pracoviště Olomouc
OP	Opava, Slezské Muzeum
OS	Ostrava, Česky Rozhlas, Hudební Archiv
OSE	Osek, Knihovna Cisterciáků [in *Pnm*]
Pa	Prague, Státní Ústřední Archiv
Pak	——, Pražská Metropolitní Kapitula
Pdobrovského	——, Národní Muzeum, Dobrovského (Nostická) Knihovna
Pk	——, Konservatoř, Archiv a Knihovna
Pn	——, Knihovna Národního Muzea
Pnd	——, Národní Divadlo, Hudební Archiv
Pnm	——, Národní Muzeum
Pr	——, Česky Rozhlas, Archívní a Programové Fondy, Fond Hudebnin
Ps	——, Památník Národního Písemnictví, Knihovna
Psj	——, Kostel Sv. Jakuba, Farní Rad
Pst	——, Knihovna Kláštera Premonstrátů (Strahovská Knihovna) [in *Pnm*]
Pu	——, Národní Knihovna, Hudenbí Oddělení
Puk	——, Karlova Univerzita, Filozofická Fakulta, Ústav Hudební Vědy, Knihovna
PLa	Plzeň, Městský Archiv
PLm	——, Západočeské Muzeum, Uměleckoprůmyslové Oddělení
POa	Poděbrady, Okresní Archiv Nymburk, Pobočka Poděbrady
POm	——, Muzeum
R	Rajhrad, Knihovna Benediktinského Kláštera [in *Bm*]
RO	Rokycany, Okresní Muzeum
ROk	——, Děkansky Úřad, Kostel
SE	Semily, Okresní Archiv v Semilech se Sídlem v Bystré nad Jizerou
SO	Sokolov, Okresní Archiv se Sídlem Jindřchovice, Zámek
TC	Třebíč, Městsky Archiv
TU	Turnov, Muzeum, Hudební Sbírka [in *SE*]
VB	Vyšší Brod, Knihovna Cisterciáckého Kláštera
Z	Žatec, Muzeum
ZI	Žitenice, Státní Oblastní Archiv v Litoměřicích
ZL	Zlonice, Památník Antonína Dvořáka

D: GERMANY

Aa	Augsburg, Kantoreiarchiv St Annen
Aab	——, Archiv des Bistums Augsburg
Af	——, Fuggersche Domänenkanzlei, Bibliothek
Ahk	——, Heilig-Kreuz-Kirche, Dominikanerkloster, Biliothek [in *Asa*]
As	——, Staats- und Stadtbibliothek
Asa	——, Stadtarchiv
Au	——, Universität Augsburg, Universitätsbibliothek
AAm	Aachen, Domarchiv (Stiftsarchiv)
AAst	——, Öffentliche Bibliothek, Musikbibliothek
AB	Amorbach, Fürstlich Leiningische Bibliothek
ABG	Annaberg-Buchholz, Kirchenbibliothek St Annen
ABGa	——, Kantoreiarchiv St Annen
AG	Augustusburg, Evangelisch-Lutherisches Pfarramt der Stadtkirche St Petri, Musiksammlung
AIC	Aichach, Stadtpfarrkirche [on loan to *FS*]
ALa	Altenburg, Thüringisches Hauptstaadtsarchiv Weimar, Aussenstelle Altenburg
AM	Amberg, Staatliche Bibliothek
AN	Ansbach, Staatliche Bibliothek
ANsv	——, Sing- und Orchesterverein (Ansbacher Kantorei), Archiv [in *AN*]
AÖhk	Altötting, Kapuziner-Kloster St Konrad, Bibliothek
ARk	Arnstadt, Evangelisch-Lutherisches Pfarramt, Bibliothek
ARsk	——, Stadt- und Kreisbibliothek
ASh	Aschaffenburg, Schloss Johannisburg, Hofbibliothek
ASsb	——, Schloss Johannisburg, Stiftsbibliothek
Ba	Berlin, Amerika-Gedenkbibliothek, Musikabteilung [in *Bz*]
Bda	——, Akademie der Künste, Stiftung Archiv
Bdhm	——, Hochschule für Musik Hanns Eisler
Bga	——, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz
Bgk	——, Bibliothek zum Grauen Kloster [in *Bs*]
Bhbk	——, Staatliche Hochschule für Bildende Kunst, Bibliothek
Bhm	——, Hochschule der Künste, Hochschulbibliothek, Abteilung Musik und Darstellende Kunst
Bim	——, Staatliches Institut für Musikforschung, Bibliothek
Bk	——, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek
Bkk	——, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
Br	——, Deutsches, Rundfunkarchiv Frankfurt am Main – Berlin, Historische Archive, Bibliothek
Bs	——, Stadtbibliothek, Musikbibliothek [in *Bz*]
Bsb	——, Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Bsommer	——, Sommer private collection
Bsp	——, Evangelische Kirche Berlin-Brandenburg, Sprachenkonvikt, Bibliothek
Bst	——, Stadtbücherei Wilmersdorf, Hauptstelle
BAa	Bamberg, Staatsarchiv
BAs	——, Staatsbibliothek
BAL	Ballenstedt, Stadtbibliothek
BAR	Bartenstein, Fürst zu Hohenlohe-Bartensteinsches Archiv [on loan to *NEhz*]
BAUd	Bautzen, Domstift und Bischöfliches Ordinariat, Bibliothek und Archiv
BAUk	Bautzen, Stadtbibliothek
BAUm	——, Stadtmuseum
BB	Benediktbeuern, Pfarrkirche, Bibliothek
BDk	Brandenburg, Dom St Peter und Paul, Domstiftsarchiv und -bibliothek
BDH	Bad Homburg vor der Höhe, Stadtbibliothek
BDS	Bad Schwalbach, Evangelisches Pfarrarchiv
BE	Bad Berleburg, Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek

BEU	Beuron, Bibliothek der Benediktiner-Erzabtei
BFb	Burgsteinfurt, Fürst zu Bentheimsche Musikaliensammlung [on loan to *MÜu*]
BG	Beuerberg, Stiftskirche
BGD	Berchtesgaden, Stiftkirche, Bibliothek [on loan to *FS*]
BH	Bayreuth, Stadtbücherei
BIB	Bibra, Pfarrarchiv
BIT	Bitterfeld, Kreis-Museum
BKÖs	Bad Köstritz, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus
BMs	Bremen, Staats- und Universitätsbibliothek
BNba	Bonn, Beethoven-Haus, Beethoven-Archiv
BNms	——, Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelm-Universität
BNsa	——, Stadtarchiv und Wissenschaftliche Stadtbibliothek
BNu	——, Universitäts- und Landesbibliothek
BO	Bollstedt, Evangelische Kirchengemeinde, Pfarrarchiv
BOCHmi	Bochum, Ruhr-Universität, Fakultät für Geschichtswissenschaft, Musikwissenschaftliches Institut
BS	Brunswick, Stadtarchiv und Stadtbibliothek
BUCH	Buchen (Odenwald), Bezirksmuseum, Kraus-Sammlung
Cl	Coburg, Landesbibliothek, Musiksammlung
Cs	——, Staatsarchiv
Cv	——, Kunstsammlung der Veste Coburg, Bibliothek
CEbm	Celle, Bomann-Museum, Museum für Volkskunde Landes- und Stadtgeschichte
CR	Crimmitschau, Stadtkirche St Laurentius, Notenarchiv
CZ	Clausthal-Zellerfeld, Kirchenbibliothek [in *CZu*]
CZu	——, Technische Universität, Universitätsbibliothek
Dhm	Dresden, Hochschule für Musik Carl Maria von Weber, Bibliothek [in *Dl*]
Dl	——, Sächsische Landesbibliothek – Staats- und Universitäts-Bibliothek, Musikabteilung
Dla	——, Sächsisches Hauptstaatsarchiv
Dmb	——, Städtische Bibliotheken, Haupt- und Musikbibliothek [in *Dl*]
Ds	——, Sächsische Staatsoper, Notenbibliothek [in *Dl*]
DB	Dettelbach, Franziskanerkloster, Bibliothek
DEl	Dessau, Anhaltische Landesbücherei
DEsa	——, Stadtarchiv
DGs	Duisburg, Stadtbibliothek, Musikbibliothek
DI	Dillingen an der Donau, Kreis- und Studienbibliothek
DL	Delitzsch, Museum, Bibliothek
DM	Dortmund, Stadt- und Landesbibliothek, Musikabteilung
DO	Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
DS	Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
DSim	——, Internationales Musikinstitut, Informationszentrum für Zeitgenössische Musik, Bibliothek
DSsa	Darmstadt, Hessisches Staatsarchiv
DT	Detmold, Lippische Landesbibliothek, Musikabteilung
DTF	Dietfurt, Franziskanerkloster [in *Ma*]
DÜha	——, Nordrhein-Westfälisches Hauptstaatsarchiv
DÜk	Düsseldorf, Goethe-Museum, Bibliothek
DÜl	——, Universitätss- und Landesbibliothek, Heinrich Heine Universität
DWc	Donauwörth, Cassianeum
Ed	Eichstätt, Dom [in *Eu*]
Es	——, Staats- und Seminarbibliothek [in *Eu*]
Eu	——, Katholische Universität, Universitätsbibliothek
Ew	——, Benediktinerinnen-Abtei St Walburg, Bibliothek
EB	Ebrach, Katholisches Pfarramt, Bibliothek
EC	Eckartsberga, Pfarrarchiv
EF	Erfurt, Statd- und Regionalbibliothek, Abteilung Wissenschaftliche Sondersammlungen
EIa	Eisenach, Stadtarchiv, Bibliothek
EIb	——, Bachmuseum
EN	Engelberg, Franziskanerkloster, Bibliothek
ERu	Erlangen, Universitätsbibliothek
ERP	Landesberg am Lech-Erpfting, Katholische Pfarrkirche [on loan to *Aab*]
EW	Ellwangen (Jagst), Stiftskirche
F	Frankfurt, Stadt- und Universitätsbibliothek
Ff	——, Freies Deutsches Hochstift, Frankfurter Goethe-Museum, Bibliothek
Frl	——, Musikverlag Robert Lienau
Fsa	——, Stadtarchiv
FBa	Freiberg (Lower Saxony), Stadtarchiv
FBo	——, Geschwister-Scholl-Gymnasium, Andreas-Möller-Bibliothek
FLa	Flensburg, Stadtarchiv
FLs	Flensburg, Landeszentralbibliothek Schleswig-Holstein
FRu	Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften, Alte Drucke und Rara
FRva	——, Deutsches Volksliedarchiv
FRIts	Friedberg, Bibliothek des Theologischen Seminars der Evangelischen Kirche in Hessen und Nassau
FS	Freising, Erzbistum München und Freising, Dombibliothek
FUl	Fulda, Hessische Landesbibliothek
FÜS	Füssen, Katholisches Stadtpfarramt St Mang
FW	Frauenchiemsee, Benediktinerinnenabtei Frauenwörth, Archiv
Ga	Göttingen, Staatliches Archivlager
Gb	——, Johann-Sebastian-Bach-Institut
Gms	——, Musikwissenschaftliches Seminar der Georg-August-Universität
Gs	——, Niedersächsische Staats- und Universitätsbibliothek
GBR	Grossbreitenbach (nr Arnstadt), Pfarramt, Archiv
GD	Goch-Gaesdonck, Collegium Augustinianum
GI	Giessen, Justus-Liebig-Universität, Bibliothek
GLAU	Glauchau, St Georgen, Musikarchiv
GM	Grimma, Göschenhaus-Seume-Gedenkstätte
GMl	——, Landesschule [in *Dl*]
GOa	Gotha, Augustinerkirche, Notenbibliothek
GOl	——, Forschungs- und Landesbibliothek, Musiksammlung
GÖs	Görlitz, Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Sammlungen
GOL	Goldbach (nr Gotha), Pfarrbibliothek
GRu	Greifswald, Universitätsbibliothek
GRH	Gerolzhofen, Katholische Pfarrei [on loan to *WÜd*]
GÜ	Güstrow, Museum der Stadt
GZsa	Greiz, Thüringisches Staatsarchiv Rudolstadt, Aussenstelle Greiz
Ha	Hamburg, Staatsarchiv
Hkm	——, Kunstgewerbemuseum, Bibliothek
Hmb	——, Öffentlichen Bücherhallen, Musikbücherei
Hs	——, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
HAf	Halle, Hauptbibliothek und Archiv der Franckeschen Stiftungen
HAh	——, Händel-Haus
HAmi	——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek
HAmk	——, Marktkirche Unser Lieben Frauen, Marienbibliothek
HAu	——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt
HAR	Hartha (Kurort), Kantoreiarchiv
HB	Heilbronn, Stadtarchiv
HEms	Heidelberg, Musikwissenschaftliches Seminar der Rupert-Karls-Universität
HEu	——, Ruprecht-Karls-Universität, Universitätsbibliothek, Abteilung Handschriften und Alte Drucke
HER	Herrnhut, Evangelische Brüder-Unität, Archiv
HGm	Havelberg, Prignitz-Museum, Bibliothek
HL	Haltenbergstetten, Schloss (über Niederstetten, Baden-Württemburg), Fürst zu Hohenlohe-Jagstberg'sche Bibliothek [in *Mbs*]

HOE Hohenstein-Ernstthal, Kantoreiarchiv der Christophorikirche
HR Harburg (nr Donauwörth), Fürstlich Oettingen-Wallerstein'sche Bibliothek Schloss Harburg [in *Au*]
HRD Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana) [in *Au*]
HSj Helmstedt, Ehemalige Universitätsbibliothek
HSk ——, Kantorat St Stephani [in *W*]
HVkm Hanover, Bibliothek des Kestner-Museums
HVl ——, Niedersächsische Landesbibliothek
HVs ——, Stadtbibliothek, Musikbibliothek
HVsa ——, Staatsarchiv
IN Markt Indersdorf, Katholisches Pfarramt, Bibliothek [on loan to *FS*]
ISL Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek
Jmb Jena, Ernst-Abbe-Bücherei und Lesehalle der Carl-Zeiss-Stiftung, Musikbibliothek
Jmi Jena, Friedrich-Schiller-Universität, Sektion Literatur- und Kunstwissenschaften, Bibliothek des ehem. Musikwissenschaftlichen Instituts [in *Ju*]
Ju ——, Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek
JE Jever, Marien-Gymnasium, Bibliothek
Kdma Kassel, Deutsches Musikgeschichtliches Archiv
Kl ——, Gesamthochschul-Bibliothek, Landesbibliothek und Murhardsche Bibliothek, Musiksammlung
Km ——, Musikakademie, Bibliothek
Ksp ——, Louis Spohr-Gedenk- und Forschungsstätte, Archiv
KA Karlsruhe, Badische Landesbibliothek
KAsp ——, Pfarramt St Peter
KAu ——, Universitätsbibliothek
KBs Koblenz, Stadtbibliothek
KFp Kaufbeuren, Protestantisches Kirchenarchiv
KIl Kiel, Schleswig-Holsteinische Landesbibliothek
KIu ——, Universitätsbibliothek
KMs Kamenz, Stadtarchiv
KNa Cologne, Historisches Archiv der Stadt
KNd ——, Kölner Dom, Erzbischöfliche Diözesan- und Dombibliothek
KNh ——, Staatliche Hochschule für Musik, Bibliothek
KNmi ——, Musikwissenschaftliches Institut der Universität
KNu ——, Universitäts- und Stadtbibliothek
KPs Kempten, Stadtbücherei
KPsl ——, Stadtpfarrkirche St Lorenz, Musikarchiv
KR Kleinröhrsdorf (nr Bischofswerda), Pfarrkirchenbibliothek
KZa Konstanz, Stadtarchiv
Lm Lüneburg, Michaelisschule
Lr ——, Ratsbücherei, Musikabteilung
LA Landshut, Historischer Verein für Niederbayern, Bibliothek
LB Langenburg, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek [on loan to *NEhz*]
LEb Leipzig, Bach-Archiv
LEbh ——, Breitkopf & Härtel, Verlagsarchiv
LEdb ——, Deutsche Bücherei, Musikaliensammlung
LEm ——, Leipziger Städtische Bibliotheken, Musikbibliothek
LEmi ——, Universität, Zweigbibliothek Musikwissenschaft und Musikpädagogik [in *LEu*]
LEsm ——, Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen
LEst ——, Stadtbibliothek [in *LEu* and *LEm*]
LEt ——, Thomanerchor, Bibliothek [in *LEb*]
LEu ——, Karl-Marx-Universität, Universitätsbibliothek, Bibliotheca Albertina
LFN Laufen, Stiftsarchiv
LI Lindau, Stadtbibliothek
LIM Limbach am Main, Pfarrkirche Maria Limbach
LST Lichtenstein, Stadtkirche St Laurentius, Kantoreiarchiv
LÜh Lübeck, Bibliothek der Hansestadt, Musikabteilung
LUC Luckau, Stadtkirche St Nikolai, Kantoreiarchiv
Ma Munich, Franziskanerkloster St Anna, Bibliothek
Mb ——, Benediktinerabtei St Bonifaz, Bibliothek
Mbm ——, Bibliothek des Metropolitankapitels
Mbn ——, Bayerisches Nationalmuseum, Bibliothek
Mbs ——, Bayerische Staatsbibliothek
Mf ——, Frauenkirche [on loan to *FS*]
Mh ——, Staatliche Hochschule für Musik, Bibliothek
Mhsa ——, Bayerisches Hauptstaatsarchiv
Mk ——, Theatinerkirche St Kajetan
Mm ——, Bibliothek St Michael
Mo ——, Opernarchiv
Msa ——, Staatsarchiv
Mth ——, Theatermuseum der Clara-Ziegler-Stiftung
Mu ——, Ludwig-Maximilians-Universität, Universitätsbibliothek, Abteilung Handschriften, Nachlässe, Alte Drucke
MAl Magdeburg, Landeshauptarchiv Sachsen-Anhalt [in *WERa*]
MAs ——, Stadtbibliothek Wilhelm Weitling, Musikabteilung
ME Meissen, Stadt- und Kreisbibliothek
MEIk Meiningen, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde
MEIl ——, Thüringisches Staatsarchiv
MEIr ——, Meininger Museen, Abteilung Musikgeschichte/Max-Reger-Archiv
MERa Merseburg, Domstift, Stiftsarchiv
MG Marburg, Westdeutsche Bibliothek [in *Bsb*]
MGmi ——, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv
MGs ——, Staatsarchiv und Archivschule
MGu ——, Philipps-Universität, Universitätsbibliothek
MGB Mönchen-Gladbach, Bibliothek Wissenschaft und Weisheit, Johannes-Duns-Skotus-Akademie der Kölnischen Ordens-Provinz der Franziskaner
MH Mannheim, Wissenschaftliche Stadtbibliothek
MHrm ——, Städtisches Reiss-Museum
MHst ——, Stadtbücherei, Musikbücherei
MLHb Mühlhausen, Blasiuskirche, Pfarrarchiv Divi Blasii [on loan to *MLHm*]
MLHm ——, Marienkirche
MLHr ——, Stadtarchiv
MMm Memmingen, Evangelisch-Lutherisches Pfarramt St Martin, Bibliothek
MR Marienberg, Kirchenbibliothek
MT Metten, Abtei, Bibliothek
MÜd Münster, Bischöfliches Diözesanarchiv
MÜp ——, Bischöflishes Priesterseminar, Bibliothek
MÜs ——, Santini-Bibliothek [in *MÜp*]
MÜu ——, Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek, Musiksammlung
MÜG Mügeln, Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv
MY Mylau, Kirchenbibliothek
MZmi Mainz, Musikwissenschaftliches Institut der Johannes-Gutenberg-Universität
MZp ——, Bischöfliches Priesterseminar, Bibliothek
MZs ——, Stadtbibliothek
MZsch ——, Musikverlag B. Schott's Söhne, Verlagsarchiv
MZu ——, Johannes-Gutenberg-Universität, Universitätsbibliothek, Musikabteilung
Ngm Nuremberg, Germanisches National-Museum, Bibliothek
Nla ——, Bibliothek beim Landeskirchlichen Archiv
Nst ——, Bibliothek Egidienplatz
NA Neustadt an der Orla, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
NAUs Naumburg, Stadtarchiv
NAUw ——, St Wenzel, Bibliothek
NEhz Neuenstein, Hohenlohe-Zentralarchiv
NH Neresheim, Bibliothek der Benediktinerabtei
NL Nördlingen, Stadtarchiv, Stadtbibliothek und Volksbücherei
NLk ——, Evangelisch-Lutherisches Pfarramt St Georg, Musikarchiv
NM Neumünster, Schleswig-Holsteinische Musiksammlung der Stadt Neumünster [in *KIl*]

NNFw Neunhof (nr Nürnberg), Freiherrliche Welser'sche Familienstiftung
NO Nordhausen, Wilhelm-von-Humboldt-Gymnasium, Bibliothek
NS Neustadt an der Aisch, Evangelische Kirchenbibliothek
NT Neumarkt-St Veit, Pfarrkirche
NTRE Niedertrebra, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
OB Ottobeuren, Benediktinerabtei
OBS Gessertshausen-Oberschönenfeld, Abtei
OF Offenbach am Main, Verlagsarchiv André
OLH Olbernhau, Evangelisch-Lutherisches Pfarramt, Pfarrarchiv
ORB Oranienbaum, Landesarchiv
Pg Passau, Gymnasialbibliothek
Po ——, Bistum, Archiv
PA Paderborn, Erzbischöfliche Akademische Bibliothek [in *HRD*]
PE Perleberg, Pfarrbibliothek
PI Pirna, Stadtarchiv
PL Plauen, Stadtkirche St Johannis, Pfarrarchiv
PO Pommersfelden, Graf von Schönbornsche Schlossbibliothek
POL Polling, Katholisches Pfarramt
POTh Potsdam, Fachhochschule Potsdam, Hochschulbibliothek
Rp Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek
Rs ——, Staatliche Bibliothek
Rtt ——, Fürst Thurn und Taxis Hofbibliothek
Ru ——, Universität Regensburg, Universitätsbibliothek
RAd Ratzeburg, Domarchiv
RB Rothenburg ob der Tauber, Stadtarchiv und Rats- und Konsistorialbibliothek
RH Rheda, Fürst zu Bentheim-Tecklenburgische Musikbibliothek [on loan to *MÜu*]
ROmi Rostock, Universitätsbibliothek, Fachbibliothek Musikwissenschaften
ROs ——, Stadtbibliothek, Musikabteilung
ROu ——, Universität, Universitätsbibliothek
RT Rastatt, Bibliothek des Friedrich-Wilhelm-Gymnasiums
RUh Rudolstadt, Hofkapellarchiv [in *RUl*]
RUl ——, Thüringisches Staatsarchiv
Sl Stuttgart, Württembergische Landesbibliothek
SBj Straubing, Kirchenbibliothek St Jakob [in *Rp*]
SCHOT Schotten, Liebfrauenkirche
SHk Sondershausen, Stadtkirche/Superintendentur, Bibliothek
SHm ——, Schlossmuseum
SHs ——, Schlossmuseum, Bibliothek [in *SHm*]
SI Sigmaringen, Fürstlich Hohenzollernsche Hofbibliothek
SNed Schmalkalden, Evangelisches Dekanat, Bibliothek
SPlb Speyer, Pfälzische Landesbibliothek, Musikabteilung
STBp Steinbach (nr Bad Salzungen), Evangelische-Lutherisches Pfarramt, Pfarrarchiv
STOm Stolberg (Harz), Pfarramt St Martini, Pfarrarchiv
SUH Suhl, Wissenschaftliche Allgemeinbibliothek, Musikabteilung
SÜN Sünching, Schloss
SWl Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung
SWs ——, Stadtbibliothek, Musikabteilung [in *SWl*]
SWth ——, Mecklenburgisches Staatstheater, Bibliothek
Tl Tübingen, Schwäbisches Landesmusikarchiv [in *Tmi*]
Tmi ——, Bibliothek des Musikwissenschaftlichen Institut
Tu ——, Eberhard-Karls-Universität, Universitätsbibliothek
TEG Tegernsee, Pfarrkirche
TEGha ——, Herzogliches Archiv
TEI Teisendorf, Katholisches Pfarramt, Pfarrbibliothek
TIT Tittmoning, Pfarrkirche [in *Fs*]
TO Torgau, Evangelische Kirchengemeinde, Johann-Walter-Kantorei
TRb Trier, Bistumarchiv
TRs ——, Stadtbibliothek
TZ Bad Tölz, Katholisches Pfarramt Maria Himmelfahrt [in *FS*]
Us Ulm, Stadtbibliothek
Usch ——, Von Schermar'sche Familienstiftung, Bibliothek
UDa Udestedt, Evangelisch-Lutherisches Pfarramt [in *Dl*]
URS Ursberg, St Josef-Kongregation, Orden der Franziskanerinnen
W Wolfenbüttel, Herzog August Bibliothek, Handschriftensammlung
Wa ——, Niedersächsisches Staatsarchiv
WA Waldheim, Stadtkirche St Nikolai, Bibliothek
WAB Waldenburg, St Bartholomäus, Kantoreiarchiv
WD Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid
WERhb Wernigerode, Harzmuseum, Harzbücherei
WEY Weyarn, Pfarrkirche, Bibliothek [on loan to *FS*]
WF Weissenfels, Schuh- und Stadtmuseum Weissenfels (mit Heinrich-Schütz-Gedenkstätte) [on loan to *BKÖs*]
WFe ——, Ephoralbibliothek
WFmk ——, Marienkirche, Pfarrarchiv [in *HAmk*]
WGl Wittenberg, Lutherhalle, Reformationsgeschichtliches Museum
WGH Waigolshausen, Katholische Pfarrei [on loan to *WÜd*]
WH Bad Windsheim, Stadtbibliothek
WIl Wiesbaden, Hessische Landesbibliothek
WINtj Winhöring, Gräflich Toerring-Jettenbachsche Bibliothek [on loan to *Mbs*]
WO Worms, Stadtbibliothek und Öffentliche Büchereien
WRdn Weimar, Deutsches Nationaltheater und Staatskappelle, Archiv
WRgm ——, Goethe-National-Museum (Goethes Wohnhaus)
WRgs ——, Stiftung Weimarer Klassik, Goethe–Schiller-Archiv
WRh ——, Hochschule für Musik Franz Liszt
WRiv ——, Hochschule für Musik Franz Liszt, Institut für Volksmusikforschung
WRl ——, Thüringisches Hauptstaatsarchiv Weimar
WRtl ——, Thüringische Landesbibliothek, Musiksammlung [in *WRz*]
WRz ——, Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek
WS Wasserburg am Inn, Chorarchiv St Jakob, Pfarramt [on loan to *FS*]
WÜd Würzburg, Diözesanarchiv
WÜst ——, Staatsarchiv
WÜu ——, Bayerische Julius-Maximilians-Universität, Universitätsbibliothek
Z Zwickau, Ratsschulbibliothek, Wissenschaftliche Bibliothek
Zsa ——, Stadtarchiv
Zsch ——, Robert-Schumann-Haus
ZE Zerbst, Stadtarchiv
ZEo ——, Gymnasium Francisceum, Bibliothek
ZGh Zörbig, Heimatmuseum
ZI Zittau, Christian-Weise-Bibliothek, Altbestand [in *Dl*]
ZL Zeil, Fürstlich Waldburg-Zeil'sches Archiv
ZZs Zeitz, Stiftsbibliothek

DK: DENMARK

A Århus, Statsbiblioteket
Ch Christiansfeld, Brødremenigheden (Herrnhutgemeinde)
Kar Copenhagen, Det Arnamagnaeanske Institut
Kc ——, Carl Claudius Musikhistoriske Samling [in *Km*]
Kk ——, Kongelige Bibliotek
Kmk ——, Kongelige Danske Musikkonservatorium
Ku ——, Det Kongelige Bibliotek Fiolstraede
Kv ——, Københavns Universitét, Musikvidenskabeligt Institut, Bibliotek
Ol Odense, Landsarkivet for Fyen

Ou ——, Universitetsbibliotek, Musikafdelingen
Sa Sorø, Sorø Akademi, Biblioteket
Tv Tåsinge, Valdemars Slot

E: SPAIN

Ac Avila, S Apostólica Iglesia Catedral de el Salvador, Archivo Catedralicio
Asa ——, Monasterio de S Ana
AL Alquézar, Colegiata
ALB Albarracín, Catedral, Archivo
AR Aránzazu, Archivo Musical del Monasterio de Aránzazu
AS Astorga, Catedral
Bac Barcelona, Archivo de la Corona de Aragón/Arixiu de la Corona d'Aragó
Bbc ——, Biblioteca de Catalunya, Seccíon de Música
Bc ——, S.E. Catedra Basiclica, Arixiu
Bcd ——, Centro de Documentació Musical de la Generalitat de Catalunya 'El Jardi Dels Tarongers'
Bih ——, Arixiu Históric de la Ciutat
Bim ——, Consejo Superior de Investigaciones Científicas, Departamento de Musicología, Biblioteca
Bit ——, Institut del Teatre, Centre d'Investigació, Documentació i Difusió
Boc ——, Orfeó Catalá, Biblioteca
Bu ——, Universitat Autónoma
BA Badajoz, Catedral, Archivo Capitular
BUa Burgos, Catedral, Archivo
BUlh ——, Cistercian Monasterio de Las Huelgas
C Córdoba, S Iglesia Catedral, Archivo de Música
CA Calahorra, Catedral
CAL Calatayud, Colegiata de S María
CU Cuenca, Catedral, Archivo Capitular
CUi ——, Instituto de Música Religiosa
CZ Cádiz, Archivo Capitular
E San Lorenzo de El Escorial, Monasterio, Real Biblioteca
G Gerona, Catedral, Archivo/Arxiu Capitular
Gp ——, Biblioteca Pública
GRc Granada, Catedral Metropolitana, Archivo Capitular [in *GRcr*]
GRcr ——, Capilla Real, Archivo de Música
GRmf ——, Archivo Manuel de Falla
GU Guadalupe, Real Monasterio de S María, Archivo de Música
H Huesca, Catedral
J Jaca, Catedral, Archivo Musical
JA Jaén, Catedral, Archivo Capitular
JEc Jerez de la Frontera, Colegiata
L León, Catedral, Archivo Histórico
Lc ——, Real Basilica de S Isidoro
LEc Lérida, Catedral
LPA Las Palmas de Gran Canaria, Catedral de Canarias
Mah Madrid, Archivo Histórico Nacional
Mba ——, Archivo de Música, Real Academia de Bellas Artes de S Fernando
Mc ——, Real Conservatorio Superior de Música, Biblioteca
Mca ——, Casa de Alba
Mcns ——, Congregación de Nuestra Señora
Md ——, Centro de Documentación Musical del Ministerio de Cultura
Mdr ——, Convento de las Descalzas Reales
Mm ——, Biblioteca Histórica Municipal
Mmc ——, Casa Ducal de Medinaceli, Biblioteca
Mn ——, Biblioteca Nacional
Mp ——, Patrimonio Nacional
Msa ——, Sociedad General de Autores y Editores
MA Málaga, Catedral, Archivo Capitular
MO Montserrat, Abadía
MON Mondoñedo, Catedral, Archivo
OL Olot, Biblioteca Popular
ORI Orihuela, Catedral, Archivo
OV Oviedo, Catedral Metropolitana, Archivo
P Plasencia, Catedral, Archivo de Música
PAc Palma de Mallorca, Catedral, Archivo
PAp ——, Biblioteca Provincial
PAL Palencia, Catedral de S Antolín, Archivo de Música
PAMc Pamplona, Catedral, Archivo
PAS Pastrana, Museo Parroquial
RO Roncesvalles, Monasterio S María, Biblioteca
Sc Seville, Institución Colombina
SA Salamanca, Catedral, Archivo Catedralicio
SAc ——, Conservatorio Superior de Música de Salamanca, Biblioteca
SAu ——, Biblioteca Universitaria
SAN Santander, Biblioteca de la Universidad Menéndez, Sección de Música
SC Santiago de Compostela, Catedral Metropolitana
SCu ——, Biblioteca de la Universidad
SD Santo Domingo de la Calzada, Catedral Archivo
SE Segovia, Catedral, Archivo Capitular
SEG Segorbe, Archivo de la Catedral
SI Silos, Abadía de S Domingo, Archivo
SU Seo de Urgel, Catedral
Tc Toledo, Catedral, Archivo y Biblioteca Capítulares
Tp ——, Biblioteca Pública Provincial y Museo de la S Cruz
TAc Tarragona, Catedral
TE Teruel, Catedral, Archivo Capitular
TO Tortosa, Catedral
TUY Tuy, Catedral
TZ Tarazona, Catedral, Archivo Capitular
V Valladolid, Catedral Metropolitana, Archivo de Música
Vp ——, Parroquia de Santiago
VAa Valencia, Archivo Municipal
VAc ——, Catedral Metropolitana, Archivo y Biblioteca, Archivo de Música
VAcp ——, Real Colegio: Seminario de Corpus Christi, Archivo Musical del Patriarca
VAu ——, Biblioteca Universitaria
VI Vich, Museu Episcopal
Zac Zaragoza, Catedrale de La Seo y Basílica del Pilar, Archivo de Música de las Catedrales
Zcc ——, Colegio de las Escuelas Pías de S José de Calasanz, Biblioteca
Zs ——, La Seo, Biblioteca Capitular [in *Zac*]
Zvp ——, Iglesia Metropolitana [in *Zac*]
ZAc Zamora, Catedral

ET: EGYPT

Cn Cairo, National Library (Dar al-Kutub)
MSsc Mount Sinai, St Catherine's Monastery

EV: ESTONIA

TALg Tallinn, National Library of Estonia

F: FRANCE

A Avignon, Médiathèque Ceccano
Ac ——, Bibliothèque du Conservatoire
AB Abbeville, Bibliothèque Nationale
AG Agen, Archives Départementales de Lot-et-Garonne
AI Albi, Bibliothèque Municipale
AIXc Aix-en-Provence, Bibliothèque du Conservatoire
AIXm ——, Bibliothèque Méjanes
AIXmc ——, Bibliothèque de la Maîtrise de la Cathédrale
AL Alençon, Bibliothèque Municipale
AM Amiens, Bibliothèque Municipale
AN Angers, Bibliothèque Municipale
APT Apt, Basilique Ste Anne
AS Arras, Médiathèque Municipale
ASOlang Asnières-sur-Oise, Collection François Lang
AUT Autun, Bibliothèque Municipale
AVR Avranches, Bibliothèque Nationale
B Besançon, Bibliothèque Municipale
Ba ——, Bibliothèque de l'Archevêché
BE Beauvais, Bibliothèque Municipale
BG Bourg-en-Bresse, Bibliothèque Municipale
BO Bordeaux, Bibliothèque Municipale
BS Bourges, Bibliothèque Municipale
C Carpentras, Bibliothèque Municipale (Inguimbertine)

CA Cambrai, Médiathèque Municipale
CAc ——, Cathédrale
CC Carcassonne, Bibliothèque Municipale
CF Clermont-Ferrand, Bibliothèque Municipale et Interuniversitaire, Département Patrimoine
CH Chantilly, Musée Condé
CHd ——, Musée Dobrie
CHRm Chartres, Bibliothèque Municipale
CLO Clermont-de-l'Oise, Bibliothèque
CO Colmar, Bibliothèque de la Ville
COM Compiègne, Bibliothèque Municipale
CSM Châlons-en-Champagne, Bibliothèque Municipale
Dc Dijon, Conservatoire Jean-Philippe Rameau, Bibliothèque
Dm ——, Bibliothèque Municipale
DI Dieppe, Fonds Anciens et Local, Médiathèque Jean Renoir
DO Dôle, Bibliothèque Municipale
DOU Douai, Bibliothèque Nationale
E Epinal, Bibliothèque Nationale
EMc Embrun, Trésor de la Cathédrale
EV Evreux, Bibliothèque Municipale
F Foix, Bibliothèque Municipale
G Grenoble, Bibliothèque Municipale
Lad Lille, Archives Départementales du Nord
Lc ——, Bibliothèque du Conservatoire
Lm ——, Bibliothèque Municipale Jean Levy
LA Laon, Bibliothèque Municipale
LG Limoges, Bibliothèque Francophone Municipale
LH Le Havre, Bibliothèque Municipale
LM Le Mans, Bibliothèque Municipale Classée, Médiathèque Louis Aragon
LYc Lyons, Conservatoire National de Musique
LYm ——, Bibliothèque Municipale
Mc Marseilles, Conservatoire de Musique et de Déclamation
MD Montbéliard, Bibliothèque Municipale
ME Metz, Médiathèque
MH Mulhouse, Bibliothèque Municipale
ML Moulins, Bibliothèque Municipale
MO Montpellier, Bibliothèque de l'Université
MOf ——, Bibliothèque Inter-Universitaire, Section Médecine
MON Montauban, Bibliothèque Municipale Antonin Perbosc
Nm Nantes, Bibliothèque Municipale, Médiathèque
NAc Nancy, Bibliothèque du Conservatoire
O Orléans, Médiathèque
Pa Paris, Bibliothèque de l'Arsenal
Pan ——, Archives Nationales
Pc ——, Conservatoire [in *Pn*]
Pcf ——, Bibliothèque de la Comédie Française
Pcnrs ——, Centre National de la Recherche Scientifique, Bibliothèque
Pd ——, Centre de Documentation de la Musique Contemporaire
Pe ——, Schola Cantorum
Peb ——, Ecole Normale Supérieure des Beaux-Arts, Bibliothèque
Pgm ——, Gustav Mahler, Bibliothèque Musicale
Phanson ——, Collection Hanson
Pi ——, Bibliothèque de l'Institut de France
Pim ——, Bibliothèque Pierre Aubry
Pm ——, Bibliothèque Mazarine
Pmeyer ——, André Meyer, private collection
Pn ——, Bibliothèque Nationale de France
Po ——, Bibliothèque-Musée de l'Opéra
Ppincherle ——, Marc Pincherle, private collection
Ppo ——, Bibliothèque Polonaise de Paris
Prothschild ——, Germaine, Baronne Edouard de Rothschild, private collection
Prt ——, Radio France, Documentation Musicale
Ps ——, Bibliothèque de la Sorbonne
Psal ——, Editions Salabert
Pse ——, Société des Auteurs, Compositeurs et Editeurs de Musique
Psg ——, Bibliothèque Ste-Geneviève
Pshp ——, Société d'Histoire du Protestantisme Français, Bibliothèque
Pthibault ——, Geneviève Thibault, private collection [in *Pn*]
R Rouen, Bibliothèque Municipale
Rc ——, Bibliothèque du Conservatoire
RS Reims, Bibliothèque Municipale
RSc ——, Maîtrise de la Cathédrale
Sc Strasbourg, Bibliothèque du Conservatoire
Sgs ——, Union Sainte Cécile, Bibliothéque Musicale du Grand Séminaire
Sim ——, Université des Sciences Humaines, Institut de Musicologie
Sm ——, Bibliothèque Municipale
Sn ——, Bibliothèque Nationale et Universitaire
Ssp ——, Bibliothèque du Séminaire Protestant
SDI St Dié, Bibliothèque Municipale
SEm Sens, Bibliothèque Municipale
SERc Serrant, Château
SO Solesmes, Abbaye de St-Pierre
SOM St Omer, Bibliothèque Municipale
SQ St Quentin, Bibliothèque Municipale
T Troyes, Bibliothèque Municipale
TLm Toulouse, Bibliothèque Municipale
TOm Tours, Bibliothèque Municipale
V Versailles, Bibliothèque
VA Vannes, Bibliothèque Municipale
VAL Valenciennes, Bibliothèque Municipale
VN Verdun, Bibliothèque Municipale

FIN: FINLAND

A Turku, Åbo Akademi, Sibelius Museum, Bibliotek ja Arkiv
Hy Helsinki, Helsingin Yliopiston Kirjasto/Helsinki University Library/Suomen Kansalliskikjasto
Hyf ——, Helsingin Yliopiston Kirjasto, Department of Finnish Music

GB: GREAT BRITAIN

A Aberdeen, University, Queen Mother Library
AB Aberystwyth, Llyfryell Genedlaethol Cymru/National Library of Wales
ABu ——, University College of Wales
ALb Aldeburgh, Britten-Pears Library
AM Ampleforth, Abbey and College Library, St Lawrence Abbey
AR Arundel Castle, Archive
Bp Birmingham, Public Libraries
Bu ——, Birmingham University
BA Bath, Municipal Library
BEcr Bedford, Bedfordshire County Record Office
BEL Belton (Lincs.), Belton House
BENcoke Bentley (Hants.), Gerald Coke, private collection
BEV Beverley, East Yorkshire County Record Office
BO Bournemouth, Central Library
BRp Bristol, Central Library
BRu ——, University of Bristol Library
Ccc Cambridge, Corpus Christi College, Parker Library
Ccl ——, Central Library
Cclc ——, Clare College Archives
Ce ——, Emmanuel College
Cfm ——, Fitzwilliam Museum, Dept of Manuscripts and Printed Books
Cgc ——, Gonville and Caius College
Cjc ——, St John's College
Ckc ——, King's College, Rowe Music Library
Cmc ——, Magdalene College, Pepys Library
Cp ——, Peterhouse College Library
Cpc ——, Pembroke College Library
Cpl ——, Pendlebury Library of Music
Cssc ——, Sidney Sussex College
Ctc ——, Trinity College, Library
Cu ——, University Library
CA Canterbury, Cathedral Library
CDp Cardiff, Public Libraries, Central Library
CDu ——, University of Wales/Prifysgol Cymru
CF Chelmsford, Essex County Record Office
CH Chichester, Diocesan Record Office
CHc ——, Cathedral
CL Carlisle, Cathedral Library
DRc Durham, Cathedral Church, Dean and Chapter Library

DRu ——, University Library
DU Dundee, Central Library
En Edinburgh, National Library of Scotland, Music Dept
Ep ——, City Libraries, Music Library
Er ——, Reid Music Library of the University of Edinburgh
Es ——, Signet Library
Eu ——, University Library, Main Library
EL Ely, Cathedral Library [in *Cu*]
EXcl Exeter, Cathedral Library
Ge Glasgow, Euing Music Library
Gm ——, Mitchell Library, Arts Dept
Gsma ——, Scottish Music Archive
Gu ——, University Library
GL Gloucester, Cathedral Library
GLr ——, Record Office
H Hereford, Cathedral Library
HAdolmetsch Haslemere, Carl Dolmetsch, private collection
HFr Hertford, Hertfordshire Record Office
Ir Ipswich, Suffolk Record Office
KNt Knutsford, Tatton Park (National Trust)
Lam London, Royal Academy of Music, Library
Lbbc ——, British Broadcasting Corporation, Music Library
Lbc ——, British Council Music Library
Lbl ——, British Library
Lcm ——, Royal College of Music, Library
Lcml ——, Central Music Library
Lco ——, Royal College of Organists
Lcs ——, English Folk Dance and Song Society, Vaughan Williams Memorial Library
Ldc ——, Dulwich College Library
Lfm ——, Faber Music
Lgc ——, Guildhall Library
Lk ——, King's Music Library [in *Lbl*]
Lkc ——, King's College Library
Llp ——, Lambeth Palace Library
Lmic ——, British Music Information Centre
Lmt ——, Minet Library
Lpro ——, Public Record Office
Lrcp ——, Royal College of Physicians
Lsp ——, St Paul's Cathedral Library
Lspencer ——, Woodford Green: Robert Spencer, private collection
Lst ——, Savoy Theatre Collection
Lu ——, University of London Library, Music Collection
Lue ——, Universal Edition
Lv ——, Victoria and Albert Museum, Theatre Museum
Lwa ——, Westminster Abbey Library
Lwcm ——, Westminster Central Music Library
LA Lancaster, District Central Library
LEbc Leeds, University of Leeds, Brotherton Library
LEc ——, Leeds Central Library, Music and Audio Dept
LF Lichfield, Cathedral Library
LI Lincoln, Cathedral Library
LVp Liverpool, Libraries and Information Services, Humanities Reference Library
LVu ——, University, Music Department
Mch Manchester, Chetham's Library
Mp ——, Central Library, Henry Watson Music Library
Mr ——, John Rylands Library, Deansgate
MA Maidstone, Kent County Record Office
NH Northampton, Record Office
NO Nottingham, University of Nottingham, Department of Music
NTp Newcastle upon Tyne, Public Libraries
NW Norwich, Central Library
NWhamond ——, Anthony Hamond, private collection
NWr ——, Record Office
Oas Oxford, All Souls College Library
Ob ——, Bodleian Library
Oc ——, Coke Collection
Occc ——, Corpus Christi College Library
Och ——, Christ Church Library
Ojc ——, St John's College Library
Olc ——, Lincoln College Library
Omc ——, Magdalen College Library
Onc ——, New College Library
Ouf ——, Faculty of Music Library
Owc ——, Worcester College
P Perth, Sandeman Public Library
PB Peterborough, Cathedral Library
PM Parkminster, St Hugh's Charterhouse
R Reading, University, Music Library
SA St Andrews, University of St Andrews Library
SB Salisbury, Cathedral Library
SC Sutton Coldfield, Oscott College, Old Library
SH Sherborne, Sherborne School Library
SHR Shrewsbury, Salop Record Office
SHRs ——, Library of Shrewsbury School
SOp Southampton, Public Library
SRfa Studley Royal, Fountains Abbey [in *LEc*]
STb Stratford-on-Avon, Shakespeare's Birthplace Trust Library
STm ——, Shakespeare Memorial Library
T Tenbury Wells, St Michael's College Library [in *Ob*]
W Wells, Cathedral Library
WA Whalley, Stonyhurst College Library
WB Wimborne, Minster Chain Library
WC Winchester, Chapter Library
WCc ——, Winchester College, Warden and Fellows' Library
WCr ——, Hampshire Record Office
WMl Warminster, Longleat House Old Library
WO Worcester, Cathedral Library
WOr ——, Record Office
WRch Windsor, St George's Chapel Library
WRec ——, Eton College, College Library
Y York, Minster Library
Ybi ——, Borthwick Institute of Historical Research

GCA: GUATEMALA

Gc Guatemala City, Cathedral, Archivo Capitular

GR: GREECE

Aels Athens, Ethniki Lyriki Skini
Akounadis ——, Panayis Kounadis, private collection
Aleotsakos ——, George Leotsakos, private collection
Am ——, Mousseio ke Kendro Meletis Ellinikou Theatrou
An ——, Ethnikē Bibliotēkē tēs Hellados
AOd Mt Athos, Mone Dionysiou
AOdo ——, Mone Dohiariou
AOh ——, Mone Hilandariou
AOi ——, Mone ton Iveron
AOk ——, Mone Koutloumousi
AOml ——, Mone Megistis Lávras
AOpk ——, Mone Pantokrátoros
AOva ——, Vatopedi Monastery
P Patmos
THpi Thessaloniki, Patriarhikó Idryma Paterikon Meleton, Vivliotheke

H: HUNGARY

Ba Budapest, Magyar Tudományos Akadémia Könytára
Bami ——, Magyar Tudományos Akadémia Zenetudományi Intézet, Könyvtár
Bb ——, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár [in *Bl*]
Bl ——, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár
Bn ——, Országos Széchényi Könyvtár
Bo ——, Állami Operaház
Br ——, Ráday Gyűjtemény
Bs ——, Központi Szemináriumi Könyvtár
Bu ——, Eötvös Loránd Tudományegyetem, Egyetemi Könyvtár
BA Bártfá, St Aegidius [in *Bn*]
Efko Esztergom, Főszékesegyházi Kottatár
Efkö ——, Főszékesegyházi Könyvtár
Gc Győr, Püspöki Papnevelő Intézet Könyvtára
Gk ——, Káptalan Magánlevéltár Kottatára
GYm Gyula, Múzeum

K Kalocsa, Érseki Könyvtár
KE Keszthely, Helikon Kastélymúzeum, Könyvtár
P Pécs, Székesegyházi Kottatár
PH Pannonhalma, Főapátság, Könyvtár
Se Sopron, Evangélikus Egyházközség Könyvtára
SFm Székesfehérvár, István Király Múzeum
VEs Veszprém, Székesegyházi Kottatár

HR: CROATIA

Dsmb Dubrovnik, Franjevački Samostan Male Braće, Knjižnica
KIf Kloštar Ivanić, Franjevački Samostan
OMf Omiš, Franjevački Samostan
R Rab, Župna Crkva
Sk Split, Glazbeni Arhiv Katedrale Sv. Dujma
SMm Samobor, Samoborski Muzej
Vu Varaždin, Uršulinski Samostan
Zaa Zagreb, Hrvatska Akademija Znanosti i Umjetnosti, Arhiv
Zh ——, Hrvatski Glazbeni Zavod, Knjižnica i Arhiv
Zha ——, Zbirka Don Nikole Udina-Algarotti [on loan to *Zh*]
Zhk ——, Arhiv Hrvatsko Pjevačko Društvo Kolo [in *Zh*]
Zs ——, Glazbeni Arhiv Nadbiskupskog Bogoslovnog Sjemeništa
Zu ——, Nacionalna i Sveučilišna Knjižnica, Zbirka Muzikalija i Audiomaterijala
ZAzk Zadar, Znanstvena Knjižnica

I: ITALY

Ac Assisi, Biblioteca Comunale [in *Af*]
Ad ——, Cattedrale S Rufino, Biblioteca dell'Archivio Capitolare
Af ——, Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana
ALTsm Altamura, Associazione Amici della Musica Saverio Mercadante, Biblioteca
AN Ancona, Biblioteca Comunale Luciano Benincasa
AO Aosta, Seminario Maggiore
AOc ——, Cattedrale, Biblioteca Capitolare
AP Ascoli Piceno, Biblioteca Comunale Giulio Gabrielli
APa ——, Archivio di Stato
AT Atri, Basilica Cattedrale di S Maria Assunta, Biblioteca Capitolare e Museo
Baf Bologna, Accademia Filarmonica, Archivio
Bam ——, Collezioni d'Arte e di Storia della Casa di Risparmio (Biblioteca Ambrosini)
Bas ——, Archivio di Stato, Biblioteca
Bc ——, Civico Museo Bibliografico Musicale
Bca ——, Biblioteca Comunale dell'Archiginnasio
Bl ——, Conservatorio Statale di Musica G.B. Martini, Biblioteca
Bof ——, Congregazione dell'Oratorio (Padri Filippini), Biblioteca
Bpm ——, Università degli Studi, Facoltà di Magistero, Cattedra di Storia della Musica, Biblioteca
Bsf ——, Convento di S Francesco, Biblioteca
Bsm ——, Biblioteca del Convento di S Maria dei Servi e della Cappella Musicale Arcivescovile
Bsp ——, Basilica di S Petronio, Archivio Musicale
Bu ——, Biblioteca Universitaria, sezione Musicale
BAca Bari, Biblioteca Capitolare
BAcp ——, Conservatorio di Musica Niccolò Piccinni, Biblioteca
BAn ——, Biblioteca Nazionale Sagarriga Visconti-Volpi
BAR Barletta, Biblioteca Comunale Sabino Loffredo
BDG Bassano del Grappa, Biblioteca Archivio Museo (Biblioteca Civica)
BE Belluno, Biblioteche Lolliniana e Gregoriana
BGc Bergamo, Biblioteca Civica Angelo Mai
BGi ——, Civico Istituto Musicale Gaetano Donizetti, Biblioteca
BI Bitonto, Biblioteca Comunale E. Bogadeo (ex Vitale Giordano)
BRc Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca
BRd ——, Archivio e Biblioteca Capitolari
BRq ——, Biblioteca Civica Queriniana
BRs ——, Seminario Vescovile Diocasano, Archivio Musicale
BRsmg ——, Chiesa della Madonna delle Grazie (S Maria), Archivio
BV Benevento, Biblioteca Capitolare
BZa Bolzano, Archivio di Stato, Biblioteca
BZf ——, Convento dei Minori Francescani, Biblioteca
BZtoggenburg ——, Count Toggenburg, private collection
CAcon Cagliari, Conservatorio di Musica Giovanni Pierluigi da Palestrina, Biblioteca
CARc Castell'Arquato, Archivio Capitolare (Parrocchiale)
CARcc ——, Chiesa Collegiata dell'Assunta, Archivio Musicale
CAS Cascia, Monastero di S Rita, Archivio
CATa Catania, Archivio di Stato
CATc ——, Biblioteche Riunite Civica e Antonio Ursino Recupero
CATm ——, Museo Civico Belliniano, Biblioteca
CATus ——, Università degli Studi di Catania, Facoltà di Lettere e Filosofia, Dipartimento di Scienze Storiche, Storia della Musica, Biblioteca
CC Città di Castello, Duomo, Archivio Capitolare [in *CCsg*]
CCc ——, Biblioteca Comunale Giosuè Carducci
CCsg ——, Biblioteca Stori Guerri e Archivi Storico
CDO Codogno, Biblioteca Civica Luigi Ricca
CEc Cesena, Biblioteca Comunale Malatestiana
CF Cividale del Friuli, Duomo (Parrocchia di S Maria Assunta), Archivio Capitolare
CFm ——, Museo Archeologico Nazionale, Biblioteca
CFVd Castelfranco Veneto, Duomo, Archivio
CHc Chioggia, Biblioteca Comunale Cristoforo Sabbadino
CHf ——, Archivio dei Padri Filippini [in *CHc*]
CHTd Chieti, Biblioteca della Curia Arcivescovile e Archivio Capitolare
CMac Casale Monferrato, Duomo di Sant'Evasio, Archivio Capitolare
CMbc ——, Biblioteca Civica Giovanni Canna
CMs ——, Seminario Vescovile, Biblioteca
COc Como, Biblioteca Comunale
COd ——, Duomo, Archivio Musicale
CORc Correggio, Biblioteca Comunale
CRas Cremona, Archivio di Stato
CRd ——, Biblioteca Capitolare [in *CRsd*]
CRg ——, Biblioteca Statale
CRsd ——, Archivio Storico Diocesano
CRE Crema, Biblioteca Comunale
CT Cortona, Biblioteca Comunale e dell'Accademia Etrusca
DO Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvario [in *ST*]
E Enna, Biblioteca e Discoteca Comunale
Fa Florence, Ss Annunziata, Archivio
Fas ——, Archivio di Stato, Biblioteca
Fbecherini ——, Becherini private collection
Fc ——, Conservatorio Statale di Musica Luigi Cherubini
Fd ——, Opera del Duomo (S Maria del Fiore), Biblioteca e Archivio
Ffabbri ——, Mario Fabbri, private collection
Fl ——, Biblioteca Medicea Laurenziana
Fm ——, Biblioteca Marucelliana
Fn ——, Biblioteca Nazionale Centrale, Dipartimento Musica
Folschki ——, Olschki private collection
Fr ——, Biblioteca Riccardiana
Fs ——, Seminario Arcivescovile Maggiore, Biblioteca
Fsa ——, Biblioteca Domenicana di S Maria Novella
Fsl ——, Parrocchia di S Lorenzo, Biblioteca
Fsm ——, Convento di S Marco, Biblioteca
FA Fabriano, Biblioteca Comunale
FAd ——, Duomo (S Venanzio), Biblioteca Capitolare
FAN Fano, Biblioteca Comunale Federiciana
FBR Fossombrone, Biblioteca Civica Passionei
FEc Ferrara, Biblioteca Comunale Ariostea
FEd ——, Duomo, Archivio Capitolare
FELc Feltre, Museo Civico, Biblioteca

FEM	Finale Emilia, Biblioteca Comunale
FERaa	Fermo, Archivio Storico Arcivescovile con Archivio della Pietà
FERas	——, Archivio di Stato di Ascoli Piceno, sezione di Fermo
FERc	——, Biblioteca Comunale
FERd	——, Metropolitana (Duomo), Archivio Capitolare [in *FERaa*]
FERvitali	——, Gualberto Vitali-Rosati, private collection
FOc	Forlì, Biblioteca Comunale Aurelio Saffi
FOLc	Foligno, Biblioteca Comunale
FOLd	——, Duomo, Archivio
FRa	Fara in Sabina, Monumento Nazionale di Farfa, Biblioteca
FZac	Faenza, Basilica Cattedrale, Archivio Capitolare
FZc	——, Biblioteca Comunale Manfrediana, Raccolte Musicali
Gc	Genoa, Biblioteca Civica Berio
Gim	——, Civico Istituto Mazziniano, Biblioteca
Gl	——, Conservatorio di Musica Nicolò Paganini, Biblioteca
Gremondini	——, P.C. Remondini, private collection
Gsl	——, S Lorenzo (Duomo), Archivio Capitolare
Gu	——, Biblioteca Universitaria
GO	Gorizia, Seminario Teologico Centrale, Biblioteca
GR	Grottaferrata, Biblioteca del Monumento Nazionale
GUBd	Gubbio, Biblioteca Vescovile Fonti e Archivio Diocesano (con Archivio del Capitolo della Cattedrale)
I	Imola, Biblioteca Comunale
IBborromeo	Isola Bella, Borromeo private collection
IE	Iesi, Biblioteca Comunale
IV	Ivrea, Cattedrale, Biblioteca Capitolare
La	Lucca, Archivio di Stato
Las	——, Biblioteca-Archivio Storico Comunale
Lc	——, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile
Lg	——, Biblioteca Statale
Li	——, Istituto Musicale L. Boccherini, Biblioteca
Ls	——, Seminario Arcivescovile, Biblioteca
LA	L'Aquila, Biblioteca Provinciale Salvatore Tommasi
LANc	Lanciano, Biblioteca Diocesano (con Archivio della Cattedrale)
LT	Loreto, Santuario della S Casa, Archivio Storico
LU	Lugo, Biblioteca Comunale Fabrizio Trisi
LUi	——, Istituto Musicale Pareggiato G.L. Malerbi
Ma	Milan, Biblioteca Ambrosiana
Malfieri	——, Familglia Trecani degli Alfieri, private collection
Mas	——, Archivio di Stato
Mb	——, Biblioteca Nazionale Braidense
Mc	——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Mcap	——, Archivio Capitolare di S Ambrogio, Biblioteca
Mcom	——, Biblioteca Comunale Sormani
Md	——, Capitolo Metropolitano, Biblioteca e Archivio
Mgallini	——, Natale Gallini, private collection
Mr	——, Biblioteca della Casa Ricordi
Ms	——, Biblioteca Teatrale Livia Simoni
Msartori	——, Claudio Sartori, private collection [in *Mc*]
Msc	——, Chiesa di S Maria presso S Celso, Archivio
Mt	——, Biblioteca Trivulziana e Archivio Storico Civico
Mu	——, Università degli Studi di Milano, Facoltà di Giurisprudenza, Biblioteca
Muc	——, Università Cattolica del Sacro Cuore, Biblioteca
MAa	Mantua, Archivio di Stato
MAad	——, Archivio Storico Diocesano
MAav	——, Accademia Nazionale Virgiliana di Scienze, Lettere ed Arti, Archivio Musicale
MAc	——, Biblioteca Comunale
MAC	Macerata, Biblioteca Comunale Mozzi-Borgetti
MC	Montecassino, Monumento Nazionale di Montecassino, Biblioteca
MDAegidi	Montefiore dell'Aso, Francesco Egidi, private collection
ME	Messina, Biblioteca Regionale Universitaria
MEs	——, Biblioteca Painiana (del Seminario Arcivescovile S Pio X)
MOd	Modena, Duomo, Biblioteca e Archivio Capitolare
MOe	——, Biblioteca Estense e Universitaria
MOs	——, Archivio di Stato [in *MOe*]
MTc	Montecatini Terme, Biblioteca Comunale
MTventuri	——, Antonio Venturi, private collection [in *MTc*]
MZ	Monza, Parrocchia di S Giovanni Battista, Biblioteca Capitolare
Na	Naples, Archivio di Stato
Nc	——, Conservatorio di Musica S Pietro a Majella, Biblioteca
Nf	——, Biblioteca Oratoriana dei Gerolamini (Filippini)
Ng	——, Monastero di S Gregorio Armeno, Archivio
Nlp	——, Biblioteca Lucchesi Palli [in *Nn*]
Nn	——, Biblioteca Nazionale Vittorio Emanuele III
NON	Nonantola, Seminario Abbaziale, Biblioteca
NOVd	Novara, S Maria (Duomo), Biblioteca Capitolare
NOVg	——, Seminario Teologico e Filosofico di S Gaudenzio, Biblioteca
NOVi	——, Istituto Civico Musicale Brera, Biblioteca
NT	Noto, Biblioteca Comunale Principe di Villadorata
Od	Orvieto, Opera del Duomo, Biblioteca
OFma	Offida, Parrocchia di Maria Ss Assunta, Archivio
OS	Ostiglia, Opera Pia G. Greggiati Biblioteca Musicale
Pas	Padua, Archivio di Stato
Pc	——, Duomo, Biblioteca Capitolare, Curia Vescovile
Pca	——, Basilica del Santo, Biblioteca Antoniana
Pci	——, Biblioteca Civica
Pl	——, Conservatorio Cesare Pollini
Ps	——, Seminario Vescovile, Biblioteca
Pu	——, Biblioteca Universitaria
PAac	Parma, Duomo, Archivio Capitolare con Archivio della Fabbriceria
PAas	——, Archivio di Stato
PAc	——, Biblioteca Palatina, sezione Musicale
PAcom	——, Biblioteca Comunale
PAp	——, Biblioteca Nazionale Palatina
PAt	——, Archivio Storico del Teatro Regio [in *PAcom*]
PAVc	Pavia, Chiesa di S Maria del Carmine, Archivio
PAVs	——, Seminario Vescovile, Biblioteca
PAVu	——, Biblioteca Universitaria
PCc	Piacenza, Biblioteca Comunale Passerini Landi
PCcon	——, Conservatorio di Musica G. Nicolini, Biblioteca
PCd	——, Duomo, Biblioteca e Archivio Capitolare
PCsa	——, Basilica di S Antonino, Biblioteca e Archivio Capitolari
PEas	Perugia, Archivio di Stato
PEc	——, Biblioteca Comunale Augusta
PEd	——, Biblioteca Domincini
PEl	——, Conservatorio di Musica Francesco Morlacchi, Biblioteca
PEsf	——, Congregazione dell' Oratorio di S Filippo Neri, Biblioteca e Archivio
PEsl	——, Duomo (S Lorenzo), Archivio
PEsp	——, Basilica Benedettina di S Pietro, Archivo e Museo della Badia
PEA	Pescia, Biblioteca Comunale Carlo Magnani
PESc	Pesaro, Conservatorio di Musica G. Rossini, Biblioteca
PESd	——, Duomo, Archivio Capitolare [in *PESdi*]
PESdi	——, Biblioteca Diocesana
PESo	——, Ente Olivieri, Biblioteca e Musei Oliveriana
PESr	——, Fondazione G. Rossini, Biblioteca
PIa	Pisa, Archivio di Stato
PIp	——, Opera della Primaziale Pisana, Archivio Musicale
PIraffaelli	——, Raffaelli private collection
PIst	——, Chiesa dei Cavalieri di S Stefano, Archivio
PIt	——, Teatro Verdi
PIu	——, Biblioteca Universitaria
PLa	Palermo, Archivio di Stato
PLcom	——, Biblioteca Comunale
PLcon	——, Conservatorio di Musica Vincenzo Bellini, Biblioteca

PLi ——, Università degli Studi, Facoltà di Lettere e Filosofia, Istituto di Storia della Musica, Biblioteca
PLn ——, Biblioteca Centrale della Regione Sicilia tex (Nazionale)
PLpagano ——, Roberto Pagano, private collection
PO Potenza, Biblioteca Provinciale
PR Prato, Archivio Storico Diocesano, Biblioteca (con Archivio del Duomo)
PS Pistoia, Basilica di S Zeno, Archivio Capitolare
PSc ——, Biblioteca Comunale Forteguerriana
PSrospigliosi ——, Rospigliosi private collection
Ra Rome, Biblioteca Angelica
Raf ——, Accademia Filarmonica Romana
Ras ——, Archivio di Stato, Biblioteca
Rbompiani ——, Bompiani private collection
Rc ——, Biblioteca Casanatense, sezione Musica
Rcg ——, Curia Generalizia dei Padre Gesuiti, Biblioteca
Rchg ——, Chiesa del Gesù, Archivio
Rcsg ——, Congregazione dell'Oratorio di S Girolamo della Carità, Archivio [in *Ras*]
Rdp ——, Archivio Doria Pamphili
Rf ——, Congregazione dell'Oratorio S Filippo Neri
Ria ——, Istituto di Archeologia e Storia dell'Arte, Biblioteca
Ribimus ——, Istituto di Bibliografia Musicale, Biblioteca [in *Rn*]
Rig ——, Istituto Storico Germanico di Roma, sezione Storia della Musica, Biblioteca
Rims ——, Pontificio Istituto di Musica Sacra, Biblioteca
Rli ——, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
Rlib ——, Basilica Liberiana, Archivio
Rmalvezzi ——, Lionello Malvezzi, private collection
Rmassimo ——, Massimo princes, private collection
Rn ——, Biblioteca Nazionale Centrale Vittorio Emanuele II
Rp ——, Biblioteca Pasqualini [in *Rsc*]
Rps ——, Chiesa di S Pantaleo (Padri Scolipi), Archivio
Rrai ——, RAI-Radiotelevisione Italiana, Archivio Musica
Rrostirolla ——, Giancarlo Rostirolla, private collection [in *Fn* and *Ribimus*]
Rsc ——, Conservatorio di Musica S Cecilia
Rscg ——, Abbazia di S Croce in Gerusalemme, Biblioteca
Rsg ——, Basilica di S Giovanni in Laterano, Archivio Musicale
Rslf ——, Chiesa di S Luigi dei Francesi, Archivio
Rsm ——, Basilica di S Maria Maggiore, Archivio Capitolare [in *Rvat*]
Rsmm ——, S Maria di Monserrato, Archivio
Rsmt ——, Basilica di S Maria in Trastevere, Archivio Capitolare [in *Rvic*]
Rsp ——, Chiesa di S Spirito in Sassia, Archivio
Rss ——, Curia Generalizia dei Domenicani (S Sabina), Biblioteca
Ru ——, Biblioteca Universitaria Alessandrina
Rv ——, Biblioteca Vallicelliana
Rvat ——, Biblioteca Apostolica Vaticana
Rvic ——, Vicariato, Archivio
RA Ravenna, Duomo (Basilica Ursiana), Archivio Capitolare [in *RAs*]
RAc ——, Biblioteca Comunale Classense
RAs ——, Seminario Arcivescovile dei Ss Angeli Custodi, Biblioteca
REm Reggio nell'Emilia, Biblioteca Panizzi
REsp ——, Basilica di S Prospero, Archivio Capitolare
RI Rieti, Biblioteca Diocesana, sezione dell'Archivio Musicale del Duomo
RIM Rimini, Biblioteca Civica Gambalunga
RPTd Ripatransone, Duomo, Archivio
RVE Rovereto, Biblioteca Civica Girolamo Tartarotti
RVI Rovigo, Accademia dei Concordi, Biblioteca
Sac Siena, Accademia Musicale Chigiana, Biblioteca
Sas ——, Archivio di Stato
Sc ——, Biblioteca Comunale degli Intronati
Sco ——, Convento dell'Osservanza, Biblioteca
Sd ——, Opera del Duomo, Archivio Musicale
Smo Asciano (nr Siena), Abbazia Benedettina di Monte Oliveto Maggiore, Biblioteca
SA Savona, Biblioteca Civica Anton Giulio Barrili
SAa ——, Seminario Vescovile, Biblioteca
SE Senigallia, Biblioteca Comunale Antonelliana
SO Sant'Oreste, Collegiata di S Lorenzo sul Monte Soratte, Biblioteca
SPc Spoleto, Biblioteca Comunale Giosuè Carducci
SPd ——, Biblioteca Capitolare (Duomo di S Lorenzo)
SPE Spello, Collegiata di S Maria Maggiore, Archivio
SPEbc ——, Biblioteca Comunale Giacomo Prampolini
ST Stresa, Biblioteca Rosminiana
STE Vipiteno, Convento dei Cappuccini (Kapuzinerkloster), Biblioteca
Ta Turin, Archivio di Stato
Tci ——, Civica Biblioteca Musicale Andrea della Corte
Tco ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Td ——, Cattedrale Metropolitana di S Giovanni Battista, Archivio Capitolare, Fondo Musicale della Cappella dei Cantori del Duomo e della Cappella Regia Sabauda
Tf ——, Accademia Filarmonica, Archivio
Tfanan ——, Giorgio Fanan, private collection
Tn ——, Biblioteca Nazionale Universitaria, sezione Musicale
Tr ——, Biblioteca Reale
Trt ——, RAI – Radiotelevisione Italiana, Biblioteca
TAc Taranto, Biblioteca Civica Pietro Acclavio
TE Terni, Istituto Musicale Pareggiato Giulio Briccialdi, Biblioteca
TEd ——, Duomo, Archivio Capitolare
TLp Torre del Lago Puccini, Museo di Casa Puccini
TOL Tolentino, Biblioteca Comunale Filelfica
TRa Trent, Archivio di Stato
TRbc ——, Castello del Buon Consiglio, Biblioteca [in *TRmp*]
TRc ——, Biblioteca Comunale
TRcap ——, Biblioteca Capitolare con Annesso Archivio
TRfeininger ——, Biblioteca Musicale Laurence K.J. Feininger [in *TRmp*]
TRmd ——, Museo Diocesano, Biblioteca
TRmp ——, Castello del Buonconsiglio: Monumenti e Collezioni Provinciali, Biblioteca
TRmr ——, Museo Trentino del Risorgimento e della Lotta per la Libertà, Biblioteca
TRE Tremezzo, Count Gian Ludovico Sola-Cabiati, private collection
TRP Trapani, Biblioteca Fardelliana
TSci Trieste, Biblioteca Comunale Attilio Hortis
TScon ——, Conservatorio di Musica Giuseppe Tartini, Biblioteca
TSmt ——, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
TVco Treviso, Biblioteca Comunale
TVd ——, Biblioteca Capitolare della Cattedrale
Us Urbino, Cappella del Ss Sacramento (Duomo), Archivio
UD Udine, Duomo, Archivio Capitolare [in *UDs*]
UDa ——, Archivio di Stato
UDc ——, Biblioteca Comunale Vincenzo Joppi
UDs ——, Seminario Arcivescovile, Biblioteca
URBcap Urbania, Biblioteca Capitolare [in *URBdi*]
URBdi ——, Biblioteca Diocesana
Vas Venice, Archivio di Stato
Vc ——, Conservatorio di Musica Benedetto Marcello, Biblioteca
Vcg ——, Casa di Goldoni, Biblioteca
Vgc ——, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
Vlevi ——, Fondazione Ugo e Olga Levi, Biblioteca
Vmarcello ——, Andrighetti Marcello, private collection
Vmc ——, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana
Vnm ——, Biblioteca Nazionale Marciana
Vqs ——, Fondazione Querini-Stampalia, Biblioteca
Vs ——, Seminario Patriarcale, Archivio
Vsf ——, Biblioteca S Francesco della Vigna

Vsm ——, Procuratoria di S Marco [in *Vlevi*]
Vsmc ——, S Maria della Consolazione detta Della Fava
Vt ——, Teatro La Fenice, Archivio Storico-Musicale
VCd Vercelli, Biblioteca Capitolare
VEaf Verona, Accademia Filarmonica, Biblioteca e Archivio
VEas ——, Archivio di Stato
VEc ——, Biblioteca Civica
VEcap ——, Biblioteca Capitolare
VEss ——, Chiesa di S Stefano, Archivio
VIb Vicenza, Biblioteca Civica Bertoliana
VId ——, Biblioteca Capitolare
VIs ——, Seminario Vescovile, Biblioteca
VIGsa Vigévano, Biblioteca del Capitolo della Cattedrale
VRNs Chiusi della Verna, Santuario della Verna, Biblioteca

IL: ISRAEL

J Jerusalem, Jewish National and University Library, Music Dept
Jgp ——, Greek Orthodox Patriarchate, Library (Hierosolymitike Bibliotheke)
Jp ——, Patriarchal Library
Ta Tel-Aviv, American for Music Library in Israel, Felicja Blumental Music Center and Library
Tmi ——, Israel Music Institute

IRL: IRELAND

C Cork, Boole Library, University College
Da Dublin, Royal Irish Academy Library
Dam ——, Royal Irish Academy of Music, Monteagle Library
Dc ——, Contemporary Music Centre
Dcb ——, Chester Beatty Library
Dcc ——, Christ Church Cathedral, Library
Dm ——, Archbishop Marsh's Library
Dmh ——, Mercer's Hospital [in *Dtc*]
Dn ——, National Library of Ireland
Dpc ——, St Patrick's Cathedral
Dtc ——, Trinity College Library, University of Dublin

J: JAPAN

Tma Tokyo, Musashino Ongaku Daigaku, Ioshokan
Tn ——, Nanki Ongaku Bunko

LT: LITHUANIA

V Vilnius, Lietuvos Muzikos Akademijos Biblioteka
Va ——, Lietuvos Moksly Akademijos Biblioteka

LV: LATVIA

J Jelgava, Muzei
R Riga, Latvijas Mūzikas Akademijas Biblioteka

M: MALTA

Vnl Valletta, National Library

MD: MOLDOVA

KI Chişinău, Biblioteka Gosudarstvennoj Konservatorii im. G. Muzyčesku

MEX: MEXICO

Mc Mexico City, Catedral Metropolitana, Archivo Musical
Pc Puebla, Catedral Metropolitana, Archivo del Cabildo

N: NORWAY

Bo Bergen, Offentlige Bibliotek, Griegsamlingen
Ou Oslo, Universitetsbiblioteket
Oum ——, Nasjonalbiblioteket, Avdeling Oslo, Norsk Musikksamling
T Trondheim, Norges Teknisk-Naturvitenskapelige Universitet, Gunnerusbiblioteket

NL: THE NETHERLANDS

At Amsterdam, Toonkunst-Bibliotheek
Au ——, Universiteitsbibliotheek
DEta Delden, Huisarchief Twickel
DHa The Hague, Koninklijk Huisarchief
DHgm ——, Haags Gemeentemuseum, Muziekafdeling
DHk ——, Koninklijke Bibliotheek
E Enkhuizen, Archief Collegium Musicum
L Leiden, Gemeentearchief
Lml ——, Museum Lakenhal
Lt ——, Bibliotheca Thysiana [in *Lu*]
Lu ——, Rijksuniversiteit, Bibliotheek
LE Leeuwarden, Provinciale Bibliotheek van Friesland
R Rotterdam, Gemeentebibliotheek
SH 's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap
Uim Utrecht, Letterenbibliotheek, Universiteit
Uu ——, Universiteit Utrecht, Universiteitsbibliotheek

NZ: NEW ZEALAND

Aua Auckland, University of Auckland, Archive of Maori and Pacific Music
Wt Wellington, Alexander Turnbull Library

P: PORTUGAL

AR Arouca, Mosteirode de S Maria, Museu de Arte Sacra, Fundo Musical
BRp Braga, Arquivo Distrital
BRs ——, Arquivo da Sé
Cmn Coimbra, Museu Nacional de Machado de Castro
Cs ——, Arquivo da Sé Nova
Cug ——, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
Cul ——, Faculdade de Letras da Universidade
Em Elvas, Biblioteca Municipal
EVc Évora, Arquivo da Sé, Museu Regional
EVp ——, Biblioteca Pública e Arquivo Distrital
F Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomás
G Guimarães, Arquivo Municipal Alfredo Pimenta
La Lisbon, Biblioteca da Ajuda
Lac ——, Academia das Ciências, Biblioteca
Lant ——, Arquivo Nacional da Torre do Tombo
Lc ——, Biblioteca do Conservatório Nacional
Lcg ——, Fundação Calouste Gulbenkian, Biblioteca Geral de Arte, Serviço de Música
Lf ——, Fabrica da Sé Patriarcal
Ln ——, Biblioteca Nacional, Centro de Estudos Musicológicos
Lt ——, Teatro Nacional de S Carlos
LA Lamego, Arquivo da Sé
Mp Mafra, Palácio Nacional, Biblioteca
Pm Porto, Biblioteca Pública Municipal
Va Viseu, Arquivo Distrital
Vs ——, Arquivo da Sé
VV Vila Viçosa, Fundaçao da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical

PL: POLAND

B Bydgoszcz, Wojewódzka i Miejska Biblioteka Publiczna, Dział Zbiórów Specjalnych
BA Barczewo, Kościóła Parafialny, Archiwum
CZ Częstochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum
GD Gdańsk, Polska Akademia Nauk, Biblioteka Gdańska
GDp ——, Wojewódzka Biblioteka Publiczna
GNd Gniezno, Archiwum Archidiecezjalne
GR Grodzisk Wielkopolski, Kościół Parafialny św. Jadwigi [in *Pa*]
Kc Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
Kcz ——, Muzeum Narodowe, Biblioteka Czapskich
Kd ——, Biblioteka Studium OO. Dominikanów
Kj ——, Uniwersytet Jagielloński, Biblioteka Jagiellońska
Kk ——, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej
Kn ——, Muzeum Narodowe
Kp ——, Biblioteka Polskiej Akademii Nauk
Kpa ——, Archiwum Państwowe
Kz ——, Biblioteka Czartoryskich
KA Katowice, Biblioteka Śląska

KO Kórnik, Polska Akademia Nauk, Biblioteka Kórnicka
KRZ Krzeszów, Cysterski Kościół Parafialny [in *KRZk*]
KRZk ——, Klasztor Ss Benedyktynek
Lw Lublin, Wojewódzka Biblioteka Publiczna im. H. Lopacińskiego
LA Łańcut, Biblioteka-Muzeum Zamku
LEtpn Legnica, Towarzystwa Przyaciół Nauk, Biblioteka
LZu Łódź, Biblioteka Uniwersytecka
MO Mogiła, Opactwo Cystersów, Archiwumi Biblioteka
OB Obra, Klasztor OO. Cystersów
Pa Poznań, Archiwum Archidiecezjalna
Pm ——, Biblioteka Zakładu Muzykologii Uniwersytetu Poznańskiego
Pr ——, Miejska Biblioteka Publiczna im. Edwarda Raczyńskiego
Pu ——, Uniwersytet im. Adama Mickiewicza, Biblioteka Uniwersytecka, Sekcja Zbiorów Muzycznych
PE Pelplin, Wyższe Seminarium Duchowne, Biblioteka
R Raków, Kościół Parafialny, Archiwum
SA Sandomierz, Wyższe Seminarium Duchowne, Biblioteca
SZ Szalowa, Archiwum Parafialne
Tm Toruń, Książnica Miejska im. M. Kopernika
Tu ——, Uniwersytet Mikołaja Kopernika, Biblioteka Głowna, Oddział Zbiorów Muzycznych
Wm Warsaw, Muzeum Narodowe, Biblioteka
Wn ——, Biblioteka Narodowa
Wtm ——, Warszawskie Towarzystwo Muzyczne im Stanisława Moniuszki, Biblioteka, Muzeum i Archiwum
Wu ——, Uniwersytet Warszawski, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych
WL Wilanów, Biblioteka [in *Wn* and *Wm*]
WRk Wrocław, Biblioteka Kapitulna
WRu ——, Uniwersytet Wrocławski, Biblioteka Uniwersytecka
WRzno ——, Zakład Narodowy im. Ossolińskich, Biblioteka

RO: ROMANIA

Ba Bucharest, Academiei Române, Biblioteca
BRm Braşov, Biblioteca Judeteana
Cu Cluj-Napoca, Universitatea Babes Bolyai, Biblioteca Centrală Universitară Lucian Blaga
J Iaşi, Biblioteca Centrală Universitară Mihai Eminescu, Departmentul Colecţii Speciale
Sa Sibiu, Direcţia Judeţeană a Arhivelor Naţionale
Sb ——, Muzeul Naţional Bruckenthal, Biblioteca

RUS: RUSSIAN FEDERATION

KA Kaliningrad, Oblastnaya Universal'naya Nauchnaya Biblioteka
KAg ——, Gosudarstvennaya Biblioteka
KAu ——, Nauchnaya Biblioteka Kalingradskogo Gosudarstvennogo Universiteta
Mcl Moscow, Rossiyskiy Gosudarstvennïy Arkhiv Literaturï i Iskusstva (RGALI)
Mcm ——, Gosudarstvennïy Tsentral'nïy Muzey Musïkal'noy Kul'turï imeni M.I. Glinki
Mim ——, Gosudarstvennïy Istoricheskïy Muzey
Mk ——, Moskovskaya Gosudarstvennaya Konservatoriya im. P.I. Chaykovskogo, Nauchnaya Muzikal'naya Biblioteka imeni S.I. Taneyeva
Mm ——, Gosudarstvennaya Publichnaya Istoricheskaya Bibliotheka
Mrg ——, Rossiyskaya Gosudarstvennaya Biblioteka
Mt ——, Gosudarstvennïy Tsentral'nïy Teatral'nïy Musey im. A. Bakhrushina
SPan St Petersburg, Rossiyskaya Akademiya Nauk, Biblioteka
SPia ——, Gosudarstvennïy Tsentral'nïy Istoricheskïy Arkhiv
SPil ——, Biblioteka Instituta Russkoy Literaturï Rossiyskoy Akademii Nauk (Pushkinskiy Dom)
SPit ——, Rossiyskiy Institut Istorii Iskusstv
SPk ——, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova
SPph ——, Gosurdarstvennaya Filarmoniya im D.D. Shostakovicha
SPsc ——, Rossiyskaya Natsional'naya Biblioteka
SPtob ——, Gosudarstvennïy Akademichesky Mariinsky Teatr, Tsentral'naya Muzïkal'naya Biblioteka

S: SWEDEN

A Arvika, Ingesunds Musikhögskola
B Bålsta, Skoklosters Slott
Gu Göteborg, Universitetsbiblioteket
Hfryklund Helsingborg, Daniel Fryklund, private collection [in *Skma*]
HÄ Härnösand, Länsmuseet-Murberget
HÖ Höör, Biblioteket
J Jönköping, Per Brahegymnasiet
K Kalmar, Stadtsbibliotek, Stifts- och Gymnasiebiblioteket
Klm ——, Länsmuseet
L Lund, Universitet, Universitetsbiblioteket, Handskriftsavdelningen
LB Leufsta Bruk, De Geer private collection [in *Uu*]
LI Linköping, Linköpings Stadsbibliotek, Stiftsbiblioteket
N Norrköping, Stadsbiblioteket
Sdt Stockholm, Drottningholms Teatermuseum
Sfo ——, Frimurare Orden, Biblioteket
Sic ——, Svensk Musik
Sk ——, Kungliga Biblioteket: Sveriges Nationalbibliotek
Skma ——, Statens Musikbibliothek
Sm ——, Musikmuseet, Arkiv
Smf ——, Stiftelsen Musikkulturens Främjande
Sn ——, Nordiska Museet, Arkivet
Ssr ——, Sveriges Radio Förvaltning, Musikbiblioteket
St ——, Kung. Teatern [in *Skma*]
Sva ——, Svenskt Visarkiv
STr Strängnäs, Roggebiblioteket
Uu Uppsala, Universitetsbiblioteket
V Västerås, Stadsbibliotek, Stiftsavdelningen
VIl Visby, Landsarkivet
VX Växjö, Landsbiblioteket

SI: SLOVENIA

Lf Ljubljana, Frančiškanski Samostan, Knjižnica
Ln ——, Narodna in Univerzitetna Knjižnica, Glavni Knjižni Fond
Lna ——, Nadškofijski Arhiv
Lng ——, Narodna in Univerzitetna Knjižnica, Glasbena Zbirka
Lnr ——, Narodna in Univerzitetna Knjižnica, Rokopisna Zbirka
Ls ——, Katedral, Glazbeni Arhiv
Nf Novo Mesto, Frančiškanski Samostan, Knjižnica
Nk ——, Kolegiatni Kapitelj, Knjižnica
Pk Ptuj, Knjižnica Ivana Potrča

SK: SLOVAKIA

BRa Bratislava, Štátny Oblastny Archív
BRhs ——, Knižnica Hudobného Seminára Filozofickej Fakulty Univerzity Komenského
BRm ——, Archív Mesta Bratislavy
BRmp ——, Miestne Pracovisko Matice Slovenskej [in *Mms*]
BRnm ——, Slovenské Národné Múzeum, Hudobné Múzeum
BRsa ——, Slovenský Národný Archív
BRsav ——, Ústav Hudobnej Vedy Slovenská Akadémia Vied
BRu ——, Univerzitná Knižnica, Narodné Knižničné Centrum, Hudobńy Kabinet
BSk Banská Štiavnica, Farský Rímsko-Katolícky Kostol, Archív Chóru
J Júr pri Bratislave, Okresny Archív, Bratislava-Vidiek [in *MO*]
KRE Kremnica, Štátny Okresny Archív Žiar nad Hronom
Le Levoča, Evanjelická a.v. Cirkevná Knižnica
Mms Martin, Matica Slovenská
Mnm ——, Slovenské Národné Múzeum, Archív

MO Modra, Štátny Okresny Archív Pezinok
NM Nové Mesto nad Váhom, Rímskokatolícky Farsky Kostol
TN Trenčín, Štátny Okresny Archív
TR Trnava, Štátny Okresny Archív

TR: TURKEY

Ino Istanbul, Nuruosmania Kütüphanesi
Itks ——, Topkapi Sarayi Müzesi
Iü ——, Üniversite Kütüphanesi

UA: UKRAINE

Kan Kiev, Natsional'na Akademiya Nauk Ukraïni, Natsional'na Biblioteka Ukraïni im V.I. Vernads'kyy
Km ——, Spilka Kompozytoriv Ukrainy, Centr. 'Muz. Inform'
LV L'viv, Biblioteka Vyshchoho Muzychnoho Instytutu im. M. Lyssenka

US: UNITED STATES OF AMERICA

AAu Ann Arbor, University of Michigan, Music Library
AB Albany (NY), New York State Library
AKu Akron (OH), University of Akron, Bierce Library
ATet Atlanta (GA), Emory University, Pitts Theology Library
ATu ——, Emory University Library
ATS Athens (GA), University of Georgia Libraries
AU Aurora (NY), Wells College Library
AUS Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
AUSm ——, University of Texas at Austin, Fine Arts Library
Ba Boston, Athenaeum Library
Bc ——, New England Conservatory of Music, Harriet M. Spaulding Library
Bfa ——, Museum of Fine Arts
Bgm ——, Isabella Stewart Gardner Museum, Library
Bh ——, Harvard Musical Association, Library
Bhs ——, Massachusetts Historical Society Library
Bp ——, Public Library, Music Department
Bu ——, Boston University, Mugar Memorial Library, Department of Special Collections
BAep Baltimore, Enoch Pratt Free Library
BAhs ——, Maryland Historical Society Library
BApi ——, Arthur Friedheim Library, Johns Hopkins University
BAu ——, Johns Hopkins University Libraries
BAue ——, Milton S. Eisenhower Library, Johns Hopkins University
BAw ——, Walters Art Gallery Library
BAR Baraboo (WI), Circus World Museum Library
BEm Berkeley, University of California at Berkeley, Music Library
BER Berea (OH), Riemenschneider Bach Institute Library
BETm Bethlehem (PA), Moravian Archives
BL Bloomington (IN), Indiana University Library
BLl ——, Indiana University, Lilly Library
BLu ——, Indiana University, Cook Music Library
BO Boulder (CO), University of Colorado at Boulder, Music Library
BU Buffalo (NY), Buffalo and Erie County Public Library
Cn Chicago, Newberry Library
Cp ——, Chicago Public Library, Music Information Center
Cu ——, University, Joseph Regenstein Library, Music Collection
Cum ——, University of Chicago, Music Collection
CA Cambridge (MA), Harvard University, Harvard College Library
CAe ——, Harvard University, Eda Kuhn Loeb Music Library
CAh ——, Harvard University, Houghton Library
CAt ——, Harvard University Library, Theatre Collection
CAward ——, John Milton Ward, private collection [on loan to *CA*]
CF Cedar Falls (IA), University of Northern Iowa, Library
CHua Charlottesville (VA), University of Virginia, Alderman Library
CHum ——, University of Virginia, Music Library
CHAhs Charleston (SC), The South Carolina Historical Society
CHH Chapel Hill (NC), University of North Carolina at Chapel Hill
CIhc Cincinnati, Hebrew Union College Library: Jewish Institute of Religion, Klau Library
CIp ——, Public Library
CIu ——, University of Cincinnati College – Conservatory of Music, Music Library
CLp Cleveland, Public Library, Fine Arts Department
CLwr ——, Western Reserve University, Freiberger Library and Music House Library
CLAc Claremont (CA), Claremont College Libraries
COhs Columbus (OH), Ohio Historical Society Library
COu ——, Ohio State University, Music Library
CP College Park (MD), University of Maryland, McKeldin Library
CR Cedar Rapids (IA), Iowa Masonic Library
Dp Detroit, Public Library, Main Library, Music and Performing Arts Department
DAu Dallas, Southern Methodist University, Music Library
DAVu Davis (CA), University of California at Davis, Peter J. Shields Library
DMu Durham (NC), Duke University Libraries
DN Denton (TX), University of North Texas, Music Library
DO Dover (NH), Public Library
E Evanston (IL), Garrett Biblical Institute
Eu ——, Northwestern University
EDu Edwardsville (IL), Southern Illinois University
EU Eugene (OR), University of Oregon
FAy Farmington (CT), Yale University, Lewis Walpole Library
FW Fort Worth (TX), Southwestern Baptist Theological Seminary
G Gainesville (FL), University of Florida Library, Music Library
GB Gettysburg (PA), Lutheran Theological Seminary
GR Granville (OH), Denison University Library
GRB Greensboro (NC), University of North Carolina at Greensboro, Walter C. Jackson Library
Hhc Hartford (CT), Hartt College of Music Library, The University of Hartford
Hm ——, Case Memorial Library, Hartford Seminary Foundation [in *ATet*]
Hs ——, Connecticut State Library
Hw ——, Trinity College, Watkinson Library
HA Hanover (NH), Dartmouth College, Baker Library
HG Harrisburg (PA), Pennsylvania State Library
HO Hopkinton (NH), New Hampshire Antiquarian Society
I Ithaca (NY), Cornell University
IDt Independence (MO), Harry S. Truman Library
IO Iowa City (IA), University of Iowa, Rita Benton Music Library
K Kent (OH), Kent State University, Music Library
KC Kansas City (MO), University of Missouri: Kansas City, Miller Nichols Library
KCm ——, Kansas City Museum, Library and Archives
KN Knoxville (TN), University of Tennessee, Knoxville, Music Library
Lu Lawrence (KS), University of Kansas Libraries
LAcs Los Angeles, California State University, John F. Kennedy Memorial Library
LApiatigorsky ——, Gregor Piatigorsky, private collection [in *STEdrachman*]
LAs ——, The Arnold Schoenberg Institute Archives
LAuc ——, University of California at Los Angeles, William Andrews Clark Memorial Library
LAum ——, University of California at Los Angeles, Music Library

LAur ——, University of California at Los Angeles, Special Collections Dept, University Research Library
LAusc ——, University of Southern California, School of Music Library
LBH Long Beach (CA), California State University
LEX Lexington (KY), University of Kentucky, Margaret I. King Library
LOu Louisville, University of Louisville, Dwight Anderson Music Library
LT Latrobe (PA), St Vincent College Library
M Milwaukee, Public Library, Art and Music Department
Mc ——, Wisconsin Conservatory of Music Library
MAhs Madison (WI), Wisconsin Historical Society
MAu ——, University of Wisconsin
MB Middlebury (VT), Middlebury College, Christian A. Johnson Memorial Music Library
MED Medford (MA), Tufts University Library
MG Montgomery (AL), Alabama State Department of Archives and History Library
MT Morristown (NJ), National Historical Park Museum
Nf Northampton (MA), Forbes Library
Nsc ——, Smith College, Werner Josten Library
NA Nashville (TN), Fisk University Library
NAu ——, Vanderbilt University Library
NBu New Brunswick (NJ), Rutgers – The State University of New Jersey, Music Library, Mabel Smith Douglass Library
NEij Newark (NJ), Rutgers – The State University of New Jersey, Rutgers Institute of Jazz Studies Library
NH New Haven (CT), Yale University, Irving S. Gilmore Music Library
NHoh ——, Yale University, Oral History Archive
NHub ——, Yale University, Beinecke Rare Book and Manuscript Library
NO Normal (IL), Illinois State University, Milner Library, Humanities/Fine Arts Division
NORsm New Orleans, Louisiana State Museum Library
NORtu ——, Tulane University, Howard Tilton Memorial Library
NYamc New York, American Music Center Library
NYbroude ——, Broude private collection
NYcc ——, City College Library, Music Library
NYcu ——, Columbia University, Gabe M. Wiener Music & Arts Library
NYcub ——, Columbia University, Rare Book and Manuscript Library of Butler Memorial Library
NYgo ——, University, Gould Memorial Library [in *NYu*]
NYgr ——, The Grolier Club Library
NYgs ——, G. Schirmer, Inc.
NYhs ——, New York Historical Society Library
NYhsa ——, Hispanic Society of America, Library
NYj ——, The Juilliard School, Lila Acheson Wallace Library
NYkallir ——, Rudolf F. Kallir, private collection
NYlehman ——, Robert O. Lehman, private collection [in *NYpm*]
NYlibin ——, Laurence Libin, private collection
NYma ——, Mannes College of Music, Clara Damrosch Mannes Memorial Library
NYp ——, Public Library at Lincoln Center, Music Division
NYpl ——, Public Library, Center for the Humanities
NYpm ——, Pierpont Morgan Library
NYpsc ——, New York Public Library, Schomburg Center for Research in Black Culture in Harlem
NYq ——, Queens College of the City University, Paul Klapper Library, Music Library
NYu ——, University Bobst Library
NYw ——, Wildenstein Collection
NYyellin ——, Victor Yellin, private collection
OAm Oakland (CA), Mills College, Margaret Prall Music Library
OB Oberlin (OH), Oberlin College Conservatory of Music, Conservatory Library
OX Oxford (OH), Miami University, Amos Music Library
Pc Pittsburgh, Carnegie Library, Music and Art Dept
Ps ——, Theological Seminary, Clifford E. Barbour Library
Pu ——, University of Pittsburgh
Puf ——, University of Pittsburgh, Foster Hall Collection, Stephen Foster Memorial
PHci Philadelphia, Curtis Institute of Music, Library
PHf ——, Free Library of Philadelphia, Music Dept
PHff ——, Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music
PHgc ——, Gratz College
PHhs ——, Historical Society of Pennsylvania Library
PHlc ——, Library Company of Philadelphia
PHmf ——, Musical Fund Society [on loan to *PHf*]
PHphs ——, The Presbyterian Historical Society Library [in *PHlc*]
PHps ——, American Philosophical Society Library
PHu ——, University of Pennsylvania, Van Pelt-Dietrich Library Center
PO Poughkeepsie (NY), Vassar College, George Sherman Dickinson Music Library
PRs Princeton (NJ), Theological Seminary, Speer Library
PRu ——, Princeton University, Firestone Memorial Library
PRw ——, Westminster Choir College
PROhs Providence (RI), Rhode Island Historical Society Library
PROu ——, Brown University
PRV Provo (UT), Brigham Young University
R Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music
Su Seattle, University of Washington, Music Library
SA Salem (MA), Peabody and Essex Museums, James Duncan Phillips Library
SBm Santa Barbara (CA), Mission Santa Barbara
SFp San Francisco, Public Library, Fine Arts Department, Music Division
SFs ——, Sutro Library
SFsc ——, San Francisco State University, Frank V. de Bellis Collection
SJb San Jose (CA), Ira F. Brilliant Center for Beethoven Studies, San José State University
SL St Louis, St Louis University, Pius XII Memorial Library
SLug ——, Washington University, Gaylord Music Library
SLC Salt Lake City, University of Utah Library
SM San Marino (CA), Huntington Library
SPma Spokane (WA), Moldenhauer Archives
SR San Rafael (CA), American Music Research Center, Dominican College
STu Palo Alto (CA), University, Memorial Library of Music, Department of Special Collections of the Cecil H. Green Library
STEdrachmann Stevenson (MD), Mrs Jephta Drachman, private collection; Mrs P.C. Drachman, private collection
STO Stony Brook (NY), State University of New York at Stony Brook, Frank Melville jr Memorial Library
SY Syracuse (NY), University Music Library
SYkrasner ——, Louis Krasner, private collection [in *CAh* and *SY*]
TA Tallahassee (FL), Florida State University, Robert Manning Strozier Library
U Urbana (IL), University of Illinois, Music Library
Uplamenac ——, Dragan Plamenac, private collection [in *NH*]
V Villanova (PA), Villanova University, Falvey Memorial Library
Wc Washington, DC, Library of Congress, Music Division
Wca ——, Cathedral Library
Wcf ——, Library of Congress, American Folklife Center and the Archive of Folk Culture
Wcg ——, General Collections, Library of Congress
Wcm ——, Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division
Wcu ——, Catholic University of America, Music Library

Wdo ——, Dumbarton Oaks
Wgu ——, Georgetown University Libraries
Whu ——, Howard University, College of Fine Arts Library
Ws ——, Folger Shakespeare Library
WB Wilkes-Barre (PA), Wilkes College Library
WC Waco (TX), Baylor University, Music Library
WGc Williamsburg (VA), College of William and Mary, Earl Gregg Swenn Library
WI Williamstown (MA), Williams College Library
WOa Worcester (MA), American Antiquarian Society Library
WS Winston-Salem (NC), Moravian Music Foundation, Peter Memorial Library
Y York (PA), Historical Society of York County, Library and Archives

YU: YUGOSLAVIA (REPUBLICS OF MONTENEGRO AND SERBIA)

Bn Belgrade, Narodna Biblioteka Srbije, Odelenje Posebnih Fondova

ZA: SOUTH AFRICA

Csa Cape Town, South African Library

A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. l, pp.xix–xxix.

Abbreviations in general use in the dictionary are listed on pp.vii–xi; bibliographical ones (periodicals, reference works, editions etc.) are listed on pp.xiii–xviii and discographical abbrevations on pp.xix–xx.

Alphabetization of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc., up to the first comma; the same principle applies thereafter. 'Mc' and 'M'' are listed as 'Mac', 'St' as 'Saint'.

Bibliographies are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

Cross-references are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus 'The instrument is related to the BASS TUBA' would mean that the entry referred to is not 'Bass tuba' but 'Tuba, bass'.

Signatures where the article was compiled by the editors or in the few cases where an author has wished to remain anonymous are indicated by a square box (□).

Work-lists are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dl* or *GB-Lbl*) refer to the libraries holding sources, and are explained on pp.xxi–xxxvii; each national sigillum stands until contradicted.

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M

[continued]

Martín y Coll, Antonio (*d* ?Madrid, after 1733). Spanish composer, theorist and organist. Of Castilian origin, he lived from an early age at the monastery of S Diego, Alcalá. He studied the rudiments of music and later learnt the organ with Andrés Lorente. He entered the Franciscan order and remained at S Diego for several more years as organist. Some time after 1707 he became first organist of the monastery of S Francisco el Grande, Madrid, where he remained until his death.

Martín y Coll wrote two treatises about liturgical practices: *Arte de canto llano* (Madrid, 1714; 2/1719 and 3/1728, both with the addition of *Arte de canto de órgano*); and *Breve suma de todas las reglas de canto llano y su explicación* (Madrid, 1734). He also compiled, between 1706 and 1709, four large, important manuscripts of organ music (*E-Mn* 1357–60) under the general title *Flores de música*. Nearly every piece is anonymous: Corelli, Denis Gaultier and Hardel are the only composers named, although works by Aguilera de Heredia, Cabanilles, Antonio de Cabezón and Frescobaldi have been identified. It has been suggested that some of the music may have been taken from the *Melodías músicas* of his teacher Lorente, which was announced for publication but of which no trace has been found. The collection covers mass movements, hymns, settings of the *Magnificat*, versets and almost every possible type of secular composition. Martín y Coll devoted a fifth manuscript, *Ramillete oloroso: suabes flores de música para órgano* (1709, *Mn* 2267), to his own works – the only music definitely known to be by him. It contains 225 versets, 17 *canciónes*, one *sinfonía al clarín*, one *Pange lingua* and one other item; they are mostly of a pedestrian nature (selected works ed. J. Sagasta Galdos, *Tonos de palacio y canciones comunes*, Madrid, 1984–6).

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BARTON HUDSON

Martín y Soler, (Atanasio Martín Ignacio) Vicente (Tadeo Francisco Pellegrin) [Martini, Vincenzo, lo Spagnuolo (il Valenziano); Martini, Ignaz] (*b* Valencia, 2 May 1754; *d* St Petersburg, 30 Jan/10 Feb 1806. Spanish composer.

1. Life. Born and raised in Valencia, he composed his first opera in 1775 for the court of Madrid, but he may not have entered the service of the Prince of Asturias, the future Charles IV of Spain, until 1780. By November 1777 he was working in Naples, where he wrote ballets and then serious operas for Ferdinand I of the Two Sicilies, brother of the Prince of Asturias, and Maria Carolina, sister of Emperor Joseph II; among them was the festive opera on the state visit in 1782 of Pavel Petrovich, the future Paul I of Russia.

Martín moved to Venice in 1782 and henceforth, with a single exception, he wrote only comic operas. He may have become acquainted with Nancy Storace in Venice, but she did not sing in either of his Venetian operas (as Kelly reports). In 1783 the court theatre in Turin chose Martín's *In amor ci vuol destrezza* (retitled *L'accorta cameriera*) for the state visit of Archduke Ferdinand, Joseph II's brother. Another court commission came from the Duke of Parma, cousin of the Prince of Asturias, and his consort Maria Amalia, sister of Joseph II. In 1785 Martín moved to Vienna, where he received three commissions for comic operas from the court theatre. Contrary to what is often stated, the wife of the Spanish ambassador played no part in his coming to Vienna, as she herself only arrived there in August 1786, although she supported him then. Martín's Viennese period represents the peak of his career, as well as the high point in the Italian opera established by Joseph II; *Il burbero di buon cuore* (1786), *Una cosa rara* (1786) and *L'arbore di Diana* (1787) are artistic triumphs associated with Joseph's regime (fig.1). The second and third were immensely popular, and *L'arbore di Diana* was the most performed Italian opera of the 70 given at the Burgtheater between 1783 and 1792. Da Ponte credited the launching of his career as a librettist to his first collaboration with Martín.

Before the première of *L'arbore di Diana*, Martín had been appointed Kapellmeister to the Russian court, a position apparently created for him by Catherine the Great. Felicitous though the appointment was in terms of prestige and financial security, it spelt the end of his artistic growth; except for his brief excursion to London, he composed nothing further of any consequence. Cimarosa was the court opera composer, so when Martín took up his position in 1788 he had no association with the Italian opera company but provided music for the royal residence. This included productions of *Una cosa rara* and *L'arbore di Diana* in Russian, and also commissions for comic operas in Russian. In 1789 Martín wrote a comic opera in Russian, to a libretto by Catherine herself



1. Vicente Martín y Soler: engraving by Jakob Adam after Joseph Kreutzinger, 1787; the music is the duet 'Pace, caro mio sposo' from 'Una cosa rara'

(a satire on her enemy, the Swedish king Gustavus III), and another the following year. His apparent success in setting the Russian language led to a four-year contract in October 1790 as director and composer of the Russian opera, but in the event he wrote only ballets. In 1793 Sarti replaced Cimarosa as the principal Italian opera composer, and Martín left St Petersburg in August 1794.

His destination was London, where he resumed collaboration with Da Ponte, now librettist at the King's Theatre. Martín composed two operas for the 1795 season. The first, *La scuola dei maritati*, was one of the most frequently performed operas that season. The second, *L'isola del piacere*, fared less well; Da Ponte recounted that during composition their collaboration broke down, and it received only four performances. For its second performance, a benefit concert for himself, Martín assembled an intermezzo, *Le nozze de' contadini spagnuoli*, performed only once and consisting of nine numbers, including the overture of *L'arbore di Diana* and five pieces from *Una cosa rara*. By early 1796 Martín was back in St Petersburg. He wrote his last opera for Paul I, who had succeeded Catherine, and thereafter Martín supported himself with teaching and administrative work until his death.

2. Works. Martín's contemporaries perceived a distinctive quality in his music. The term 'song style' perhaps captures the essence of his personal manner: its main features are melody-dominated, three-voice texture, periodicity in rhythm, phrasing and form, and above all a non-dramatic or lyrical nature. Within the limitations of this style, he showed a much-admired skill for variety and unexpected charm, devising endless patterns of textual and musical repetition, particularly in combination with underlying dance rhythms. Here his music departs from what has been described as the 'pretty 6/8 tunes of the "Here we go round the mulberry bush" type'. Perhaps most striking was his blending of styles, his ability to impart varying degrees of lyricism to the *buffo* and *seria* numbers while staying within their conventions. His contemporaries consistently used the words 'sweet' and 'graceful' to describe his music. The melodies take the shape of an arch or a turn, remain solidly diatonic and often rely on the structural interval of a 3rd (ex.1) or a

Ex.1 *Una cosa rara*, Act 1 scene iv, bars 1–2



['Calm your anguish']

recurring pitch that functions as a brief internal pedal point (ex.2). This, and elsewhere the use of drones,

Ex.2 *Una cosa rara*, Act 1 scene v, bars 11–15



['Whiter than a lily, fresher than a rose']

suggests a pastoral quality in the music. Many of his melodies are in the 'rustic' metres of the contredanse or in 6/8 time, as in Mozart's allusion to Martín's style in the dinner music of *Don Giovanni*. Martín's fondness for delicate orchestral colouring finds gratification in the characteristic *amoroso* winds of the pastoral.

Martín's operatic style developed in collaboration with Da Ponte, who provided him with librettos suitable to his lyrical genius, but this was not as yet the case in their first joint effort, *Il burbero di buon cuore*. For this libretto, after a Goldoni comedy of character (revolving around an elderly bachelor who suddenly finds himself at the head of a family), Martín provided a conventional musical setting with a mixture of *buffo* and *seria* numbers and two arias in song style. However, with their second opera, *Una cosa rara*, a tale of faithfulness in love, they found their formula for success. Da Ponte promoted the use of song style by expanding on the pastoral tendencies of his literary model, and Martín experimented with the blending of styles in addition to traditional *buffo* and *seria* numbers. Encouraged by the opera's overwhelming success (fig.2), Da Ponte constructed *L'arbore di Diana* as a typical pastoral, and Martín composed almost all the numbers in song style and blended style. Along with the increasing use of song style, the proportion of ensembles to solo numbers increased over the course of the three operas. As the number of ensembles increases, so does the number of single-tempo ensembles. Many of them are in song style, in the manner of an aria *a* 3 for example, or a chorus of voices in the same range. In *L'arbore di Diana* like-voice grouping is built into the libretto; the characters are presented in sets of three nymphs and three youths, which recombine to form other sets. Such groupings form



2. Title-page of Martín y Soler's 'Lilla, oder Schönheit und Tugend' (Munich: M. Götz, c1790); this German translation of 'Una cosa rara' by J. André was first performed in 1787

the basis of the ensemble writing in the opera, either as trios or as the nucleus of larger ensembles. A quartet, for example, is conceived as a three-voice chorus to which an independent fourth voice is added.

For their London opera *La scuola dei maritati*, Da Ponte wrote a Goldoniesque comedy of character about the marriage of an older man to a young, second wife. Martín composed half the numbers in a lyrically modified *buffo* style and half in song style. For *L'isola del piacere*, Martín and Da Ponte produced a pastoral opera modelled on *L'arbore di Diana*. This time Arcadia is located on a Turkish island, giving rise to some 'Turkish' music. As in *L'arbore*, the like-voice groupings again account for the nature of the ensemble writing as well as the large number of ensembles.

Martín's contemporaries uniformly identified him as a composer for the amateur, usually approvingly. That he catered to the taste of the public, whose approbation in turn encouraged him to develop his lyrical style, is borne out by the publication of favourite numbers which were uniformly in song style. These included the vocal canons, the presence of which in *Una cosa rara*, *Il sogno*, *L'arbore di Diana* and *La scuola dei maritati* can be understood in this context.

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DOROTHEA LINK

Martirano, Salvatore (*b* Yonkers, NY, 12 Jan 1927; *d* Urbana, IL, 17 Nov 1995). American composer. He studied with Elwell at the Oberlin College Conservatory (1947–51), with Rogers at the Eastman School (1952) and with Dallapiccola in Florence (1952–4). From 1956 to 1959 he was in Rome as a Fellow of the American Academy, and in 1960 he received a Guggenheim Fellowship and an award from the American Academy of Arts and Letters. At this time he had works commissioned by the Koussevitzky and Fromm foundations. He was a professor of composition at the University of Illinois at Urbana-Champaign from 1963 until his retirement in 1995. During these years he was also in residence at the NSW Conservatorium of Music in Sydney (1979), IRCAM in Paris (1982) and the California Institute of the Arts (1993). He was the recipient of numerous grants and awards for composition.

Until the late 1950s Martirano followed dodecaphonic principles in his compositions, a style represented by the Mass for double chorus (1952–5). By 1958 he had begun to incorporate elements of jazz and popular music, as in the choral work O, O, O, O, *that Shakespeherian Rag*. At the University of Illinois he became one of the first to work with computers in composition. His first computer-generated piece, *123–456* (1964), was followed by the computer-aided work *Underworld* (1964–5). This led to the political and theatrical mixed-media work *L.'s G. A.* (Lincoln's Gettysburg Address), which was Martirano's most famous and controversial work of the 1960s and which received many performances during the 1960s and 70s.

From 1968 he concentrated on developing hybrid sound systems consisting of analogue modules driven by digital circuits, notably the Sal-Mar Construction, completed in 1971, and its successor, the yahaSALmaMAC. These instruments permit the simultaneous creation and

performance of improvisatory compositions. In 1983 Martirano received a grant from IRCAM to complete a program for computer-aided composition to simulate algorithms utilized in the Sal-Mar Construction. Throughout the latter half of his professional career Martirano toured extensively in the US and abroad demonstrating his electronic composing/performing systems.

Martirano's compositions from the 1970s onwards are characterized by the use of a wide variety of styles and media. The electronic tape works *Fifty One* (1978) and *In memoriam Luigi Dallapiccola* (1978) were developed using the Sal-Mar Construction; among other works, *Sampler* (1985), *Three Not Two* (1987), *Four Not Two* (1988), *PHLEU* (1988), *undisNONcon* (1990) and *MEAND'ER* (1995) utilized the yahaSALmaMAC. *Fantasy* (1980) employs the techniques of *musique concrète*. Unlike many of his works after *Underworld*, *Stuck on Stella* (1979), *THROWN* (1984), *LON/dons* (1989) and his last major work, *Isabela* for orchestra (1993), use standard notation.

WORKS

Stage: The Cherry Orchard (incid music, A. Chekhov), 1949; Richard III (incid music, W. Shakespeare), 1950; The Magic Stone (chbr op, after G. Boccaccio), 1951

Vocal: Mass, double chorus, 1952–5; Chansons innocentes (e.e. cummings), S, pf, 1957; O, O, O, O, that Shakespeherian Rag (T.S. Eliot), chorus, ens, 1958; Ballad (popular songs, 1930–50), amp 1v, ens, 1965

Inst: Wind Sextet, 1949; Prelude, orch, 1950; Variations, fl, pf, 1950; Str Qt, 1951; Piece, orch, 1952; Sonata, vn, pf, 1952; Contrasto, orch, 1954; Cocktail Music, pf, 1962; Octet, fl, a cl, b cl, mar, cel, vn, vc, db, 1963; Selections, a fl, b cl, vn, vc, 1969; Stuck on Stella, pf, 1979; THROWN, 5 wind, perc, 1984; LON/dons, chbr orch, 1989; Isabela, orch, 1993; short pf pieces; other inst works

El-ac: 3 Elec Dances, tape, 1963; 123–456, cptr, tape, 1964; Buffet, tape, 1965; Sal-Mar Construction I-VII, 4-track tape, 1971–5; Shop Talk, tape, 1974; Fast Forward, 2-track tape, 1977; Fifty One, 4-track tape, 1978; In memoriam Luigi Dallapiccola, 2-track tape, 1978; She Spoke (after Shakespeare: *Titus Andronicus*), nar, 2-track tape, 1979; Fantasy, vn, 4-track tape, 1980; Sampler: Everything Goes When The Whistle Blows, vn, yahaSALmaMAC, 1985; Three Not Two, synth, yahaSALmaMAC, 1987; Four Not Two, vn, synth, yahaSALmaMAC, 1988; PHLEU, amp fl, synth orch, 1988; undisNONcon, reciter, yahaSALmaMAC, 1990; UIUS & Jest Fa'laffs, fl, cl, d bass, synth orch, 1991; Improvs, vn, tape, 1992; MEAND'ER, yahaSALmaMAC, 1995; other tape works

Mixed-media: Underworld (Martirano), 4 actors, t sax, perc, 2 db, 2-track tape, cptr, 1964–5, arr. video, 1982; L.'s G. A. (A. Lincoln), pfmrs, helium bomb, 2-track tape, film, 1967–8; Action Analysis (Martirano), 12 pfmrs, bunny, controller, 1968; The Proposal, tape, slides, 1968; Omaggio à Sally Rand, video, 1982; Look at the Back of my Head for Awhile, video, 1985; L.'s G. A. Update, video, 1985; Dance/Player I, 1986, Dance/Player II, 1986

Juvenilia and student works, educational pieces

Principal publishers: Lingua Press, MCA, Peters, G. Schirmer, Schott, Smith Pubs.

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Computer Music Conference: San Jose, CA, 1992

L. Austin and others: 'In memoriam Salvatore Martirano', *PNM*, xxxiv/1 (1996), 162–241

L. Austin: 'Salvatore Martirano: Retrospective 1962–1992', *The Composer in the Computer Age: a Salvatore Martirano Retrospective 1962–92*, Centaur CD CRC 2266 (1995) [disc notes]

GILBERT CHASE, JEAN GEIL

Martland, Steve (*b* Liverpool, 10 Oct 1959). English composer. He studied at Liverpool University (1978–81) and then with Andriessen at the Hague Conservatory (1982–5). On his return to Britain he gained notoriety through his outspoken political views which lambasted current Thatcherite tendencies; he proposed a confrontational music which could serve 'as a weapon against despair'. These concerns are reflected in his commitment to music education. Like his politics, his music is deeply influenced by that of his teacher whose vital fusion of American minimalism and vernacular styles provided Martland with an obvious model. Although Martland later followed Andriessen in rejecting the orchestra on social grounds, the large-scale orchestral work *Babi Yar* (1983) remains a potent example of his early manner. More typical of his later style are *Principia* (1989) and *Dance Works* (1993), both of which demonstrate his penchant for amplified, wind-dominated ensembles consisting of performers steeped in the mix of traditions favoured by the composer himself. The Steve Martland Band became the major exponent of his work from 1992 onwards; the ensemble's willingness to rework facets of jazz and rock languages mirrors the composer's own stylistic journey.

Martland has worked in many genres including song, purely instrumental work, tape, film and video, while the more openly popular dimensions of his approach found an outlet in the late 1980s and early 90s with his work with the jazz group Loose Tubes. Many of his works have been used by choreographers. Despite his self-stated aversion to classical models, he has turned to the Western tradition with works such as the string quartet *Patrol* (1992) in which the energies of popular models are combined with a sophisticated formal approach.

WORKS

Orch: Lotta continua, jazz band, orch, 1981, rev. 1984; Babi Yar, large orch in 3 groups, 1983; Orc, solo hn, chbr orch, 1984; Dividing the Lines, brass band, 1986, rev. 1999; Crossing the Border, str, 1991, arr. str qt, tape, 1992

1–8 insts: Remembering Lennon, fl, cl + wine glasses, perc, pf + wine glasses + woodblock, vn + wine glasses, vc, 1981, rev. 1985; Duo, tpt, pf, 1982; Kgakala, pf, 1982; Big Mac II, a sax, t sax, flugelhn, trbn, synth, vib, elec vn, db, 1987; Drill, 2 pf, 1987; Birthday Hocket, 2 pf, 1989; Principia, a sax, t sax, tpt/flugelhn, trbn, drums ad lib, kbd, elec vn, db, 1989, arr. vocals, a sax, trbn, drums, kbd, elec vn, db, elec gui, 1989; Patrol, str qt, 1992; Full Fathom Five, brass qnt, 1993; Horses of Instruction, t sax, mar, pf, vc, elec gui, b gui, 1994, arr. 10 insts, 1995, arr. 11 insts, 1995; Mr Anderson's Pavane, b rec, b cl, trbn, perc, pf, vn, db, elec gui, 1994, arr. 10 insts, 1995, arr. 2 pf, 1998, arr. wind octet, 1999; One Note Fantasy . . . brass qnt, 1994; Terminal, sax, mar, opt. cowbell, drum kit, elec gui, b gui, 1998; Step by Step, ob, eng hn, cl, b cl/basset hn, 2 bn, 2 hn, 1999

9 or more insts: American Invention, 3 groups (fl, b cl, pf, vn, va) (fl, b cl, pf, vn, vc) (hn, drums, b gui), 1986; Remix, a sax, t sax/b cl, bar sax, flugelhn, trbn, perc ad lib, synth/elec hpd, vn, db, 1986, arr. 10 insts, 1992; Shoulder to Shoulder, fl + pic, a sax, t sax, bar sax, hn, 3 tpt, 2 trbn, b trbn, kbd, b gui, 1986; Dance Works, a sax, t sax, bar sax, flugelhn, trbn, kbd, vn, elec gui, b gui, 1993, arr. 2 pf, 1993; Beat the Retreat, s sax, s sax + a sax, bar sax, tpt, trbn, drums, mar, pf, vn, elec gui, b gui, 1995; Kick, s sax, a sax, bar sax, tpt, trbn, pf, mar, drum kit, vn, elec gui, b gui, 1996; The Thistle of Scotland, s sax, a sax, bar sax, tpt, trbn, pf, mar, drum kit, vn, elec gui, b gui, 1996; Eternal Delight, a sax, t sax, bar sax, tpt, trbn, pf, mar, drum kit, vn, elec gui, b gui, 1997

Vocal: Canto a la esperanza (H. Diaz), S, elec gui, chbr orch, 1982; Glad Day (3 songs, S. Keane), 1v, a sax, t sax, bar sax, tpt/flugel hn, trbn, drums, synth, b gui, 2 vn, va, vc, 1988; Terra Firma (Keane, dir. R. Katz), 5 amp vv, video, 1989; The Perfect Act (Keane), 1v, t sax, trbn, b rec, drums, elec hpd, amp vn, elec gui, db/b gui, 1991; Skywalk (Keane), 5 vv/SSATB, 1989; 3 Carols

(Medieval text), SATB, 1997; Shepherd's Song (W. Blake), SATB/SSAATTBB, 1997; Street Songs (trad.), AATBBB, mar, 1997; Summer Rounds (trad., Blake), SSAATTBB, 1997
Tape: Divisions, 1987; Albion (Keane, dir. P. West), tape, film, 1998
Arrs.: S. Ortega: El pueblo unido jamas sera vencido, vv, fl, a sax, t sax, bar sax, hn, 3 tpt, 2 trbn, b trbn, kbd, db, 1987; Wolf-gang, ob, ob + eng hn, cl + s sax, cl + b cl, 2 bn, 2 hn, 1991 [6 Mozart op arias]; Bach: Toccata and Fugue BWV 565, str qt, 1992; As Time Goes By, a fl, eng hn, b cl, bn, hn, 1998; Purcell: Fantazia 6, sax qt, 1998; Purcell: Fantazia 7, trbn qt, 1998; Purcell: Fairest Isle (6 songs), Ct, ob, eng hn, cl, b cl/basset hn, 2 bn, 2 hn, 1999

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P.N. Wilson: 'Subversion und Marketing: Der englische Komponist Steve Martland', *NZM*, Jg.152, nos.7–8 (1991), 36–9
S. Martland: 'An Affirmation of our Humanity', *Sunday Times* (16 Jan 1994)

KEITH POTTER

Marton [née Heinrich], **Eva** (*b* Budapest, 18 June 1943). Hungarian soprano. She studied in Budapest, making her début there in 1967 as Kate Pinkerton at the Margaret Island Festival. With the Hungarian State Opera (1968–72), she sang the Queen of Shemakha (*The Golden Cockerel*), Rodelinda, Countess Almaviva and Tatyana. From 1972 to 1977 she was engaged at Frankfurt; she made her Metropolitan début in 1976 as Eva, returning as Chrysothemis, La Gioconda, the Empress (*Die Frau ohne Schatten*), Elsa, Ortrud, Tosca, Salome and Turandot, and at Bayreuth sang Elisabeth and Venus (1977–8). Marton's repertory also includes Donna Anna, Aida, Elisabeth de Valois, Leonora (in both *Il trovatore* and *La forza del destino*), Maddalena (*Andrea Chénier*), Fedora, Brünnhilde, Ariadne and Beethoven's Leonore, which she sang at Salzburg in 1982; she returned to Salzburg in 1992 as the Dyer's Wife (*Die Frau ohne Schatten*). Having made a notable Covent Garden début as Turandot in 1987, she sang Strauss's Electra there in 1994. She has recorded many of her most successful roles, including Turandot, Electra, Salome, Minnie (*La fanciulla del West*), Leonora (*Il trovatore*), Ortrud, Brünnhilde, Maddalena and Fedora. Although at times prone to stridency, her powerful, incisive voice, with its gleaming top register, is equally impressive in the Italian spinto repertory and the heavier Wagner and Strauss roles.

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ELIZABETH FORBES

Martopangrawit, Radèn Ngabéi [Radèn Lurah] (*b* Surakarta, Java, 4 April 1914; *d* Surakarta, 17 April 1986). Javanese gamelan musician, composer, writer on music and teacher. Born to a family of court musicians, he studied the gamelan with his father and grandfather and was accepted as a court musician at the Surakarta court at the age of only 13. In 1951 he became a teacher and researcher at the Konservatori Karawitan Indonesia, Surakarta, the first academy for performing arts in Indonesia. From 1964 until his death he was a lecturer at the Akademi Seni Karawitan Indonesia (later Sekolah Tinggi Seni Indonesia) in Surakarta. In addition to his writings on theory and notation, he was a prolific composer of gamelan music for listening pleasure ('*klenèngan*') and dance; his output also included some experimental works. In recognition of his accomplishments, he was named Warga Teladan ('Exemplary Citizen') of Surakarta in 1973, and he received the prestigious Anugerah Seni ('Arts Award') of Indonesia in 1977. In 1984 he was awarded the rank of Bupati Anom Anon-anon at the Surakarta court, along with the name and title Radèn Tumenggung Martodipura. For at least the three decades before his death he was widely recognized as the supreme authority on the gamelan music of Surakarta. He was also considered an important and inventive composer; his works, which number over 100, include *Ladrang Biwadhapraja* (1939), *Ladrang Cikar Bobrok* (1943), *Ketawang ASKI, Ladrang Asri* (1946), *Ladrang Gandasuli* (1946), *Ladrang Lo Kowe Nang* (1954), *Lancaran Kebat* (1961), *Lancaran Uyal-uyel* (1962), *Ketawang Pamegatsih* (1966), *Nglara Ati* (1970), *Mijil Anglir Medung* (1981), *Gending Parisuka* (1982) and *Ra Ngandel* (1986).

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COLLECTIONS OF NOTATION AND INSTRUCTIONAL MANUALS

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Titilaras cengkok-cengkok genderan dengan wiletannya [Notation of the *gendèr cengkok* with variations] (Surakarta, 1973–6)
Titilaras gendhing dan sindenan bedaya-srimpi Kraton Surakarta [Notation of pieces and vocal parts for *bedhaya* and *srimpi* dances of the court of Surakarta] (Surakarta, 1975)
Gending-gending santiswara [Pieces for small ensemble with frame drums] (Surakarta, 1977)
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Dibuang sayang: lagu dan cakepan gerongan gending-gending gaya Surakarta [Vocal melodies and texts for gamelan pieces in Surakarta style] (Surakarta, 1988)

R. ANDERSON SUTTON

Martoretta, Giandominico. *See* LA MARTORETTA, GIANDOMINICO.

Marttinen, Tauno (*b* Helsinki, 27 Sept 1912). Finnish composer. He attended the Viipuri Music College from 1920 to 1937, and also in the 1930s studied the piano at the Helsinki Conservatory and composition with Palmgren privately. He was director of the Hämeenlinna City Orchestra (1949–58) and of the music college there (1950–75). In 1969 he was awarded the Kalevala Jubilee Prize and in 1972 an honorary professorship. He rejected his early Romantic works, changed his style and started his opus catalogue again from no.1, beginning with his award-winning *Kokko, ilman lintu* ('Eagle, Bird of the Air', 1956) for mezzo-soprano and orchestra. This work shows Marttinen at his most typical: colourful, illustrative scoring, fantasia-like, loose, episodic form, static repetitions and ostinatos. Studies with Wladimir Vogel in Switzerland (1958) heralded a five-year commitment to dodecaphony that yielded the first three symphonies, an expressive Violin Concerto, the strong orchestral variations *Linnunrata* ('The Milky Way') and the opera *Päällysviitta* ('The Mantle').

Although his prolific output of nearly 300 compositions does contain works of a symphonic nature, Marttinen is more familiar and at ease with orchestral fantasies and operas. The national epic, the Kalevala, is the main source of motifs for his descriptive orchestral works combining freely tonal melodies with aleatory techniques (*Kalevala Trilogy*, 1981–4). Most of his operas are concise, in both length and scoring; the smaller-scale operas are mainly comic, the larger serious. All of his operas have been staged in the provinces, with the exception of *Poltettu oranssi* ('Burnt Orange'), the performances of which on television (1971) and at the Finnish National Opera

(1976) were Marttinen's greatest successes. Another of Marttinen's main works is the ballet *Päivänpäästö* ('The Release of the Sun', 1975–7, revised 1983), which displays his neo-classical and Slavic inclinations.

WORKS
(*selective list*)

Ops: Päällysviitta [The Mantle] (Marttinen, after N. Gogol), 1962–3; Kihlaus [The Betrothal] (Marttinen, after A. Kivi), 1964; Tulitikkuja lainaamassa [Borrowing Matches] (Marttinen, after M. Lassila), 1965; Lea (Marttinen, after Kivi), 1966; Poltettu oranssi [Burnt Orange] (Marttinen, after E.-L. Manner), 1968; Mestari Patelin [Monsieur Patelin] (Marttinen, after old Fr. play), 1972; Psykiatri [The Psychiatrist] (Marttinen), 1974; Laestadiuksen saarna [Laestadius's Sermon] (N. Outakoski), 1974; Noitarumpu [Shaman's Drum] (Outakoski), 1974–6; Meedio [The Medium] (Marttinen), 1976; Faaraon kirje [Pharaoh's Letter] (E. Mutru), 1978–80; Häät [The Wedding] (Marttinen, after A. Chekhov), 1985; Seitsemän veljestä [The Seven Brothers] (Marttinen, after Kivi), 1989; Mooses-ooppera [Moses], 1990

Ballets: Takkaat [The Stepladder], 1955; Dorian Grayn muotokuva [The Picture of Dorian Gray], 1969; Lumikuningatar [The Snow Queen], 1970; Beatrice, 1970; Päivänpäästö [The Release of the Sun], 1975–7, rev. 1983; Ruma ankanpoikanen [The Ugly Duckling], 1976, rev. 1982–3; Satukirjan lehtiä [Pages from a Story Book], 1988

Syms.: 1958, 1959, 1960–62, 1964, 1967–72, 1974–5, 1977, 1983, 1986

Other orch: Rembrandt, vc, orch, 1962; Vn Conc., 1962; Pf Conc., 1964; Vc Conc. 'Dalai Lama', 1966, rev. 1979; Bn Conc., 1971, rev. 1983–4; Fl Conc., 1972; Pf Conc., 1972; Hirvenhiihto [The Hunting of Devil's Elk], cl conc., 1974; Fl Conc. (Concerto espagnole), 1978; Pf Conc., 1981; Kalevala Trilogy: Väinämöisen synty [The Birth of Väinämöinen], 1981; Väinämöisen lähtö Pohjolaan [Väinämöinen Departs for the North], 1982; Pohjolan neiti [The Maiden of Pohjola], 1984; Matka aamun maahan [Journey to the Orient], str, 1984; Pf Conc., 1984; Kantele Conc., 1988

4 nonets, wind qt, str trio, db, 1963, 1968, 1973, 1985

Other chbr: Str Qt, 1969; Str Qt, 1971; Septemalia, 7 db, 1975; Str Qt, 1983

Solo inst: Notre Dame, org, 1970; Ilmatar, ilman impi [Ilmatar, Maid of the Air], pic, 1974; Kimalluksia [Glitters], pf, 1977

Vocal: Kokko, ilman lintu [Eagle, Bird of the Air] (Kalevala), Mez, orch, 1956; Elisabethin lauluja I–IV [Elizabeth's Songs I–IV] (E. Laurila), 1v, pf, 1981; Juudaksen suudelma [The Judas Kiss], B, 2 Bar, T, mixed and male chorus, org, 1981; Missa choralis, mixed chorus, 1981; Veljesten paluu Jukolaan [The Brothers' Return to Jukola] (Kivi), male chorus, 1984; Buddhan tiellä [On Buddha's Road] (Mutru), Bar, org, 1991

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M. Heiniö: *Aikamme musiikki* [Contemporary music], Suomen musiikin historia [The history of Finnish music], iv (Helsinki, 1995)

MIKKO HEINIÖ

Martucci, Giuseppe (*b* Capua, 6 Jan 1856; *d* Naples, 1 June 1909). Italian composer, pianist and conductor. He was the most important non-operatic composer in late 19th-century Italy and played a versatile, highly influential part in the resurgence of Italian concert life after a period when it had been at a low ebb.

1. LIFE. He had his first music lessons from his father Gaetano Martucci, a trumpeter and bandmaster in the Neapolitan army who in 1860 turned to teaching, after Garibaldi's conquest of southern Italy. When the boy and his younger sister Teresa showed precocious promise as pianists, Gaetano brought them before the public in a series of local concerts, starting with one in Pozzuoli in December 1864. They played in Naples for the first time in 1866, and in April of the following year the young Giuseppe gave the first known performance of a piece of his own – a polka entitled *Il genio* which his father immediately had published (along with three other juvenile compositions) by the small Neapolitan firm Del Monaco. By this time the boy's extraordinary gifts had come to the notice of the eminent pianist and teacher Beniamino Cesi, a pupil of Thalberg. Cesi persuaded Gaetano to let his son become an external and, from 1868, an internal student at the Reale Collegio (later Conservatorio) di S Pietro a Majella, Naples, even though college rules prevented him from playing in public again until 1871.

At the Reale Collegio his main teachers were Cesi for piano and Paolo Serrao for composition. Cesi, who was a great champion of Beethoven and Schumann, had a particularly beneficial effect on his increasingly serious tastes and outlook: the seeds of his lifelong – though far from exclusive – devotion to 19th-century Austro-German traditions were sown at this early stage. However, in 1872 his father, whose financial position remained precarious, insisted on prematurely curtailing the boy's formal studies and launching him without delay as a concert virtuoso. Prudent and useful links had been established with the local aristocracy, who were to do much to further Martucci's career during the next few years. Soon his fame began to spread to other Italian cities, and in 1874 he gave at least one public concert in Rome, where he won praise from Liszt and was invited to the Quirinale by the highly musical Princess (later Queen) Margherita, who was to remain one of his fervent admirers. His first Milan concert, in April 1875, won (according to the influential Filippo Filippi, writing in *La perseveranza*) 'a success surpassing any we can remember since Rubinstein'; it also induced Tito Ricordi the elder to acquire the right to publish all Martucci's music, though the exclusiveness of that agreement was to last only a few years. In June 1875 Martucci gave at least two concerts in London and one in Dublin.

The years 1877–8 were crucial in a number of respects. They saw the completion (in the summer of 1877) of Martucci's first unquestionably major work, the Piano Quintet op.45, which he entered for competitions in both Milan and St Petersburg. In February 1878 he was awarded the Milan prize, and evidently would also have won in St Petersburg if he had not felt bound to withdraw from that competition after his victory in the other (Perrino, 1992, pp.148–9). Meanwhile the most munificent of his Neapolitan patrons, Francesco Milano, Prince of Ardore, had founded (in 1877) an orchestra for Martucci to conduct and develop, which from small beginnings gradually grew into the widely admired Orchestra Napoletana. In 1878 Martucci also spent four months in Paris, where he was again much praised both as pianist and as composer, widened his musical horizons considerably, and made personal contact with several leading French musicians, including Gounod, Saint-Saëns and Massenet.

After long, painstaking preparations in private, the Orchestra Napoletana – which shared many players with the S Carlo opera house – gave its first fully public concert on 23 January 1881. By that time Martucci had become

a piano teacher at the Reale Collegio, despite the interruption of his studies when he had been a student there, and from then his travels as pianist were curtailed (though not wholly discontinued) because of his growing local commitments as conductor and teacher. From the start his orchestral repertory was wide-ranging and idealistic by Italian standards: even his preference for playing Beethoven symphonies in their entireties reached out beyond what was then normal for orchestras south of the Alps, and he was also soon conducting music by Berlioz, Wagner and (from December 1882) the Second Symphony of Brahms, then wholly new to Italy. Meanwhile his repertory, both as conductor and as pianist, also stretched backwards in time to include music by composers such as J.S. Bach, Rameau and Domenico Scarlatti. By the time Martucci's orchestra contributed three to a total of 34 concerts given by various Italian orchestras at the Esposizione Generale Italiana at Turin in 1884, it was possible for several critics, including Ippolito Valetta in the *Gazzetta piemontese*, to declare it decisively the best in Italy.

A natural consequence of Martucci's conducting activities was a growing urge to write major works for orchestral forces: the first important result was the Second Piano Concerto (the only one he himself saw fit to publish) which had its première, with the composer as pianist, in Naples on 31 January 1886. This powerfully conceived, rather Brahmsian work, which he subsequently played in various other cities, added further to his prestige, although some Italians were puzzled by its size and complexity. Another crucial event in 1886 was his appointment, almost simultaneously, to three major posts in Bologna, following Luigi Mancinelli's sudden desertion of all of them to settle in England. Martucci left Naples reluctantly, and not, as things turned out, finally; but his appointment, as director of the Bologna Liceo Musicale was obviously a big step forward in his public career. He was also put in charge of music for the *cappella musicale* at S Petronio and of Bologna's so-called Società del Quartetto, which (like its counterparts in other Italian cities) by then also ran orchestral concerts.

Martucci's Bologna period was in many ways the culmination of his public career. On 2 June 1888 he brought his championing of Wagner to a climax with the Italian première of *Tristan und Isolde*: this was the first time he ever conducted an opera performance. Another notable pioneering venture was his introduction to Italy in 1895 of Schumann's *Szenen aus Goethes Faust*. In 1898 he conducted in London and Brussels, and his programmes explored an ever-wider foreign repertory. On 24 April 1898 he even introduced the Bologna public to music by Sullivan, Stanford, Parry, Mackenzie and Cowen: Stanford (whose *Irish Symphony* he performed repeatedly) became a personal friend, and reciprocated by twice conducting the Italian composer's First Symphony in London. By now Martucci's French repertory included music by Franck and d'Indy, and in 1888 his fervent interest in the music of Brahms was rewarded by a meeting with the great German, who was passing through Bologna: it is said that since neither of them knew the other's language, they communicated by singing to each other (Fano, 1950, p.30).

Though Martucci's interest in opera (other than Wagner) remained limited, he was willing to commemorate Verdi in 1901 with a one-composer concert. His teaching activities, meanwhile, had a beneficial influence on a new generation of composers: his pupils at Bologna included Respighi, who undoubtedly learnt much from his example. More broadly, the entire range of his activities helped to create a climate in which it became easier for young Italian musicians to win success outside the opera house. The young Alfredo Casella, though never his pupil, benefited considerably from the older composer's well-established friendship with his parents; yet it was Martucci who, knowing too well the continuing limitations of the Italian musical environment, first advised them to send their son to study abroad. In 1902, having never completely lost touch with Neapolitan musical life (although it had languished somewhat during his absence), Martucci was invited to become director of the Conservatorio (formerly Reale Collegio) where he had previously studied and taught: he accepted, and remained in the post for the rest of his life. Though his health was already declining and his period of maximum impact on the Italian musical world had passed, in 1904 he completed his most original large-scale orchestral work, the Second Symphony. As a conductor he continued to explore: at one of his last Naples concerts (May 1908) he performed the *Prélude à l'après-midi d'un faune* at a time when Debussy's very name was unfamiliar to most Italians. He also introduced *Tristan und Isolde* and *Götterdämmerung* to the Neapolitan public: the strain of conducting the latter in December 1908 may have accelerated his death. Though his senior by two years, his musically gifted widow Maria (whom he had married in 1879) survived him by 36 years and remained a tireless defender of his achievement. Their son Paolo (1883–1980) became a pianist and piano teacher, and emigrated to the USA in 1911 after several years in England.

2. WORKS. Although as a student Martucci composed a few works for larger forces (including a so-called *Messa a grande orchestra*), his early published output consists mainly of short piano pieces, which at first reflected the tastes of the salon audiences of the time. Yet even such juvenilia as the *Pensieri* op.8 (on themes from *Un ballo in maschera*) show that at the age of 17 Martucci could use fashionable idioms with real verve and technical skill. By the time he wrote the compact Violin Sonata op.22 he had absorbed important lessons from Mendelssohn, without losing a recognizably Italian melodiousness seen at its best in the charming central movement. The Piano Sonata op.34 is more ambitious and perhaps less convincing, whereas the Scherzino op.29 (originally entitled *La caccia*) is a good example of the neat, terse vivacity of which he was capable by 1876 in smaller pieces: one can already hear signs of his lasting fondness for Domenico Scarlatti. His most substantial work of that year, however, is the D minor Fantasia op.32, which makes skilful use of the two-piano medium and won high praise from some of the major critics of the time, especially for its impressive final fugue.

In 1877 Martucci wrote almost nothing apart from the Piano Quintet op.45, whose importance as a major step towards maturity was immediately recognized. However, despite its aforesaid success in winning a prestigious prize, the work was not published until 1893, by which time the composer had revised it to an extent which may never be known: the unmodified first version seems not to have survived. Yet even if the available version's originality may have been enhanced in the light of later experience,

Martucci's vivid personal response to the examples of Mendelssohn and especially Schumann must surely have been there from the start, and the rhythmic and textural subtlety of the more contemplative sections is too pervasive to have been purely an afterthought. By comparison the First Piano Concerto, his first attempt at orchestral writing since his student days, seems cautious and unenterprising, and his decision to withdraw rather than revise it is understandable: the work was to remain unpublished for over a century.

In the best of Martucci's numerous piano pieces of the early 1880s his continuing responsiveness to the examples of Mendelssohn, Schumann, Chopin and others did not prevent an increasingly persuasive individual voice from emerging. His southern Italian sensibility and experience found justly popular expression in the exuberant yet shapely Tarantella op.44 no.6 – one of the first of the several piano compositions that he later orchestrated. A different but no less widely played product of the 'Mediterranean' side of his character is the Giga op.61 no.3, which again reflects his predilection for Scarlatti, even if the subsequent orchestral arrangement has a more Mendelssohnian colouring. The nimble-textured Scherzos op.53, though they too have recognizable non-Italian precursors, evoke a quintessentially Martuccian atmosphere particularly in the mellow, lyrical imagery of their trio sections. Finest of all, perhaps, is the Barcarola op.64 no.3, whose rapt, meditative outer sections (flanking a more turbulent centre) epitomize a characteristic mood that recurs in much of Martucci's best music.

His largest piano work of these years, the Theme and Variations op.58, may not be quite so unfailingly individual, yet it provides a balanced compendium of his various ways of writing for the piano, and its importance for him is confirmed by his decision to adapt it later, both (abortively) for piano and orchestra and (effectively) for two pianos. The early 1880s also saw the births of three of his very best chamber compositions. The continuing Schumannesque background, now combined with growing awareness of Brahms, does not prevent the Cello Sonata and the two piano trios from speaking with an authority of their own, especially in passages of sustained lyricism or caprice. Nor do these works lack distinctive Italian characteristics: there are suggestions of Neapolitan bagpipes in the middle sections of the scherzos of the Cello Sonata and the First Trio, and Scarlatti's example, though less obvious here than in certain piano pieces, may again have had a clarifying and vivifying effect on some of the textures.

However, the most ambitious work that Martucci completed before moving to Bologna is the Second Piano Concerto, which is incomparably richer and more intense than the repudiated First. The influences of Brahms and Schumann are strong but by no means all-pervading: the huge first movement includes substantial lyrical sections where the composer's own voice is very clearly audible, as it is (still more) in the beautiful central movement. Though it is less original than at least one of the symphonies, the concerto has attracted wider attention, over the years, than any of Martucci's other large-scale instrumental works.

During his Bologna period, when his public career was at its height, Martucci had only limited time for composition. Even in the field of piano music his productivity was drastically reduced, though there is absolutely no falling off of quality. The Notturno op.70 no.1 has rightly become one of his most frequently played compositions, in its piano and, still more, in its subsequent orchestral version: the latter in due course became linked to the later Novelletta op.82 no.2, to form a diptych of exquisitely scored short pieces that remained familiar to Italian music lovers even when most of the rest of Martucci's output was neglected. These pieces may suggest an unexpected kinship with Elgar, though in the Notturno this is likely to be coincidental except perhaps where its 1901 orchestration is concerned. The Notturno op.70 no.2 is less well known, but it too deserves attention despite a continuing debt to Chopin; whereas Brahmsian harmonic and pianistic refinements have had a beneficial effect, for example, on the Capriccio and Toccata op.77. Some piano pieces composed around 1900, such as the substantial, highly pianistic Caprices op.80, make further advances into a subtle chromaticism in which kinships with French music too – Franck, Fauré, even perhaps an occasional touch of Debussy – can at times be detected. Yet these changing stylistic associations rarely if ever degenerate into mere imitation, such is the skill with which Martucci adapts them to his own expressive purposes.

The chamber compositions of the Bologna years are few and relatively unassuming in structure, though lyrically expansive: the second piece from op.69 was later converted into an eloquently sustained Andante for cello and orchestra. However, the supreme manifestation of Martucci's more purely lyrical side is the song cycle *La canzone dei ricordi* (originally for voice and piano but in due course admirably orchestrated), whose outstandingly successful blend of italianate cantabile with delicate harmonic and textural richness, in which Brahmsian and Wagnerian associations freely mingle, has won special attention in the Martucci revival that has recently transformed his reputation. By comparison the First Symphony may, as a whole, seem selfconscious, perhaps reflecting the unusually long time that he took to write it. Yet it contains much that is persuasive, and here too the composer's individuality is seldom wholly submerged. For example, the inner movements may in some ways recall a Brahms slow movement and intermezzo (though the slow movement's rich chromaticism at times comes closer to Wagner); but they also have affinities with the much less Brahmsian Notturno and Novelletta.

The Second Symphony – the only large-scale piece that Martucci completed after his return to Naples in 1902 – is more truly personal. Here Brahmsian symphonic models are no more than a frame of reference, and the music (whose rhythmic and textural subtleties need careful coordination, not least in the reticent yet crucial opening bars) keeps reaching out in quietly unconventional directions. The work's relationship to Brahms may in some ways be compared to that seen in certain works by Dvořák or the young Nielsen, or indeed in the comparably long-neglected and recently revived symphonies of Parry. By 1904 this last-mentioned kinship with a British composer was no longer purely coincidental, and the Elgar-like qualities in the 1907 orchestral version of the Novelletta, too, may well reflect Martucci's known interest in presenting British music to continental audiences. The Second Symphony never became as popular as the Notturno and Novelletta or even the Second Piano Concerto: for many years it remained 'a treasure that

most Italians do not know they possess' (Fano, 1979, p.11). However, its claim to be Martucci's greatest work has been recognized by many discerning musicians: G.F. Malipiero, staunch rebel though he was against the 19th-century symphonic tradition, nevertheless as late as 1956 described Martucci as 'a genius in the fullest sense' and the Second Symphony as 'the starting-point of the renaissance of non-operatic Italian music' (*The Score*, no.15, p.7).

WORKS

published in Milan unless otherwise stated

Fuller details, including list of unpublished juvenilia, in Perrino (1992) and (1996)

ORCHESTRAL

op.	
—	Polka, band, before 1871, unpubd [MS in Centro Studi Martucciani]
40	Piano Concerto, d, 1878 (1979)
44/3	Colore orientale, 1880 (1938) [arr. of pf piece of same name, 1880]
44/6	Danza, 1908 (1908) [arr. of Tarantella, pf, 1880]
55/2	Gavotta, 1901 (1901) [arr. of Tempo di gavotta, pf, 1888]
57/2	Serenata, str, 1893, unpubd [MS in *I-Nc*; arr. of pf piece of same name, 1886]
58	Tema con variazioni, pf, orch, n.d., unpubd, inc. [MS in *I-Nc*; arr. of pf piece of same name, 1882]
61/3	Giga, 1901 (1901) [arr. of pf piece of same name, 1883]
65/2	Canzonetta, 1901 (1901) [arr. of pf piece of same name, 1884]
66	Piano Concerto, b♭, 1884–5 (Leipzig, 1886)
69/2	Andante, vc, orch, 1907 (Leipzig, 1907) [arr. of vc, pf piece of same name, 1888]
70/1	Notturno, 1901 (1901) [arr. of pf piece of same name, 1891]
75	First Symphony, d, 1889–95 (Leipzig, 1896)
81	Second Symphony, F, 1899–1904 (1907)
82/2	Novelletta, 1907 (1908) [arr. of pf piece of same name, 1905]

VOCAL

—	Unpubd juvenilia, before 1872 [MSS in Centro Studi Martucciani and private collns], incl. Messa a grande orchestra [with solo vv, chorus], 1870–71, and several smaller items
—	Alma gentil (S. Pellico), S/T, pf, 1872 (1875)
—	Samuel (F. Persico), orat, solo vv, chorus, orch, 1881; unperf., apart from 3 pts rev. 1905–6; music unpubd [MSS in *I-Nc*, Centro Studi Martucciani and private colln], but words in Perrino (1996), pp.221–33
[68]	La canzone dei ricordi (R. Pagliara), song cycle, Mez/Bar, pf, 1887 (1888); arr. Mez/Bar, orch, 1898 (1899)
[68]	Sogni (C. Ricci), 1v, pf, 1888 (1888)
68	Pagine sparse (Ricci), 1v, pf, 1888 (Leipzig, 1888)
—	Ballando! (Ricci), 1v, pf, 1889, unpubd (MS in *I-Nc*; pf arr. in op.74)
[68]	Due canti (Pagliara), boys' vv, org, 1889 (Naples, 1889)
84	Tre pezzi (G. Carducci), 1v, pf, 1906 (1907)

(Although only the *Pagine sparse* were published as op.68, Martucci's own list makes it clear that he wanted that number also to cover three other vocal compositions, as indicated above.)

CHAMBER

—	Divertimento [after Verdi: La forza del destino], fl, pf, 1869, unpubd [MS in Centro Studi Martucciani]
—	Trio [after Offenbach: La belle Hélène], vn, vc, pf, 1869, unpubd [MS in Centro Studi Martucciani]
22	Sonata, vn, pf, 1874 (1876)
45	Piano Quintet, 1877, rev. 1892 (Leipzig, 1893) [orig. planned as op.36]
52	Sonata, vc, pf, 1880 (Leipzig, 1888)
55/1	Minuetto, str qt, 1893 (1893) [arr. of pf piece of same name, 1880]
59	First Piano Trio, C, 1882 (1883)
62	Second Piano Trio, E♭, 1883 (Leipzig, 1888)
64/1	Momento musicale, str qt, 1893 (1893) [arr. of pf piece of same name, 1884]
67	Tre pezzi, vn, pf, 1887 (Leipzig, 1888)
69	Tre pezzi, vc, pf, 1888 (Leipzig, 1889) [no.2 also arr. vc, orch]
—	Melodia, vn, pf, 1890 (Naples, 1890)
72	Deux romances, vc, pf, 1891 (Leipzig, 1891)

KEYBOARD

for pf solo unless otherwise stated

—	Various juvenilia, before 1871, mostly unpubd [MSS in Centro Studi Martucciani and private colln] but incl. 3 polkas and a mazurka (Naples, 1867)
1	Fantasia sull'opera La forza del destino, 1871 (Naples, 1872)
—	Polka improvvisata, 1872, unpubd [MS in Centro Studi Martucciani]
2	Primo capriccio, 1872 (Naples, 1872)
3	Secondo capriccio, 1872 (Naples, 1872)
4	Mazurka di concerto, 1872 (1875)
5	Andante e polka, 1873 (1875)
6	Tarantella, 1873 (1875)
7	Agitato, 1873 (1875)
8	Pensieri sull'opera Un ballo in maschera, pf duet, 1873 (1876)
9	Studio di concerto, 1873 (1875)
10	Pensiero musicale, 1873 (1875)
11	Tempo di mazurka, 1873 or 1874 (1875)
12	Terzo capriccio, 1874 (1876)
13	Allegro appassionato, 1874 (1875)
14	Fuga, 1874 (1876)
15	Quarto capriccio, 1874 (1876)
16	Prima melodia, 1874 (1875)
17	Improvviso, 1874 (1875)
18	Fuga a due parti, 1874 (1876)
19	Polacca, 1874 (1875)
20	Prima barcarola, 1874 [unpubd cadenza added 1876] (1875)
21	Seconda melodia, 1874 (1875)
23	Scherzo, 1875 (1875)
24	Capriccio di concerto, 1875 (1875)
25	Nocturne: Souvenir de Milan, 1875 (1875)
26	Caprice en forme d'étude, 1875 (1875)
27	Tre romanze: Tristezza; Ritorno; Passione, 1875 (1875–6)
28	(1) Fughetta a due parti (2) Fuga a tre parti, both 1875 (1878)
29	La caccia [repubd as Scherzino], 1876 (1877)
30	Seconda barcarola, 1876 (1877)
31	(1) Notturno [Secondo notturno] (2) Terza barcarola (3) Quarta romanza, (4) Dolce ricordo [Terzo notturno], 1876 (1877)
32	Fantasia, d, 2 pf, 1876 (1877)
33	(1) Voce del cuore (2) Al cader delle foglie (3) Canto religioso, 1876 (1877)
34	Sonata, E, 1876 (1877)
35	Mazurka, 1876 (1877)
36	Sonata, d, org, 1879 (Ancona, 1973) [op.45 in autograph]
37	Racconto, 1877 (1884) [in memory of Bellini]
38	(1) Flatterie (2) Souvenir d'un bois (3) Chant d'amour (4) La chasse (5) Sérénade (6) Moment de joie, all 1878 (1878)
39	Souvenir de Paris, 1878 (1878)
41	Sonata facile, 1878 (1878)
42	(1) Notturnino (2) Secondo notturnino (3) Terzo notturnino, all 1880 (1880–81)
[43]	12 preludi facili, 1877, unpubd [MS in *I-Nc*] though numbered as op.43 in autograph
43	(1) Pensiero musicale (2) Dolore (3) L'arcolaio, all 1878; (4) Pensiero fantastico (5) Fiorellino (6) Verso sera, all 1879; (7) Presso il ruscello, 1882 (1878–84)
44	(1) Momento d'ozio (2) Pezzo fantastico (3) Colore orientale (4) Barcarola (5) Notturno (6) Tarantella, 1879–80 (1880–81) [Colore orientale and Tarantella also orchd (the latter with title Danza)]
46	(1) Valzer, a (2) Valzer, g (3) Valzer, B, all 1879 (1880)
47	Studio, 1879 (Stuttgart, 1879)
48	Seconda polacca, 1879 (1880)
49	3 romanze: Desio, Quante memorie, both 1880, Ansia, 1882 (1880–84)
50	Novella, 1880 (1881)
51	Fantasia, g, 1880 (1881)

53 (1) Scherzo, A (2) Scherzo, E, both 1880, (3) Scherzo, D♭, 1882 (1881–2)
54 Studio caratteristico, 1880 (1881)
55 (1) Minuetto, 1880, (2) Tempo di gavotta, 1888 (1881–8) [Minuetto also arr. str qt; Tempo di gavotta also orchd with title Gavotta]
56 Improvviso-fantasia, 1880 (1881)
57 (1) Capriccio (2) Serenata, both 1886 (1886) [Serenata also arr. str orch]
58 Tema con variazioni, 1882 (1882) [with two alternative finales]; new version as Variazioni, 2 pf [using only second finale], 1900 (1901); 2nd version, 1 pf [incl. new material from version for 2 pf] (1905) [also arr. pf, orch, unpubd, inc.]
60 Foglie sparse: album di sei pezzi, 1883 (1884)
61 (1) Preludio (2) Toccata (3) Giga, all 1883 (1884) [Giga also orchd]
63 Moto perpetuo, 1884 (1884)
64 (1) Momento musicale (2) Scherzo (3) Barcarola, all 1884 (1884) [Momento musicale also arr. str qt]
65 (1) Preludio (2) Canzonetta (3) Serenata, all 1884 (1885) [Canzonetta also orchd]
— Romanza, E (1889)
70 (1) Notturno, G♭ (2) Notturno, f♯, both 1891 (1891) [no.1 also orchd]
73 Deux pièces: Serenata, Gavotta, both 1893 (Leipzig, 1894)
74 Trèfles à 4 feuilles, 1895 (Leipzig, 1895)
76 Trois morceaux: Novelette, Nocturne, Scherzo, 1896 (Leipzig, 1897)
77 (1) Capriccio (2) Toccata, 1896 (1896)
78 Tre piccoli pezzi: Serenata, Minuetto, Capriccio, 1900 (1900)
79 Tre piccoli pezzi: Preludio, Canzonetta, Saltarello, all 1901 (1901)
80 2 caprices: b♭, g♯, both 1902 (Boston, 1903)
— Terza melodia, 1902 (1902)
82 (1) Intermezzo (2) Novelletta (3) Scherzo, all 1905 (1906) [Novelletta also orchd]
83 (1) Improvviso (2) Capriccio (3) Tempo di valzer, all 1905 (1908)

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(detailed list in Fano (1950), pp.161–3)

Orchd: G. Sammartini: Pastorale, g, 1884, unpubd, ?lost; Pastorale, G [orig. 2 vn, bc], 1906 (1907)
Arr. for vc, pf: pieces by J.S. Bach, Beethoven, Chopin, Clementi, Galuppi, Haydn, G.B. Martini, Mendelssohn, Mozart, Rameau, D. Scarlatti, Schubert, Schumann
Arr. for pf: pieces by J.S. Bach, Boccherini, Corelli, Gluck, Handel, Lully, G.B. Martini, Mozart, Piccinni, Rameau, Sacchini, G. Sammartini
Arr. for fl, pf: B. Marcello: 4 sonatas, 1891 (1892; Rome, 1948)

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F. Fano: 'Nuove note martucciane: aggiunte alla riflessione critica e alla ricerca di autografi', *Rassegna musicale Curci*, xxxv/1 (1982), 27–41 [incl. letters from Martucci to Sgambati]
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JOHN C.G. WATERHOUSE (work-list, bibliography with FOLCO PERRINO)

Marturet, Eduardo (*b* Caracas, 19 Sept 1953). Venezuelan conductor and composer. He began private studies in percussion, conducting and composition in 1971 in Cambridge. He took a postgraduate music degree at the Anglia Polytechnic College of Cambridge (1977–8). He also studied conducting with John Carewe (1978–9) and Franco Ferrara (1981, 1983). Since his return to Venezuela he has held several artistic and administrative posts, including those of associate conductor of the Caracas PO (1979–83), music director of the Teatro Teresa Carreño (1984–7) and conductor of the Venezuela SO (1987–95). In 1986 he founded the Caracas Sinfonietta, for which he commissioned works by Ricardo Lorenz, Izarra and others. His impact on the Venezuelan musical establishment was allied to his charismatic ability to secure reliable private support for the organizations under his leadership. This endeavour changed irreversibly the dynamics of artistic patronage in Venezuela, which previously had lain exclusively with the state institutions, and guaranteed the survival of musical programmes during the government financial crisis of the late 1980s and the 90s. His compositions explore a variety of conceptual and experimental schemes, employing aleatory, minimalist and environmental elements in a language that is sparse but suggestive.

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(*selective list*)

Dramatic: Oriana (film score), 1984; Secretos (ballet), 1986
Inst: Notturno, orch, 1981; Sol por occidente, orch, 1982; Nocturno, orch, 1986 [from Oriana]; Variaciones sobre un tema alemán, orch, 1989; Carrillón 'for all the bells of the world', 1992; Música para 6 y saxo, t sax, 6 insts ad lib, 1992; Las tres casas de la marioneta, pf, 1992; Siglos de luz, solo insts, orch, 1995; Unicornios, hp, 1995; Capricho criollo, orch, 1996; Tres tiempos, pf/2 gui, 1996; Mantra, orch, 1997; Estudio doce, perc ens; 8 miniaturas, str
Other: Piezas cinéticas, pf, mobile objects, 1975; Casa bonita, 24-hour sound installation, tape, 1988; Canto llano, SATB/(1v, electronic delay)/2 gui/mixed ens, 1991

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CARMEN HELENA TÉLLEZ

Martyn (*fl* 15th century). ?English composer. The name appears by Kyrie square 14 (*see* SQUARE) in *GB-Lbl* Lansdowne 462. G. Martini, possibly the same man, is named as a composer in the motet *Sub Arturo plebs* (*see* ALANUS, JOHANNES).

MARGARET BENT

Martyn, Bendall (*b* London, 8 Jan 1700; *d* Highgate, 19 Dec 1761). English composer and violinist or cellist. His father was Henry Martyn, essayist and inspector general of exports and imports. Martyn entered King's College, Cambridge, in 1719, graduating as BA in 1722 and MA in 1726. In December 1732 he obtained a place in the customs-house, and in 1738 was appointed, under the patronage of the Walpole family, secretary to the Commissioners of Excise, a post he retained until his retirement on 8 October 1761, due to 'great Infirmity'. Hawkins called him a 'gentleman musician' and described him as a violinist, but Eitner stated that he was an outstanding cellist, a suggestion that may be borne out by the role he gives to that instrument in his only known work, the posthumously published *Fourteen Sonatas* (2 vn, vc, hpd; London, 1763). Each sonata includes a fugue and one has a ground-bass movement. The general style seems conservative for 1763; we have no idea of when the pieces were actually composed. They show an adventurous treatment of texture, with the cello part unusually independent of the continuo. There are several cello solos, and passages where the cello alone accompanies the violins.

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RICHARD PLATT

Martyn, Edward (*b c*1472; *d* 1545). English composer. His five-part setting of the lengthy text *Totius mundi domina*, honouring the Blessed Virgin Mary, survives incomplete in *GB-Cu* Peterhouse 471–4. A plausible candidate for identification with the composer is the Edward Martyn who was successively chorister (until 1486), demy, and finally Fellow (1496–1504) of Magdalen College, Oxford, and who presented the college with 'cantica' (i.e. vocal compositions of some kind) in 1506–7.

ROGER BOWERS

Martyn, John [Geachy, Iain] (*b* Glasgow, 11 Sept 1948). Scottish folksinger and guitarist. He moved to London from Glasgow and was signed by Island Records while still a teenager. His first album *London Conversation* (Isl., 1967) showed jazz and blues influences, and was followed a year later by *The Tumbler*, in which he mixed his guitar playing with the flute and saxophone. During 1970 he released two albums with his wife Beverley – *Stormbringer* (recorded in the USA with a group that included Levon Helm of THE BAND) and *The Road to Ruin* (both Isl). His best-received albums *Bless the Weather* (1971) and *Solid Air* (which included the song 'May You Never', later recorded by ERIC CLAPTON) followed (both Isl.). In 1975, Martyn released the self-produced *Live at Leeds*, after which he went to Jamaica to work with reggae artists. This led to the album *One World* (Isl., 1977), in which he was once again joined by STEVE WINWOOD who had previously played on the 1973 album *Inside Out*. Three years later after his marriage had collapsed, he was joined on the highly personal and pained *Grace and Danger* (Isl., 1980) by PHIL COLLINS. By the mid-1980s Martyn had begun wearing smart suits on stage and playing electric guitar, more like a rock star

than a folk-jazz artist, but his work was still experimental – as shown by his hit version of 'Somewhere Over the Rainbow', from *The Wizard of Oz*. He continues to be a highly-respected, original musician despite having never enjoyed huge commercial success.

ROBIN DENSELOW

Martyria. A Byzantine modal signature identifying the mode and the melodic formulae required to perform a hymn (*see* BYZANTINE CHANT, §3(ii)). If a new mode is required during the course of the melody, a medial *martyria* is inserted. (J. Raasted: *Intonation Formulas and Modal Signatures in Byzantine Musical Manuscripts*, MMB, *Subsidia*, vii, 1966)

FRANZ WIERING

Martyrology (Lat. martyrologium, legendarius, passionarius etc; Gk. synaxarion, menologion). A Christian liturgical book in the Latin, Greek and other Eastern rites, containing the lives of the saints (not only martyrs) set out for public reading according to the order of their commemoration days in the church year; essentially, thus, it is an enlarged liturgical calendar of the Proper of the Saints. In the primitive church, such readings occurred at the annual commemorations of the deaths of the martyrs, Proper Offices developing from the 4th and 5th centuries, possibly first in the East (e.g. Jerusalem). Martyrologies varied according to locality; in the Latin West, however, the most popular medieval martyrology was that of Usuardus (*PL*, cxxiii, 503), of *c*875; the Roman martyrology compiled by Cardinal Baronius and others, issued under Gregory XIII in 1583 (with an immediate successor in 1584), became official in the Roman Catholic Church, and formed the basis of all subsequent revisions.

The readings from the martyrology were part of the Divine Office from the Middle Ages. In the Byzantine rite they occur during Orthros after the 6th ode of the KANŌN; in the medieval Latin rite, they were read in choir at Prime. The martyrology varies considerably in size: medieval Latin chant books sometimes contain it as a supplementary fascicle, sometimes including chants from the Proper of the Saints, but it sometimes assumes considerable proportions (*see* LITURGY AND LITURGICAL BOOKS, §§II, 4, III, 3; SOURCES, MS, §II).

□

Martzy, Johanna (Emilia Maria) (*b* Temesvár [now Timişoara, Romania], 26 Oct 1924; *d* Zürich, 13 Aug 1979). Swiss violinist of Hungarian birth. She began playing the violin at six under the tutelage of Josef Brandeisz, a pupil of Flesch, and at seven went to Jenö Hubay in Budapest for lessons, although she was more often taught by Nándor Zsolt. In 1932 she entered the Liszt Academy, where Hubay was principal, and until his death in 1937 she was his nominal pupil. Again she was supervised by Zsolt; and after he died in 1936 her tutor was Ferenc Gabriel. At 13 she toured the Hungarian provinces and Romania, at 16 she won the Reményi Prize and at 17 the Hubay Prize. In 1943 she appeared with the Budapest PO under Mengelberg. After the German invasion in 1944, she and her first husband joined the French forces as resident musicians; and in 1946 they moved to Switzerland, where in 1947 Martzy won the violin prize at the Concours International d'Exécution Musicale in Geneva. A year later she made her Amsterdam début and established a duo with the pianist Jean Antonietti. During the 1950s she appeared regularly throughout Western Europe, making her Berlin début in 1952 and her British début the following year. A Swiss publisher who became her second husband gave her the 1733 'Tarisio' Carlo Bergonzi violin – her favourite instrument – and a 1733 Stradivarius. In 1957–8 and 1958–9 she played in the USA; in 1959 she was the subject of controversy when the Czech PO refused to appear with her at the Edinburgh Festival; and in 1960 she toured South America. During the 1960s her career waned, although she still performed to a high standard, and she was dogged by ill-health in the 1970s. She taught and went on playing in public until 1976, forming another duo with István Hajdu – they were joined in trios by Paul Szabo of the Végh Quartet. After her death Martzy became a cult figure among record collectors; and as her relatively few recordings were reissued during the 1990s, her posthumous reputation grew. Many of her concert and radio performances have also been published, to acclaim, and she is now acknowledged as one of the finest violinists of her time. Her repertory was not large and focussed on Bach and the Viennese classics, as well as Mendelssohn, Brahms, Tchaikovsky, Franck, Dvořák and such 20th-century composers as Ravel and Bartók. Her interpretations, always in impeccable taste, were unobtrusively virtuosic and stylistically aware.

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TULLY POTTER

Marusin, Yury (*b* Perm', 8 Dec 1947). Russian tenor. He studied in Leningrad, where he made his début at the Maliy Theatre in 1972. After further study in Milan (1977–8) he joined the Kirov Opera, making his British début in 1987 with that company at Covent Garden as Lensky, also singing Hermann and Grigory. He has sung the Tsarevich (*The Tale of Tsar Saltan*) at La Scala and Reggio nell'Emilia (1988), Golitsïn (*Khovanshchina*) at the Vienna Staatsoper (1989), Anatol' Kuragin (*War and Peace*) at the Kirov and in San Francisco, and Prince Andrey Khovansky at Edinburgh (1991). His roles also include Faust, Rodolfo, Pinkerton, the Duke, Alfredo, Don Carlos, Don Alvaro, Vaudémont (*Iolanta*) and Bayan (*Ruslan and Lyudmila*), which he has sung in San Francisco and in Palermo (1995). Although the strong beat in his voice is not to all tastes he is a powerful singing actor, specially effective as Hermann, a role he has sung in St Petersburg, Paris, Toronto, Madrid and at Glyndebourne (1992 and 1995).

ELIZABETH FORBES

Marx, (Friedrich Heinrich) Adolf Bernhard [Samuel Moses] (*b* Halle, 15 May 1795; *d* Berlin, 17 May 1866). German music theorist, critic and pedagogue. One of the most influential theorists of the 19th century, Marx named and codified sonata form. As a critic he awakened and cultivated early appreciation for the symphonies of Beethoven; as a pedagogue he worked to make music an integral part of the education of the individual and of the development of the German nation.

Marx was the son of a Jewish doctor in Halle. He entered the university there in 1812, studying law, and together with Carl Loewe also studied composition with Türk. He practised law in Naumberg from 1815 to 1821, and in 1819 converted to Protestantism, changing his forenames from Samuel Moses to Friedrich Heinrich

Adolf Bernhard. In 1821 he moved to Berlin, where he increasingly gave himself over to music and studied for a short period with C.F. Zelter. The music publisher A.M. Schlesinger made him editor of the *Berliner allgemeine musikalische Zeitung* in 1824, a position Marx maintained for seven years. During this time he promoted orchestral concerts as opportunities to learn and appreciate the spiritual qualities of the symphonies of Haydn, Mozart and, above all, Beethoven. Marx had become friends with the Mendelssohn family in 1826, and in 1829 he assisted Felix Mendelssohn with the important performance of Bach's *St Matthew Passion.* During this period he also published a book on vocal technique, a treatise on tone-painting and his first musical compositions. In 1830 he was appointed to the university in Berlin. (There is no evidence that Mendelssohn recommended his friend after being offered the position first himself.) This made him the first supernumerary professor of musicology at a German university. Marx had applied for the doctorate (necessary for his appointment) from the University of Marburg in 1828, and it was 'conferred in philosophy and particularly music' in 1831. In 1832, after the deaths of Zelter and Bernard Klein, he was additionally named director of music at Berlin University. In his first year he lectured on the theory of musical composition and the 'purpose and method of musical education for the people and for artists'.

In 1837–8 Marx published the first two volumes of his most famous and influential text, *Die Lehre von der musikalischen Komposition* (the remaining two volumes appeared in 1845 and 1847). He became recognized as the leading authority in music theory and was much sought after as a private teacher of composition. He married in 1838 Marie Therese Cohn, the daughter of a Jewish merchant from Dessau; their marriage produced a son and three daughters. Two important events took place in 1841: first, Marx's oratorio *Moses*, an ambitious work for which he had great hopes, was performed in Breslau. He had counted on Mendelssohn's giving the work its first performance in Leipzig, and his refusal made Marx bitter and malicious towards his past friend to the end of his life. The performance received a great deal of attention, but the critical response was mixed. Meanwhile, Marx started a controversy over the purpose and method of teaching composition by publishing *Die alte Musiklehre im Streit mit unserer Zeit*, a critique of the theorist S.W. Dehn's thoroughbass method. He rejected the idea of music theory as specialized knowledge for professional musicians, arguing instead that it was an opportunity for any human being to grow and develop as a whole person as he or she progressed through an organically constructed course of music instruction. Marx always tried to put his pedagogical theories into practice, and submitted several proposals to the Prussian government for a comprehensive national system of music education, getting so far as to meet King Friedrich Wilhelm IV in 1845. When revolution broke out in 1848 Marx plunged wholeheartedly into discussions of reform, writing as a liberal and a nationalist about elections, parliament and the reorganization of musical life. He proclaimed that, with the revolution, music had come into its own as a means for building and strengthening the nation. His plans failed, however, with the failure of the revolution. In 1850 he founded with Stern and Kullak the Berliner Musikschule, later called the Sternsches or Städtisches Konservatorium, but withdrew from that institution in 1856. In his book *Die Musik des neunzehnten Jahrhunderts* (1855), he tried to demonstrate his comprehensive approach to music by addressing everything from the smallest pedagogical detail to the broadest philosophical speculation. His study of the life and works of Beethoven (1859) and a book on Gluck and opera (1863) expanded on previously published material. His memoirs were published 1865, one year before he died. *Das Ideal und die Gegenwart* was published posthumously, but the work that was intended to situate his theory of composition within an overall theory of music, his *System der Musikwissenschaft,* never appeared.

Marx expounded over the course of his whole life ideas formulated in his writings in the 1820s. His approach remained thoroughly Hegelian in that he always began with the notion of the rational, progressive self-realization of the spirit through history as the basis for understanding all aspects of music. Marx traced a genetic development of form from the four-bar phrase to the *ABA Liedform*, through five rondo forms to its culmination in Beethovenian sonata form. He identified the basic dynamic impulse underlying all forms as the three-part movement from rest to motion to rest. Like Hegel, he proposed a speculative, three-stage history of music, with ideal forms for each stage. Music began as a play of the senses, progressed to the inchoate feelings of the soul, and finally achieved the definition and specificity of thoughts. For Marx, the third and final phase of music was embodied by the music of Beethoven, above all by his symphonies, and by the 'Eroica' in particular. Marx believed that the most fully developed music was not merely a play of forms or expression of a general mood (since this was music at an earlier stage), but rather that composers tried 'to reveal, not only the internal emotions and mental conditions of their characters but also the accompanying external circumstances, actions, and events' (*Die Musik des neunzehnten Jahrhunderts*). There is strong evidence that the young Felix Mendelssohn was influenced by Marx's viewpoint regarding what music could and should represent, and that he accepted Marx's help in 1826 in representing external actions and circumstances in his Overture to *A Midsummer Night's Dream.* Marx's analyses of Beethoven's symphonies and piano sonatas were much admired by adherents of both absolute and programme music in the 19th century. In his later years, Marx's insistence on the importance of extra-musical representation and of drama for opera made him appear sympathetic to the New German School. In fact, Liszt had *Moses* performed at Weimar in 1853 and published an enthusiastic review of *Die Musik des neunzehnten Jahrhunderts* in the *Neue Zeitschrift für Musik*. However, Marx found himself, like Hegel, unable to envision any 'Music of the Future'. Although he never stopped preaching the importance of teaching music and music composition for the future, he reserved all his energy and enthusiasm for composers of the past.

See also ANALYSIS, §II, 3.

WORKS

for an extensive list, including projected, incomplete and lost works, see Hirschberg

SACRED CHORAL

Orch acc.: Der 137. Psalm, 1827; 2 lateinische Kirchenlieder, 1840; Mose, orat, op.10, 1841 (Leipzig, 1844); Zur Zeit der Auferstehung, 1842–3; Festkantate zur Jubelfeier der Universität, 1860

Pf/org acc.: Evangelisches Choral- und Orgelbuch, op.3 (Berlin, 1832); Am Tage Johannes des Täufers, orat, 1834; Psalm 1, op.5 (Berlin, 1837); Meine Seele ist stille zu Gott (from Ps lxii), op.17 (Minden, 1846); In banger Zeit, op.19 (Minden, 1846); Gebet um Kirchenfrieden (Marx), op.21 (Berlin, 1847)

A cappella: De profundis, 1823; 2 Motetten, op.4 (Berlin, 1834); Gebet für die Verstorbenen (Requiem int), op.7 (Leipzig, 1841); [3] Festgesänge, op.27 (Leipzig, 1858)

SECULAR CHORAL

Das Siegesmahl (H. Stieglitz), male chorus, orch, 1826; 3 Chorgesänge, chorus, pf, op.1 (Leipzig, 1830); 3 Gesänge gedichtet von Goethe (J.W. von Goethe), 4 male vv, pf, op.6 (Leipzig, 1841); Morgenruf (G. Herwegh), 8 male vv, op.23 (Minden, 1848); [62] Gesänge aus der Chorschule (Leipzig, 1860) [incl. 51 orig. works; others arr. Marx]

Partsongs: Ruhe, süss Liebchen (L. Tieck), 4vv, op.15 (Leipzig, 1846); Wanderlied (W. Müller), 4vv, op.18 (Leipzig, 1846); In der Frühe (Goethe), 6vv, op.20 (Leipzig, 1846); 6 Gesänge, 4 male vv, op.25 (Minden, 1848); 6 Gesänge, 4vv, op.26 (Minden, 1848)

SONGS

all with piano accompaniment

12 Gesänge, op.2 (Leipzig, 1830); Nahid und Omar, cycle of 9 songs, op.9 (Berlin, 1844); Die Zigeunerinnen (Mühlbach), S, A, op.13 (Leipzig, 1845); Ein Frühlingsspiel (H. Heine), op.14 (Leipzig, 1845); [12] Spanische Lieder (trans. Giebel), op.22 (Berlin, 1847); Hinaus mein Lied (W. Witte), Bar, op.24 (Minden, 1848); Meiden und Finden (K. Martell), with vc, 1860

PIANO

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SANNA PEDERSON

Marx, Hans Joachim (*b* Leipzig, 16 Dec 1935). German musicologist. He studied at the Musikhochschule in Leipzig and with Edith Picht-Axenfeld in Freiburg (1954–9); from 1956 he also studied musicology at Freiburg University with Hammerstein and continued his studies with Schrade at Basle University (1960–64). He took the doctorate in Basle in 1966 with a dissertation on the organ tablature of Clemens Hör. From 1967 to 1968 he taught at the University of Zürich and, after holding a two-year scholarship from the Deutsche Forschungsgemeinschaft, became assistant lecturer in 1969 at the University of Bonn, where he completed his *Habilitation* in musicology in 1972 with a study of Corelli sources. In 1973 he was appointed research fellow and professor at the University of Hamburg. His main areas of research are Baroque choral music, instrumental music from the 16th to the 18th centuries and the works of Handel and Corelli (particularly Corelli's compositions for Cardinal Ottoboni). Marx's writings include articles for numerous music dictionaries (*MGG1*, *MGG2*, *NOHM*, *OG*, *Grove6*) and he is editor of the *Hamburger Jahrbuch für Musikwissenschaft* and the series Beiträge zur Geschichte der Kirchenmusik and Veröffentlichungen der Internationalen Händel-Akademie Karlsruhe; he is also general editor of the new collected edition of Corelli's works.

His wife, Magda Marx-Weber (née Weber, *b* Graz, 17 Nov 1941), is also a German musicologist. She took doctorate at Bonn University with a dissertation on Alexander Stadtfeld (1969) and worked there as an assistant lecturer (1968–72). Her work focusses on Italian and German church music of the 18th and 19th century.

WRITINGS

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'Carlo Rainaldi, "Architetto del Popolo Romanao", come compositore', *RMI*, vi (1971), 48–76
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'Händel in Rom: seine Beziehung zu Benedetto Card. Pamphilj', *HJb 1983*, 107–18
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with K. Watanabe: 'Händels italienische Kopisten', *Göttinger Händel-Beiträge*, iii (1989), 195–234
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'Herkunft und Stil der Dresdner Lamentations-Vertonungen Zelenkas (ZWV 53)', *Festschrift für Winfried Kirsch zum 65. Geburtstag*, ed. P. Ackermann, U. Kienzle and A. Nowak (Frankfurt, 1996), 89–95
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with M. Marx-Weber: P. Hindemith: *Cellokonzert* [1940], Sämtliche Werke, iii/6 (Mainz, 1984)
Georg Friedrich Händel: Kantaten mit Instrumenten, Hallische Händel-Ausgabe, v/3–5 (Kassel, 1994–6)

HANS HEINRICH EGGEBRECHT/KONRAD KÜSTER

Marx, Joseph (i) (*b* Graz, 11 May 1882; *d* Graz, 3 Sept 1964). Austrian composer, teacher and critic. He first studied music with members of his family. After attending courses at Graz University in philosophy, art history and German studies, he took the doctorate in 1909. For a time there was a complete break between the young Marx and his family, who wanted him to read law. He began composing in earnest at the age of 26 and within four years (1908–12) wrote around 120 songs. His name became known in Vienna, where in 1914 he was offered the post of professor of theory at the music academy. In 1922 he succeeded Löwe as director of the academy, and he was rector (1924–7) when the institution was reorganized as a Hochschule für Musik. He then acted as adviser to the Turkish government in laying the foundations of a conservatory in Ankara (1932–3). From 1931 to 1938 he was music critic for the *Neues Wiener Journal* and after World War II worked in the same capacity for the *Wiener Zeitung*. A collection of his criticisms and essays was published as *Betrachtungen eines romantischen Realisten* (Vienna, 1947), and later he brought out the valuable *Weltsprache Musik* (Vienna, 1964), which deals with acoustics, tonality, aesthetics and musical philosophy. It was typical of his extreme conservatism that the index contained no mention of Schoenberg, Berg or Hindemith. His many pupils included Johann Nepomuk David.

Like his south Styrian compatriot Wolf, Marx was a born song composer, and it is on his songs that his international fame rests. Giving the text its true value, he embedded the vocal line in an impressionist kind of lyricism supported by a symphonic accompaniment (several of his songs are orchestral). He possessed the spontaneity and brevity of the vocal miniaturist, but lacked Wolf's wit, panache and élan. His style is characterized by Slavonic and Italian elements; his mother was of Italian origin, and he set those of Heyse's *Italienisches Liederbuch* which Wolf had omitted. He also set verses used by his coeval Berg (Rilke, Storm, Mombert) and produced songs from Giraud's *Pierrot lunaire*, which strongly contrast with Schoenberg's settings. The 1920s and early 30s saw him as an orchestral composer, and this period was followed by an almost exclusive concentration on chamber music. But the perfect style synthesis Marx achieved in his songs is missing from his late instrumental works, where the influences of Bruckner, Brahms and Reger are patent. He started his career in a promising and rewarding way but ended as a composer of purely local importance.

WORKS
(*selective list*)

Orch: Romantisches Klavier-Konzert (1920); Eine Herbstsymphonie, 1920–21; Naturtrilogie, 1922–5; Idylle (1926); Nordlands-Rhapsodie, 1928–9; Castelli romani, 3 pieces, pf, orch (1931)
Chbr and solo inst: Rhapsodie, Ballade, Scherzo, pf qt (1912); Pastorale, vc, pf (1914); Sonata, A, vn, pf (1914); Suite, F, vc, pf (1915); 6 Pf Pieces (1916); Trio-Phantasie, pf trio (1916); Quartetto in modo cromatico, 1937, rev. (1948); Quartetto in modo antico, 1940; Quartetto in modo classico, 1942
Choral: Herbstchor an Pan, vv, boys' vv, orch, org (1912); Ein Neujahrshymnus, male vv, org (1914)
Songs: Lieder und Gesänge, 3 vols. (1910–17); Italienisches Liederbuch (P. Heyse), 3 vols. (1912); 5 Lieder, 1v, orch (1921); Verklärtes Jahr, cycle, Mez/Bar, orch (1935–6)

Principal publisher: Universal

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Über die Funktion von Intervall, Harmonie und Melodie beim Erfassen von Tonkomplexen (diss., U. of Graz, 1909)
Harmonielehre (Vienna, 1934, 3/1948)
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Betrachtungen eines romantischen Realisten (Vienna, 1947)
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MOSCO CARNER/SIGRID WIESMANN

Marx, Joseph (ii) (*b* 9 Sept 1913; *d* New York, 21 Dec 1978). American oboist, researcher and publisher. As well as being active as a performer of contemporary music for oboe, Marx's reputation is based on his pioneering contributions to the revival of the Baroque oboe. After studying with the principal oboist of the Cincinnati SO, he established a lasting friendship with the composer Stefan Wolpe, with whom he studied composition. He played in the Jerusalem SO under Toscanini (1936–7), and during leave travelled to England for lessons with Leon Goossens. Illness prevented him from being drafted in World War II, enabling him to develop a career as an oboist in the USA, where he played with the Ballet Theatre of New York (1940–42), the Pittsburgh SO (1942–3), the Metropolitan Opera (1943–50), and as an adjunct member of the New York PO (1948–78). In 1946, in partnership with his wife, Marx founded the music publishing company McGinnis and Marx to provide editions of new and obscure works for wind instruments. For many years he played with the Columbia University Group for Contemporary Music and was closely associated with the creation of a number of new works involving oboe, including *Octandre* by Varèse, Elliott Carter's Sonata, Gunther Schuller's Oboe Sonata and a trio by Charles Wuorinen. In addition, he ran the Joseph Marx Baroque Ensemble with Bernard Krainis, while his seminal article 'The Tone of the Baroque Oboe', which arose from experiments with historical instruments, has been a touchstone for the revival of the 18th-century oboe.

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GEOFFREY BURGESS

Marx, Karl (*b* Munich, 12 Nov 1897; *d* Stuttgart, 8 May 1985). German composer. He began serious music studies only after military service and imprisonment (1917–19), when he had some lessons with Orff. From 1920 to 1924 he studied with Beer-Wallbrunn, Hausegger and Schwickerath at the Munich Academy of Music, where he was appointed to teach vocal rehearsing (1924) and theory (1929); he also took over the direction of the Munich Bachverein chorus in 1928. During World War II he taught composition at the Staatliche Hochschule für Musikerziehung in Graz, where he was made professor in 1944. In 1946 he moved to the Staatliche Hochschule für Musik in Stuttgart to teach composition and theory; in 1955 he was made head of the school music department there. Awards made to him include the Munich Music Prize (1932).

Marx was above all a composer for the voice, particularly choral voices. His works display a strong feeling for poetic sense, formal solidity and linear polyphony, a polyphony having its origins in pre-Classical music. He did not stretch the technical capacities of the chorus, and he made some notable contributions to the youth music movement in Germany.

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(*selective list*)

Choral acc.: Die heiligen drei Königen (R.M. Rilke), op.28, S, vv, insts (1937); Sonnwendkantate, op.33, double chorus, wind, 1938; Kantate zum Erntefest, op.35, solo vv, vv, insts, 1938; Von Opfer, Werk und Ernte (H. Claudius), op.36, solo vv, vv, orch, 1938; Rilke-Kantate, op.43, S, B, vv, orch, 1948; Deutsche Liedmesse, 3vv, 3 insts, 1949; Und endet doch alles mit Frieden (J.C.F. Hölderlin), op.52, solo vv, vv, orch (1953); Magnificat deutsch, 1955; Raube das Licht aus dem Rachen der Schlange (H. Carossa), op.57, Bar, vv, orch, 1957; Ihr müsst wandern unermüdlich (Carossa), op.57a, female vv, insts, 1957; Halt hoch dich über dem Leben (J. Eichendorff), op.58, female vv, insts, 1958; Auftrag und Besinnung, vv, orch, 1961; Stufen (Messe), female vv, insts, 1963; Versöhnender (Hölderlin), op.70 no.2, vv, str orch, 1973

Choral unacc.: 3 gemischten Chöre (Rilke), op.1 (1925); 4 Madrigäle (M. Dauthendey), op.3 (1928); 3 Gesänge (C. Morgenstern), op.4 (1927); Werkleute sind wir (Rilke), op.6, motet, 8vv, 1927; 2 Gesänge (Rilke), op.11 (1929); Mensch, was du liebst (A. Silesius), op.12, motet, 8vv, 1930; Lieder nach alten Texten, op.13 (1930); 2 Motetten, op.15, 1930–32; 4 Chorlieder (Klabund), op.16 (1931); 5 Madrigale, op.18 (1938); 3 Chöre (M. Claudius), op.18b (1938); Chorliederbuch (H. Claudius), op.39 (1939); 3 Chöre (F. Diettrich), op.46, 4vv (1949); Rilke-Gesänge, op.47 (1949); 3 Motetten, op.51 (1951–9); Heitere Verse, op.54 (W. Busch, E. Roth), 1955; Quattuor carmina latina, op.64 (Catullus, Horace), 1966; 3 Frauenchöre, op.66 (H. Hesse), 1958–66; Chorzyklus 1974, op.71, 4–6vv, 1930–74

Solo vocal: Gebete der Mädchen sur Maria (Rilke), op.2, S, str orch, 1930; Rilke-Kreis, op.8, 1v, pf (1928); Die unendliche Woge (Klabund), op.14, T, cl, vc, 1930; Neuer Rilke-Kreis, Mez, op.17, 6 insts (1942); 3 Gesänge (S. George), op.22, Bar, chamber orch, 1934; 3 Duette (E. Krauss), op.23, S, A, pf (1942); 4 Gesänge von Tage (M. Barthel and others), op.25, B, str qt (1936); 14 Lieder, op.26, 1v, pf (1936); Neue Lieder (H. Claudius), op.29, 1v, pf (1937); Frühlingstau in deinen Augen (L. Derleth), op.38, A, rec, pf (1939); Botschaft (F.G. Jünger), op.41, S, (2 rec, pf)/str orch, 1940; Liebeslieder, op.42, 1v, pf (1941); 5 Rilke-Lieder, op.45, 1v, pf (1949); Lieder und Sprüche (J.W. von Goethe), op.49, 1v, pf (1949); Der Panther, Das Karussell und andere Lieder (Rilke), op.50, 1v, pf (1951); 4 Lieder (R. Habetin), op.63, S, fl, pf, 1964; 3 Lieder (Goethe), op.65, 1v, pf, 1966; Fragment aus 'Mnemosyne' (Hölderlin), op.70 no.1, S, str orch, 1973

Orch: Conc., a, op.5, 2 vn, orch, 1927; Pf Conc., e, op.9 (1930), rev. (1959); Va Conc., c, op.10 (1930); Passacaglia, op.19, 1932, rev. *c*1965; Divertimento, op.21, 16 wind, 1934; Vn Conc., C, op.24, 1936; Conc., E♭, op.32, fl, str (1938); Variationen über ein deutsches Volkslied, op.34, 1938; Conc., str orch 1964; Fantasia sinfonica, op.67, 1967, rev. 1969; Fantasia concertante, op.68, vn, vc, orch, 1972

Chbr and inst: Fantasie und Fuge, g, op.7, str qt (1929); Variationen, op.20, org (1934); Divertimento, op.21a, fl, pf, str trio, 1943; 18 Variationen über ein altes englisches Volkslied, op.30, 2 rec, ob, str trio (1938); Toccata, op.31, org (1938); Turmmusik, op.37, 3 tpt, 3 trbn, 1938; Klaviermusik über Volkslieder, op.40, 1940; 6 Sonatinen, various combinations, op.48, 1949–51; 3 Hausmusiken, various combinations, op.53, 1953–6; Kammermusik, op.56, 7 insts, 1957; Klaviermusik nach Volkslieder, 2nd ser., op.59, 1960; Trio, op.61, fl, pf, vc, 1962; Sonata, op.62 no.1, vc, pf, 1964; Bläserquintett über Gesänge aus der Südsee, 1973

Principal publisher: Bärenreiter

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Marx, Walter Burle. *See* BURLE MARX, WALTER.

Marxism. An extensive body of thought in economics, political theory, sociology, philosophy, aesthetics and other disciplines deriving from the work of Karl Marx (1818–83). What chiefly distinguishes the Marxist approach is its concern with the material factors – the

economic 'forces and relations of production' – that have given rise to different forms of social existence in the passage from antiquity to feudalism and thence to the various stages of bourgeois-capitalist development. Such analysis usually goes along with a critique of the existing socio-economic order and a strong commitment to alternative (i.e. socialist or revolutionary) programmes of political change.

To the extent that they have differed, often very sharply, on these and related issues commentators have also given different accounts of the implications of Marxist thought for cultural criticism and theory. Neither Marx nor his collaborator Friedrich Engels left anything like a full-scale, detailed or systematic treatment of the topic. Still, there are sufficient indications in their work as to what such a treatment might have looked like and what would most likely have been its central areas of concern. In the case of musical aesthetics this problem is yet more acute since there are even fewer passages from which to start out in the process of critical reconstruction. Marx and Engels, in fact, show little interest in music, despite their impressive range of reference to sources in the literary and visual arts.

Nevertheless, there are several good reasons why music critics and theorists – not to mention composers and performers – have attempted to build on these somewhat shaky foundations. First, there is the fact that Marxist aesthetics grew out of a rich and complex tradition of German post-Kantian philosophical thought, in which music played an important and at times a central role. Of course, it was Marx's claim to have stood such thinking back on its materialist feet by insisting that developments in the cultural, intellectual or ideological sphere could be explained only through prior reference to economic forces and relations of production. Even so, he clearly allowed that the relationship between material 'base' and cultural 'superstructure' might take a more complex or 'mediated' form, as for instance when artists, philosophers or critical intellectuals opened the way for an advance in social consciousness which in turn brought about some decisive transformation in the economic sphere. Second, there is the rich legacy of Marxist-inspired theoretical work in literary and cultural criticism, work that very often has a pointed (albeit a fiercely contested) relevance to debates about the socio-historical dimension of musical forms, genres, meanings and values. Moreover (third) those debates have at times affected the course of musical history, as they did during the period of Soviet hegemony in central Eastern Europe when composers were subject to intense pressures of ideological recruitment, and as they have for Western composers (among them Bush, Henze, Nono, Stevens and Stevenson) with a strong allegiance to communist ideals of social and political justice.

Marx and Engels address these questions most explicitly in the preface to their 1857 *Contribution to a Critique of Political Economy*. Their chief aim here is to criticize those forms of classical economics that took for granted the existence of capitalist social relations and of bourgeois 'human nature' (acquisitive, self-seeking, private-individualist). Such ideas merely serve to conceal the underlying reality of a class-divided society, where the capitalists own the means of production and are thereby enabled to extract surplus value from those who have only their labour to sell. Thus the function of ideology, as Marx and Engels conceive it, has been to legitimize this grossly unjust state of affairs by representing it as a timeless truth of the human condition. Works of art may be seen as complicit in this process of ideological mystification to the extent that they offer a false – a partial or distorted – view of reality. That is to say, they obscure the various class-related conflicts of interest or 'objective' contradictions that characterize a given stage of economic development, as for instance by projecting an idealized (escapist) world view or by tacitly endorsing the current self-images of the age. However, there is also the possibility that works of art may both express those tensions and point towards a realm of human fulfilment beyond present conditions of social and political injustice. Such works would be progressive, not utopian, in the sense of preserving a critical awareness of the various factors that conspire to prevent social change. Nor would they always, or necessarily, represent the conscious intentions of the artist concerned. In some cases (Balzac is a favourite example) his overt professions of class-allegiance might well be thrown into doubt by various sorts of contrary or complicating evidence drawn from the work itself.

These debates have found numerous echoes in the history of Marxist musicology and music criticism. A central question is whether music offers any grounds for comparison with those aspects of the visual and literary arts that arguably offer a hold for the distinction between 'form' and 'content'. This issue became especially urgent during the period of imposed party-line orthodoxy in Soviet aesthetics, when the term 'formalist' was routinely applied to any work that exhibited an over-concern with matters of style or technique, and that was therefore open to the charge of Western bourgeois-decadent influence. Such was the doctrine of 'socialist realism' propagated – largely at Stalin's behest – through a series of now infamous decrees, notably those of 1936 and 1947, issued by the cultural commissar Zhdanov. This hardening of attitude went along with the entrenchment of Stalinist dictatorial rule and the adoption of a programme ('socialism in one country') which sought to exclude all elements of cosmopolitan thought and culture. It thus marked the end of that earlier period when Lenin had promoted his New Economic Policy, adopted chiefly with a view to normalizing trade and diplomatic relations with the West, and hence characterized by a much greater openness in the cultural, intellectual and artistic spheres. Among the chief victims of this policy-shift was Shostakovich, whose music – especially his Fourth Symphony and the opera *Lady Macbeth of the Mtsensk District* – had up to then shown distinct modernist leanings.

Shostakovich thus found himself caught between the two main currents of Marxist aesthetic theory whose conflicts of aim and priority were especially marked at this time. One was the Hegelian-Marxist conception, which was developed most fully by Lukács, that great works of art were those encompassing the widest range of human experience during periods of world-historical change, along with the clash between opposing ideologies or forms of residual and emergent class-consciousness. Thus the classic texts of bourgeois literary realism (e.g. the novels of Balzac or Sir Walter Scott) could be read as manifesting the socio-economic and political truths of their time despite and against their authors' overt allegiance to a 'reactionary' (backward-looking)

ideological perspective. What made this possible was the range and multiplicity of internal perspectives, along with the presence of a focal consciousness – that of the fictive protagonist – wherein they achieved both adequate expression and universal significance.

Against that view, some critics have rejected those elements of Hegelian thinking that are still to be found in the early Marx, and which are taken as evidence that he had not yet thought these issues through to a properly Marxist (dialectical-materialist) conclusion. On their account art is the more truthful, and politically progressive, for its refusal to offer the kind of comprehensive (or 'totalizing') world view that Lukács so valued in the tradition of high bourgeois realism. Thus the role of art is to sharpen our perception of the various conflicts that result from some particular stage in the process of socio-economic development. This can best be achieved through genres and art forms that incorporate certain refractory elements, as for instance by drawing attention to their own compositional or formal devices, or again, by holding out against the false ideal of a seamlessly unified ('organic') mode of artistic representation. Most influential here was Brecht, whose plays and theoretical writings argued the case for a deliberate 'alienation-effect', a dramatic device that would break the theatrical illusion and so require the audience to think critically about what was happening on stage, rather than taking refuge in that realm of vicarious cathartic experience which Aristotle viewed as the chief purpose of tragedy, but which Brecht denounced as a form of mass-induced ideological complicity.

It is not hard to see how these debates can be translated into musical (or music-historical) terms. Thus there exists a close analogy between Lukács's Hegelian conception of literary realism and the idea of certain musical genres, the symphony especially, as containing or projecting whole worlds of representative human experience. On the other hand, the Brechtian approach finds a parallel in varieties of (mostly Western) Marxist musicological thought that challenge both the continuing validity of those once hegemonic genres and the very idea that music should aspire to such universal or world-historical significance. To this way of thinking, what is truly dialectical is music's resistance to forms of premature ideological closure by its emphasis on conflicts or discrepancies of style that reflect the real conditions of life in an unjust, exploitative or class-divided society.

Such techniques might be adopted with conscious intent, as for instance by composers of a Marxist persuasion such as Weill and Eisler, both of whom worked closely with Brecht and carried his precepts into musical practice. In Eisler's case this activist commitment went along with a strongly marked modernist impulse that derived in part from his early apprenticeship to Schoenberg. That his music has suffered such undeserved neglect during the postwar period is no doubt a consequence of its forthright political stance, coupled with its use of deliberately incongruous expressive and formal resources. Similar techniques were deployed by some composers of the 1920s Soviet avant garde, Shostakovich among them, whose music very often implies an equation between formal or stylistic heterogeneity and the desire to subvert conventional, i.e. 'bourgeois', canons of disinterested judgment and musical taste. They assume a more overt (at times didactic) form in the music of such otherwise very different composers as Nono, Cardew and Rzewski, those who have sought to revolutionize social awareness by incorporating elements of agit-prop or direct social protest. However, the Brechtian-Marxist approach can also be applied to genres that would otherwise be thought of as belonging very squarely within the mainstream musical tradition. Thus a critic might point to certain moments of unresolved tension in a work, moments that witness the pressure of conflicting ideologies or a failure to achieve the kind of long-range structural integrity – the ultimate reconciliation of diverse elements – held out as an ideal by classical conceptions of form.

Again there is a parallel to be drawn between 'symptomatic' readings of this sort as applied to literary texts and developments within Marxist (or Marxist-influenced) musical criticism. Most influential here has been the work of Adorno. To call that work 'Marxist' is to beg some large and much debated questions. Certainly Adorno rejected any version of the argument that treated works of art as mere components of the ideological 'superstructure', along with philosophy, religion, ethics and everything bar the economic forces and relations of production. (But then it is doubtful that any Marxist thinker of consequence, least of all Marx himself, has ever espoused so crudely reductive a doctrine.) It was also Adorno's contention, as against Hegel, that dialectical thinking should not aspire to some ultimate truth or moment of transcendence beyond all the vexing antinomies of content and form, intuition and idea, particular and universal. Rather it should practise a vigilant critique of all such totalizing claims, a 'negative dialectic' constantly alert to the non-coincidence between thought and its object, or the impossibility of transcending that state under late-capitalist conditions of social existence.

These arguments were laid out programmatically in *Dialectic of Enlightenment* by Adorno and his Frankfurt School colleague Max Horkheimer. Here they offered a powerful, deeply pessimistic account of how 'enlightened' reason had betrayed its original *promesse de bonheur*, its self-proclaimed role as an emancipatory project that would bring about the transformation of society in accordance with ideals of truth, justice, autonomy and freedom. So far had this project miscarried, in their diagnosis, that it now stood exposed as a form of oppressive instrumental reason that had subjugated nature and culture alike to an order of exploitative technological mastery and ubiquitous mass-media control. Hence Adorno's constant injunction: that critical reason must always be deployed against itself in a negative dialectic that steadfastly refused to identify truth, in Hegelian fashion, with some existing (or soon to be achieved) standpoint of Absolute Knowledge.

Thus Adorno denounces any premature appeal to ideas of fulfilment, reconciliation or imaginative transcendence through art. Those ideas had once found authentic expression in works (e.g. the 'Eroica' Symphony and other compositions of Beethoven's middle period) conceived at a time of revolutionary hope when it was still possible to write such affirmative music without falling into bad faith, naivety or emotional self-indulgence. But already in Beethoven's late style – the subject of a classic essay by Adorno – this prospect had receded to the point where truth could only take the form of a negative, intensely critical relation to those same expressive resources. It is on this account also that he finds much to admire in the music and literature of European modernism, unlike

Lukács who notoriously viewed it as a terminal phase in the bourgeois-decadent flight from reality and reason. For Adorno, on the contrary, modernism is the last refuge of that critical spirit which refuses to make terms with a bad (inhuman and distorted) reality. Thus he mounts a strong case in defence of those works, especially the music of Schoenberg and Berg and the plays of Samuel Beckett, that hold out against the lure of a false utopia by expressing without compromise the harshness and alienation of contemporary life. Only in this way, Adorno maintains, can art and philosophy live up to their jointly inherited role as purveyors of a truth that has been distorted almost beyond recognition by the blandishments of mass-culture. It is an outlook epitomized in his withering attack upon Hegel's (positive-dialectical) claim that ultimately 'the rational is the real', as also by Adorno's famous question as to how lyric poetry could continue to be written after Auschwitz. Hence his practice of a rigorously self-critical style which pits its resources against all forms of delusory substitute gratification.

Other members or associates of the Frankfurt School – Ernst Bloch, Walter Benjamin and Herbert Marcuse among them – can perhaps best be seen, in contrast to Adorno, as espousing a somewhat more affirmative view of the prospects for social change. With Bloch this took the form of a sustained meditation on hope as the ultimate horizon of human existence, a transcendent – and potentially transformative – dimension that is implicit (though often concealed or obscured) in our every act and thought. Bloch's writings range widely over music, literature, philosophy, political theory and history. His aim is always to draw out those intimations of a future utopian state whose advent is prefigured – so he seeks to show – in even the most apparently debased or commodified forms of cultural production. These ideas placed considerable strain on his relationship with Adorno, though the two came to achieve some degree of reconciliation as each acknowledged the other's work as in some sense a necessary counterpart to his own. In the case of Walter Benjamin, a Brecht-inspired Marxist commitment to dialectics and historical materialism went along with a marked (and some have felt a strongly countervailing) strain of Jewish mystical or messianic thought. This produced a tensile configuration of images, metaphors and analogies in texts which often contain passages of extraordinary cryptic power.

Marcuse was, by comparison, an exoteric thinker whose ideas had great influence on the New Left movement and student revolts of the late 1960s. The sources of his thinking were mainly in psychoanalysis (as interpreted by his Frankfurt colleague, Erich Fromm) and in those writings of the early, Hegelian Marx that envisaged an end to the alienating forces of capitalist social order and a consequent liberation of our human powers of expressive and productive self-fulfilment. Unlike Adorno, he also took heart from that line of affirmative aesthetic speculation – descending chiefly from Kant by way of Schiller – which treated art as the promise of a harmony between reason and imagination beyond their present (fractured or discordant) condition. Various factors have conspired against serious assessment of Marcuse's work, but his thinking has exerted considerable influence, not least because it pointed an alternative way forward for composers and cultural theorists averse to what they saw as the self-denying rigours of Adorno's negative-dialectical approach. Hence the emergent polarization of attitudes between those in the broadly Darmstadt camp who equated progress with formal complexity (e.g. through the extension of serial techniques to every compositional parameter) and those who reacted against that idea in the name of a 'new tonality' or a return to more intuitive (less stringent) criteria of musical worth. It is not hard to guess what Adorno might have said about recent minimalist or neo-Romantic trends given his analysis of 'regressive listening', the culture-industry and the fetishized character of musical perception in an age of commodity capitalism.

Musicology was not immune to the kinds of 'free-world' or 'liberal' triumphalist rhetoric that greeted the end of communist rule in central Eastern Europe. Very often such claims went along with the idea that nothing distinguishes the heritage of Marxist political, social and philosophic thought from communism as it existed and developed in the Soviet Union and satellite states. In which case, so it is argued, Marxism now stands exposed as an utterly bankrupt and discredited doctrine whose various more specialized manifestations – in economics, sociology, historiography, ethics or literary and music criticism – must likewise be viewed as mere relics of a false and pernicious political creed. Against that reductive simplification one may point to the depth, range and diversity of Marxist criticism and the continuing relevance of such classic debates as those between Lukács and Brecht or Adorno and Bloch. Fortunately this lesson has not been lost upon a younger generation of musicologists and theorists. Nor has it failed to leave a significant mark upon disciplines such as musical anthropology and the study of popular musics in their broader socio-political context. For here also the insights of Marxist criticism are such as to provide a strong counter-argument to other, less historically (and ethically) informed varieties of cultural theory.

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CHRISTOPHER NORRIS

Marxsen, Eduard (*b* Nienstädten, nr Altona, 23 July 1806; *d* Altona, 18 Nov 1887). German pianist, teacher and composer. He studied music with his father, organist in Altona, and with Johann Heinrich Clasing in Hamburg. After returning home to assist his father (until his death in 1830), he went to Vienna to study counterpoint with Ignaz Seyfried and the piano with Carl Maria von Bocklet. He lived in Hamburg as a much sought-after teacher and was awarded the title of royal music director in 1875. His compositions include the operetta *Das Forsthaus*, symphonies and overtures, male choruses on patriotic texts, lieder and chamber music with piano. Among his numerous piano compositions is a *Fantasie 'alla moda' über den Kaffee*, its theme based on the notes C–A–F–F–E–E, which appeared in the same year as Schumann's 'Abegg' Variations op.1 (1831).

It is as Brahms's teacher that Marxsen is now remembered. His pupil Otto Cossel, who had given Brahms his first musical instruction, declared in 1844 that he 'could take his pupil no further'. At first Marxsen agreed to teach the boy only the piano, but in the course of the lessons he discovered Brahms's talent for composition and instructed him in strict counterpoint and the works of Bach and Beethoven. Brahms acknowledged his master's instruction with the dedication of the B♭ Piano Concerto, but found in him an uninspiring teacher and claimed privately to have learnt nothing from him; still, he must have profited greatly from knowing Marxsen, who placed his library of scores and theoretical works at his disposal and who was indirectly responsible for his pupil's acquaintance with the Schumanns.

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WILLIAM DRABKIN

Marylebone Gardens. London pleasure gardens. *See* LONDON (i), §V, 3.

Mary Rose shawm. Instrument recovered from Henry VIII's flagship, possibly a DOLZAINA.

Mary's lament. *See* MARIENKLAGE.

Mascagni, Pietro (*b* Livorno, 7 Dec 1863; *d* Rome, 2 Aug 1945). Italian composer and conductor.

1. LIFE. His precocious musical talent was identified by Alfredo Soffredini, his first teacher, who encouraged him in a musical career against the wishes of Mascagni's father. His first compositions, a four-part mass and the cantata *In filanda* (1881), from which he extracted the dramatic idyll *Pinotta* in 1883, won him financial support from Count Florestano de Larderel and enabled him to go to the Milan Conservatory, where he studied with Ponchielli and Saladino, and shared a room with Puccini. However, he left in April 1885, finding work at once with the company of Dario Acconci, who had already staged his operetta *Il re a Napoli* that year. He toured Italy as a conductor with various companies until he arrived at Cerignola, in Apulia, for Carnival 1886, where he settled as teacher to the local philharmonic society, partly because his wife, Lina, was expecting their first child. In 1888 he abandoned the first version of *Guglielmo Ratcliff*, on which he had been working since 1882, in order to enter the Sonzogno competition. *Cavalleria rusticana* greatly impressed the jury, which included Giovanni Sgambati and Amintore Galli, and he was awarded the prize over 72 rivals, among them Bossi and Giordano. The opera was enormously successful from its first performance at the Costanzi in Rome in 1890. From then on Mascagni spent the rest of his long career treating a wide variety of subjects. His next opera, *L'amico Fritz* (1891), consolidated his success with Roman audiences, and revealed his lyrical vein. This fluent rustic comedy was successful particularly because melodic vitality – the outstanding merit of *Cavalleria* – was combined with a more elegant harmonic idiom.

Concerned to make his music widely known, Mascagni soon acquired a reputation as a conductor outside Italy. In 1892 he had a great personal success in Vienna and

Paris and in the following year in London, where he conducted his operas in Covent Garden's Italian season. These included *I Rantzau*, a bitter story of love between cousins but with a happy ending, which had been well received in Florence in 1892. The critics hailed it as 'a real music drama', and the Germans particularly praised its orchestration. Meanwhile Mascagni had succeeded in finishing *Ratcliff*, and it was performed at La Scala in 1895 with moderate success. To satisfy Sonzogno Mascagni also had to write *Silvano* in a great hurry for the same season, and this was savaged by audience and critics alike.

In 1895 Mascagni was appointed director of the Liceo Musicale of Pesaro, where his one-act opera *Zanetto* (1896) was performed, but his commitments to the operatic seasons prevented him from fulfilling his academic duties adequately, and he had to resign after he went on a long tour of the USA and Canada in 1902–3. *Iris*, which had its première in Rome (1898) with considerable success, inaugurated the vogue for *fin-de-siècle* exotic opera. At the height of his popularity, Mascagni produced a resounding failure in *Le maschere* (1901), which opened simultaneously at seven Italian theatres and was a fiasco at all of them except in Rome, where it was saved by the composer's presence as conductor. Its failure was due largely to the impossibility of reconciling Illica's wish to revive the *commedia dell'arte* with Mascagni's reluctance – and unsuitability – to do so.

He was more successful at Monte Carlo in 1905 with *Amica*, to a French libretto by the publisher Paul de Choudens, which signalled a return to *verismo* and a renewed attention to orchestral models. Real success returned with *Isabeau* (1911), to a libretto by Illica, written as a South American answer to Puccini's recent début at the New York Metropolitan with *La fanciulla del West*. Enthusiastically welcomed by the Italian community in Buenos Aires, its triumph was repeated in Milan and Venice, where it received its European première. But this voluntary return to a romantic atmosphere made it evident that Mascagni's inventiveness was exhausted and that he was acquiring a mannered style which could be reinvigorated only by his constantly seeking new subjects for treatment. His momentous collaboration with D'Annunzio resulted in *Parisina* (1913), a 'cultured' opera which the critics unhesitatingly condemned. The following year Mascagni continued to experiment by writing for the cinema – a *Rapsodia satanica* for the film of the same name by Nino Oxilia (1915).

With *Lodoletta*, by Ouida (1917), he returned to the sentimental lyrical genre in close rivalry with Puccini's *La rondine*, and with *Sì* he made another foray into the world of operetta. These operas confirmed Mascagni's propensity for a balance of lyricism and drama, but feeling he had won his way back into public favour he returned to *verismo* with *Il piccolo Marat* (1921). Probably realizing at this juncture that his career was leading him inexorably to regress, he shut himself away, in spite of the work's success, in almost total seclusion; he was interrupted only by a revival of his youthful *Pinotta* in 1932, the 'symphonic vision' *Guardando la Santa Teresa del Bernini* and finally *Nerone* (1935), no more than a rhetorical political allegory, though musically subdued and backward-looking. Mascagni hoped that this last work, refused by every publisher, represented a new direction in which



Pietro Mascagni conducting Verdi's Requiem in Prague: portrait by 'Dr Desiderius', charcoal and watercolour, 1927

he created a new relationship with reality through the metaphor of history. His fame was briefly revived, largely through the Fascist regime which was responsible for the work's elaborate première at La Scala in which Aureliano Pertile shone in the leading role. It was Mascagni's last battle against the modernism of his times, and the regime was probably grateful to him for it. Celebrating the 50th anniversary of *Cavalleria*, the priest and musician Licinio Refice defined him as 'the musical lymph of pure Italianity; flame of the intact Italian tradition of melodrama; a vigilant sword to protect the artistic strength of the Italian race'. He died in 1945, in a Rome now free from totalitarianism and full of the ghosts of his triumphs.

2. WORKS. Mascagni's one-act masterpiece, *Cavalleria rusticana*, was a resounding success at the première in Rome (1890) and within a few months had been rapturously received in all the principal cities of Europe and America. For over a century it has enjoyed a place in the repertory of leading singers and conductors, and today it is usually paired with Leoncavallo's *Pagliacci*, a work of similar concision from which it has become virtually inseparable. It has often been said that Giovanni Verga's *Cavalleria*, the play on which the opera is based, inaugurated the *verismo* period in Italian theatre. Mascagni stressed his adherence to the play as his source and rejected the idea of a close affinity between his opera and Bizet's *Carmen*, but *Carmen* was in reality a decisive model for the dramatic composition of *Cavalleria*. All the tragic elements of the story are concentrated in a musical framework calculated to convey maximum immediacy. In this Mascagni adhered to the traditional plan of 19th-century opera, returning to the closed numbers already

abandoned by Verdi. But he treated his material with an originality evident from the opening prelude: although this appears at first to be typical in its exposition of the principal melodies of the work, the way in which they are later recalled re-evokes its entire structure in the listener's memory. Mascagni created an opera realistically dominated by sentiment by using formal means more effective in their subtlety than openly veristic. *Cavalleria* achieved a perfect balance between all its components; even such possible defects as the conventional orchestration and academic harmony have their place in the dramatic characterization, combined with felicitous melodic invention and an original handling of standard situations which pleased both traditional Italian and nostalgic foreign audiences. Mascagni's masterpiece hastened the end of an epoch by exhausting its possibilities; it was soon evident that this national path led nowhere, and the spirit of his unrepeatable masterpiece haunted Mascagni for the rest of his life.

In his second opera, *L'amico Fritz*, Mascagni seemed to reject the urgent *verismo* manner. This was due partly to the subject, a sentimental comedy, and partly to his wish to counter accusations that his technique was that of an 'amateur'. The slight plot, based on the novel by Erckmann and Chatrian, did not inspire him dramatically or (apart from the 'Cherry Duet') melodically. There are notable passages for soprano and tenor, and some interesting orchestration, but the opera as a whole lacks dramatic continuity.

Although Mascagni had composed *Guglielmo Ratcliff* before *Cavalleria* it was not performed until 1895. The libretto was adapted from a translation of Heinrich Heine's novel *William Ratcliff*; this is accordingly one of the earliest Italian examples of the *Literaturoper* genre. The opera offers several inspired and original melodies, but in a musical context that is often exaggerated and supported by an over-complicated dramatic structure. It was rather dated, using mannerisms from Verdi and melodies reminiscent of Ponchielli which jarred after the novelties of *Manon Lescaut* and *Falstaff*.

The Japanese setting of *Iris*, first performed more than five years before *Madama Butterfly*, indicates another shift in Mascagni's varied stylistic career as an opera composer. Mascagni said of *Iris* that he did not want the music to be only 'arid comment' on the drama but that it should 'develop it with its own inexorable force'. This declaration fails to conceal the true problem with the subject, the thinness of the action. The consequence is the introduction of an excessive number of character-pieces, among which is the grandiloquent 'Hymn to the Sun', a sort of orchestral-choral prologue with dances, arias and serenades. In the search for realistic orchestral sounds Mascagni made use of the *shamisen*, a long-necked Japanese lute with a piercing tone, and enriched the percussion with several Japanese instruments. The dominant features of the writing are the dynamic nuances, lyrical vocal texture and harmonic blends of unusual delicacy and originality, although Mascagni could not match what Puccini's greater skill and shrewdness were later to accomplish.

Despite Mascagni's reported return to the romanticism of earlier Italian opera, in the crucial moments of *Isabeau*, his version of the medieval English legend of Lady Godiva, he was not deterred from using a strenuous vocal line and heightened dynamics. Mascagni tried to concentrate interest on the orchestra, but *Isabeau's* survival for 15 years was thanks to tenors such as Hipolito Lazaro and Bernardo De Muro. Despite the effectiveness of such passages as the flowing Intermezzo which accompanies Isabeau's ride, characterized by an incessant use of bells, the opera depends too much on 19th-century devices whose forced rhetoric is often evident; similarly, the attempts at musical sophistication in the work fail to conceal its essential conservatism.

Offered first to Puccini and then to Franchetti, D'Annunzio's *Parisina* was intended as the successor to *Francesca da Rimini* in a trilogy on the Malatesta family, and it became Mascagni's second *Literaturoper*. Mascagni's music follows closely the precise 'musical' directions given by D'Annunzio, creating more than usually complex structures without entirely mastering them. The effort of making himself equal to D'Annunzio's decadent aestheticism results in an impressive work, especially the second act; but his use of musical declamation, though marking his point of closest contact with European theatre, often becomes monotonous, while in the most highly charged moments his *verismo* and generally agitated tone still predominate.

With *Il piccolo Marat* Mascagni turned his attention to the French Revolution, perhaps in the hope of rediscovering the roots of his own poetics, with the example of Giordano's *Andrea Chénier* (written 25 years earlier) before him. The librettist Giovacchino Forzano was one of the foremost literary figures in Mussolini's circle, and he skilfully devised a functional plot with guaranteed dramatic appeal. The chief weakness of *Marat* is the superficiality of the sharp tension between orchestra and voice that characterizes the music. The happy ending has a fairy tale air, whereas the premises of the drama call for a very different conclusion. The condemnation of the French Revolution as a metaphor for the violent and blind rebellion of the masses, as in *Andrea Chénier*, is in line with the ideology of the time and, together with the numerous opportunities the work offers for well-equipped singers to shine, explains the opera's ephemeral success.

WORKS

printed works published in Milan unless otherwise stated

OPERAS

Title	*Genre, acts*	*Librettist*	*First performance*	*Publication; remarks*
Il re a Napoli	operetta, 3		Cremona, Municipale, 18 March 1885	
Cavalleria rusticana	melodramma, 1	G. Targioni-Tozzetti and G. Menasci, after G. Verga	Rome, Costanzi, 17 May 1890	1890
L'amico Fritz	commedia lirica, 3	P. Suardon [N. Daspuro] after E. Erckmann and L. Chatrian	Rome, Costanzi, 31 Oct 1891	vs, 1891

Title	Genre, acts	Librettist	First performance	Publication; remarks
I Rantzau	4	Targioni-Tozzetti and Menasci	Florence, Pergola, 10 Nov 1892	vs, 1893
Guglielmo Ratcliff	tragedia, 4	after H. Heine: *William Ratcliff*, trans. A. Maffei	Milan, Scala, 16 Feb 1895	vs, 1895; comp. 1883–8, rev. and orchd 1894
Silvano	dramma marinaresco, 2	Targioni-Tozzetti, after A. Karr: *Romano*	Milan, Scala, 25 March 1895	vs, 1895
Zanetto	1	Targioni-Tozzetti and Menasci, after F. Coppée: *Le passant*	Pesaro, Liceo Rossini, 2 March 1896	vs, 1896
Iris	melodramma, 3	L. Illica	Rome, Costanzi, 22 Nov 1898; rev. Milan, Scala, 19 Jan 1899	vs, 1898; fs, 1911
Le maschere	commedia lirica e giocosa, parabasi, 3	Illica	Rome, Costanzi; Milan, Scala; Venice, Fenice; Turin, Regio; Genoa, Carlo Felice; Verona, Filarmonico: 17 Jan 1901; Naples, S Carlo, 19 Jan 1901	vs, 1901
Amica	dramma, 2	P. Bérel [de Choudens], trans. Targioni-Tozzetti	Monte Carlo, Casino, 16 March 1905	vs, Paris, 1905
Isabeau	leggenda drammatica, 3	Illica, after Lady Godiva legend	Buenos Aires, Coliseo, 2 June 1911	vs, 1910
Parisina	tragedia lirica, 4	G. D'Annunzio	Milan, Scala, 15 Dec 1913	vs, 1914; reduced to 3 acts after 1st perf.
Lodoletta	3	G. Forzano, after Ouida: *Two Little Wooden Shoes*	Rome, Costanzi, 30 April 1917	vs, 1917
Sì	operetta, 3	C. Lombardo and A. Franci	Rome, Quirino, 13 Dec 1919	vs, 1919
Il piccolo Marat	dramma lirico, 3	Forzano	Rome, Costanzi, 2 May 1921	1921
Pinotta	idillio, 3	Targioni-Tozzetti	San Remo, Casinò, 23 March 1932	?1975; comp. 1882–3; based on cantata In filanda, 1881
Nerone	3	Targioni-Tozzetti, after P. Cossa	Milan, Scala, 16 Jan 1935	vs, Rome, 1934

SONGS

Duolo eterno!, 1878, unpubd; Elegia, S, vn, pf, 1879, unpubd; Ave Maria, 1880; Leggenda, 1880, unpubd; Romanza, T, vn, hmn, pf, perf. 1881; Canzone militare, 1v, fl, str, pf, perf. 1882, incl. in Pinotta; Canzone popolare, 1v, fl, str, pf, 1882, unpubd; Canzone amorosa, 1v, fl, str, pf, 1882, unpubd; La tua stella, 1882; La stella di Garibaldi, 1882, unpubd, also orchd; Alla luna, 1882, unpubd; Pena d'amore, 1883; Serenta, 1883; Sulla riva, 1883; unpubd; M'ama … non m'ama, 1884; Ballata, 1v, orch, 1884

Il re a Napoli, T, orch, 1884, unpubd; Romanzina francesina, 1885, incl. in Act 4 of Guglielmo Ratcliff; Son le gioie d'amore, 1886, unpubd; Va', mio povero sospir, 1886, unpubd; Una croce in Camposanto, 1886, unpubd; Sorriso di fanciulla, 1889, unpubd; Messaggio d'amore, 1890; Scherzo, 1890, unpubd; Rosa, 1890; Risveglio, 1890; Allora ed ora, 1891; Sintomi d'amore, 1891; L'addio di Palamadine, 1894; Serenata, 1894; Sera d'ottobre, 1894; A Giacomo Leopardi, S, orch, 1898, unpubd; Ascoltiamo, 1906; Spes ultima, 1906

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MICHELE GIRARDI

Mascardi. Italian family of music printers. They were active at Rome from about 1620 to at least 1719. The biography of the family is difficult to unravel, partly because many editions carry the impress 'Il Mascardi' or merely 'Mascardi'. At least three members were involved: Giacomo Mascardi, who ceased printing in 1640; Vitale Mascardi (*b c*1594; *d* 10 April 1666), who succeeded him and printed until 1666; and Giovanni Mascardi, who appears to have printed between 1667 and 1675, after which most editions carry the inscription 'successor to the Mascardi', or 'Il Mascardi'. Vitale Mascardi seems to have been the first to print music, beginning in 1650 with editions by leading Roman composers, Foggia, Graziani and Sabbatini among them. He printed much music between 1650 and 1654, including a number of volumes of villanellas and several of music by Valentini. A number of his books were edited by Floridus de Silvestris. Giovanni printed little music (although he produced several volumes devoted to Graziani), and his successors averaged no more than one or two books of music a year. At this time the firm had a successful collaboration with the promoter G.B. Caifabri: he had employed a number of printers, but from 1673 published all his musical ventures (including some anthologies edited by himself) from the Mascardi printing shop. This represented one of the more flourishing periods of the firm. There were several other periods when little appears to have been published. As would be expected of a Roman printer, the bulk of the repertory is sacred music, supported by volumes of instrumental music. A volume of Palestrina and G.F. Anerio was published in 1689; several volumes of Corelli, the *Sacri concerti musicali* of Carissimi (1675) and sonatas by Benedetto Leoni (1652) are among the most distinguished titles.

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STANLEY BOORMAN

Maschek. *See* MAŠEK family.

Maschera, Florentio [Florenzo] (*b* ?Brescia, *c*1540; *d* Brescia, *c*1584). Italian composer, organist and string player. He first studied with his father, Bartolomeo, who was teacher of Latin grammar to the choirboys at Brescia Cathedral, and then became an organ pupil of Claudio Merulo. After serving as organist at Santo Spirito, Venice, he succeeded Merulo as organist of Brescia Cathedral on 22 August 1557. In 1562 he received a salary of between 180 and 210 lire, which was increased in 1567 to 240

lire. He was succeeded at Brescia in 1584 by Costanzo Antegnati, according to whom he inherited from Merulo 'la dolcezza del suonare'. He was also noted by Cozzando (in Valentini) and by Walther as an excellent performer on the viola da braccio and violin and is known to have played frequently in many cities of northern Italy.

His 23 surviving compositions are all four-part instrumental canzonas. His *Libro primo de canzoni da sonare a quattro voci* (Brescia, ?2/1584/*R*; ed. in *IIM*, ix, 1995, and in McKee) containing 21 of these pieces appeared in at least six editions between about 1582 and 1621; the earliest extant print, dated 1584, is a reprint; its dedication and a manuscript keyboard transcription (in *B-Bc*) are dated 1582 which may be the date of the first edition. Two further canzonas were published in a collection of 1608 (RISM 1608[24]); arrangements of some of the pieces appeared in collections of organ pieces (1607[29], 1617[24] and *D-Bsb* 40115 f.24*v*) and as intabulations for the lute (1593[11]). Maschera's canzonas are sectional and fairly repetitive. All the pieces use lively rhythms and are highly contrapuntal; dialogues between two pairs of voices are a common feature of the works, and there is very little homophonic writing. After Vicentino's ensemble canzonas of 1572 Maschera's pieces appear to be the first original instrumental canzonas as distinct from pieces designated as suitable for either vocal or instrumental performance. One manuscript copy of the 1590 edition of the *Libro primo* (in *US-Wc*) specifies performance on the organ, but the pieces are equally suitable for viol ensembles and for the lute. Their popularity, as indicated by their commercial success, was undoubtedly due to their charm, ease of execution and suitability for many varied ensembles.

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W.E. McKEE

Mascherata [mascarata, mascherada] (It.: 'masked', 'masquerade'). (1) A type of Renaissance entertainment, particularly popular in Florence, involving pantomimed action based on allegory or myth and musical performance (instrumental and vocal) often given from parade and carnival floats. Although the term was sometimes used for a work properly called INTERMEDIO, mascheratas generally had little dramatic content, thus resembling the masque.

(2) A type of VILLANELLA probably intended to be sung and played during Carnival (e.g. Giovanni Croce's *Mascarate piacevoli et ridicolose per il carnevale*, 1590), or by street players. Michael Praetorius (*Syntagma musicum*, iii, 1618, p.26) said that they were 'performed in mummer's clothes and in masks'. They often have some element of caricature of a person or type, such as a foreigner. The greatest master of the genre was Lassus.

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DENIS ARNOLD

Mascheroni, Angelo. Italian conductor and composer, brother of EDOARDO MASCHERONI.

Mascheroni, Edoardo (*b* Milan, 4 Sept 1859; *d* Ghirla, 4 March 1941). Italian conductor and composer. As a young man he helped to found the periodical *La vita nuova* which brought him into contact with musical figures like Boito and Faccio, and he studied privately with Boucheron. In 1880 he made his début at Brescia with *Macbeth* and *Un ballo in maschera*, and after further conducting in the Italian provinces he worked in Rome from 1884, mainly at the Teatro Apollo, becoming president of the Società Musicale Romana. He gave the Italian première of *Fidelio* at the Apollo in 1886, and the first performances in Rome of *Tannhäuser* and *Der fliegende Holländer* in successive seasons (1886–7) and of *Manon Lescaut* (1893), and *La bohème* (1896). In 1891 and 1893 he also introduced the two Wagner operas at La Scala, where, with the support of Verdi and Boito, he was engaged as chief conductor (1891–4). There he conducted the premières of Catalani's *La Wally* (1892) and, at Verdi's request, *Falstaff* (1893). Verdi called him the 'third author' of *Falstaff* and entrusted him with productions elsewhere in Italy and in Austria and Germany. Mascheroni also toured abroad to Spain and South America, and in 1898 inaugurated the Teatro Adriano, Rome. Between 1887 and 1922 he conducted several other premières of operas by Catalani (the revised *Loreley*, 1890), Bustini, Donaudy, Falchi, Alberto Franchetti and Vallini. Although he was generally held in high esteem, and participated in the 1913 Verdi centenary celebrations at Busseto, he did not receive the support of younger composers such as Puccini and Mascagni. Mascheroni retired about 1925, having composed two requiems, chamber music and two operas, both with librettos by Luigi Illica: *Lorenza*, staged at the Teatro Costanzi, Rome, on 13 April 1901, and revised for a performance in Brescia on 3 September 1901, and *La Perugina*, favourably received at the S Carlo, Naples, on 24 April 1909.

Mascheroni's brother Angelo Mascheroni (1855–1905) was a conductor, active in Paris and London, who worked with Patti and who composed a number of songs, including a popular salon piece *For all Eternity*.

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CLAUDIO CASINI

Mascitti, Michele [Michel, Miquel] (*b* Chieti, nr Naples, 1663 or 1664; *d* Paris, 24 April 1760). Italian composer and violinist. He was taught by his uncle, Pietro Marchitelli, who was attached to the royal chapel of Naples and to the church of S Bartolomeo as a violinist. Marchitelli procured for his young nephew the post of a 'supernumerary violinist' in the royal chapel with the prospect of a permanency later, but Mascitti preferred to seek his

fortune abroad. Having travelled through Italy, Germany and the Netherlands, he settled in Paris in 1704. He soon attracted the attention of the Duke of Orléans and through him gained the opportunity to play before the king, the dauphin and the whole court. Mascitti became a figurehead of Italian instrumental music in France and was regarded as the peer of Corelli and Albinoni. Possessing the advantage over his fellow-nationals of residence in Paris, where all nine of his published collections were first issued between 1704 and 1738, Mascitti enjoyed enormous popularity with the French public, to whom he was affectionately known by his first name Michele in various gallicized forms. In the Low Countries and England, where his music was extensively reprinted, his reputation was less exceptional, though still considerable. He entered the service of the Duke of Orléans and in later years enjoyed the patronage of the influential Crozat family, lodging at the house of Pierre Crozat. In 1739 Mascitti became a French citizen by naturalization. He married in the following year. His last 20 years seem to have been spent in retirement.

All of Mascitti's 116 printed works are for strings; 100 are solo sonatas (overwhelmingly of the *da camera* variety, and showing a judicious admixture of French elements); 12 are trio sonatas; and four (op.7 nos.9–12) are concertos of rather Corellian design, which on their appearance in 1727 became the first string concertos by a composer resident in France to be published there. Mascitti's published works offer a competent reproduction of Corelli's style lightly retouched to conform to French taste; however, it is likely that the music he wrote in Paris for special occasions (e.g. the chaconne in the third act of the intermezzo *Baïocco*) would, if recovered, show that he could use a more truly French style when required.

WORKS

all printed sets published in Paris

op.	
1	[6] Sonate, vn, vle/hpd, [6] Sonate, 2 vn, vc, bc (1704)
2	[15] Sonate da camera, vn, vle/hpd (1706)
3	[12] Sonate da camera, vn, vle/hpd (1707)
4	[8] Sonate, vn, bc, [6] Sonate, 2 vn, bc (1711)
5	[12] Sonate, vn, bc (1714)
6	[15] Sonate, vn, bc (1722)
7	[8] Sonate, vn, bc, 4 Concerti a 6 (1727)
8	[12] Sonate, vn, bc (1731)
9	[12] Sonate, vn, bc (1738)

The opus numbering of the English edns differs in several cases from that of the original French edns cited above.

8 keyboard sonatas, *D-Bsb*

Trios, 2 viols, b, according to *FétisB*

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MICHAEL TALBOT

Mašek [Maschek, Machek]. Czech family of musicians.

(1) (Václav) Vincenc Mašek (*b* Zvíkovec, nr Rokycany, 5 April 1755; *d* Prague, 15 Nov 1831). Composer and conductor, the most celebrated member of the family. He came from a family of village cantors and received his early musical training from his father, Tomáš Mašek. He then went to Prague, where he studied the piano with F.X. Dušek and composition with Josef Seger. He entered the service of Count Vrtba and travelled widely, giving concerts in Berlin, Hamburg, Leipzig and Dresden. He settled in Prague in 1791 and became a well-known piano teacher. He was also chorus master of the German Opera and from 1794 music director at the church of St Mikuláš in the Old Town of Prague, and in the latter capacity he organized memorial celebrations for Mozart, Dušek, Paul Wranitzky and other notable musicians. In 1802 he opened a music store where he sold copies and prints of his and other composers' music.

A prolific composer in the Classical style, Mašek wrote a great number of dances and variation sets for the piano, the most famous being the variations on a pas de deux from *Alceste* (1802). Some of his compositions are unusual in their instrumentation, for instance the Concertino for Piano and Wind (1803), a work that shows Mašek's affinity with the Czech village music tradition which he brought to the attention of Prague's fashionable society. His best-known works, the partitas, serenades and nocturnes for wind ensemble, also belong to this tradition; they often contrast two choirs of wind instruments and generally have a structure of four movements, at least one of which is in sonata form. He wrote extensively for the glass harmonica, and it seems he contributed to the popularity and development of this instrument. Mašek also excelled in the Christmas pastorella, a typically Czech genre of sacred music.

WORKS

Stage: Der Ostindienfahrer, op; Der Spiegelritter, op, Prague, Nostitzsches Nationaltheater, 9 March 1784; ballet music

Vocal: 30 masses, *c*40 grads, *c*70 offs, motets, litanies, cants., pastorellas; children's songs; solo songs, some ed. M. Poštolka and O. Pulkert (Prague, 1962)

Orch and chbr: Concertino, pf 4 hands, 2 fl, 2 ob, 2 hn, 2 bn (Leipzig, 1803); pf concs.; syms.; over 15 str qts; pf trios; duos and sonatas, vn, pf; numerous partitas, nocturnes and serenades, wind ens, 1 ed. in MAB, xxxv (1952)

Pf: sonatas; numerous dances; variation sets, incl. 10 Variationen über ein Pas de deux aus Alceste (Prague, 1802); other works

Works for 1 or 2 glass harmonicas

(2) Pavel Lambert Mašek (*b* Zvíkovec, 14 Sept 1761; *d* Vienna, 22 Nov 1826). Composer and teacher, brother of (1) Vincenc Mašek. He learnt music from his father and began composing at an early age. He taught music from the age of 15 and moved to Vienna in 1792 as a piano and composition teacher. His works, published extensively in Vienna and Bonn, include two operas, *Waldegraf der Wanderer* and *Der Riesenkampf*, six symphonies, six string quartets, cantatas, songs and much piano music.

(3) Kašpar Mašek (*b* Prague, 6 Jan 1794; *d* Ljubljana, 13 May 1873). Composer, son of (1) Vincenc Mašek. After studying in Prague he made a career abroad as a theatre composer in Graz and later in Slovenia. Several of his compositions, including the Slovenian Overture (*c*1870), echo Slovenian patriotism. His son Kamilio (*b* Ljubljana, 10 July 1831; *d* Steinz [now Stainz], nr Graz, 29 June 1859), a composer, is best remembered for his song collection *Venec slovenskih pesem Dr. Fr. Preširn-a* (Ljubljana, 1859).

(4) Albín Mašek (*b* Prague, 10 Oct 1804; *d* Prague, 24 March 1878). Choirmaster, organist and composer, son of (1) Vincenc Mašek. He studied music with his father and later at the Prague Conservatory, where he specialized in the cello. He taught the piano, the organ and singing but made his career chiefly as organist and choirmaster of a number of leading churches in Prague. His output consists almost entirely of sacred choral music,

ranging in scale from about ten masses and over 45 offertories to a number of simple hymns.

ADRIENNE SIMPSON/JITRENKA PEŠKOVÁ

Masekela, Hugh (Ramopolo) (*b* Witbank, South Africa, 4 April 1939). Jazz trumpeter, flugelhorn player, singer, composer and spokesperson for the anti-apartheid movement. His style is characterized by an extensive use of melodies exploiting the upper registers of his instruments, 'half-valve' effects and repeated figures; his music brings together elements of jazz, rhythm and blues, South African jive, Afropop and the township styles of the late 20th century.

At the age of 14 he played in the Father Huddleston Jazz Band, and in 1959 he co-founded the Jazz Epistles with the trombonist Jonas Gwangwa, the clarinettist and saxophonist Kippie Moeketsi and the pianist Dollar Brand. Masekela first travelled overseas in a touring production of the musical *King Kong*; he emigrated to the USA in 1961, where he remained in exile for three decades. During the 1960s he played a form of African cool jazz and his career flourished; *Grazing in the Grass* topped the charts in 1968. In the 1970s Masekela developed a more African-centred sound, recording with Fela Anikulapo-Kuti, Dudu Pukwana, Makaya Ntshoko, Hedzollah Zoundz and Herb Alpert. He recorded with South African musicians in Botswana in 1982 and performed in Zimbabwe during Paul Simon's *Graceland* tour in 1987. His second major hit *Bring Him Back Home* (1987) became the anthem of Nelson Mandela's international tour in 1992. In 1992 Masekela returned to Johannesburg, where he continued his musical career; he has acted as a mentor to young musicians, opened a jazz club and supported the development of music education in South Africa.

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AND OTHER RESOURCES

GroveJ (C. de Ledesma)
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R. Wynn : 'Hugh Masekela: Biography' (1999), Ultimate Band List website <www.ubl.com>

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Grazing in the Grass, perf. H. Masekela, Uni 73028 (1968)
I Am Not Afraid, perf. H. Masekela and H. Zoundz, Chisa 6015 (1974)
Tomorrow, perf. H. Masekela and Kalahari, WEA 25472-2 (1987)

LOUISE MEINTJES

Masenelli, Paolo. *See* MASNELLI, PAOLO.

Masetti, Enzo (*b* Bologna, 19 Aug 1893; *d* Rome, 11 Feb 1961). Italian composer. He studied under Franco Alfano and graduated in 1920. He was a remarkable and untypical figure among those composers who specialized in film music, for the critical and analytical attention he paid to the work of others, as well as for his predisposition to theoretical and teaching work; this led him to lecture in film music at the Conservatorio di Musica S Cecilia and at the Centro Sperimentale di Cinematografia in Rome from 1942 to 1960. On the creative side, after a prolific early period devoted to opera and concert pieces, Masetti dedicated himself to film with a below-average output for the period (around 60 films in 25 years, including some documentaries), but achieving, in general, superior results. His first film score was for Goffredo Alessandrini's *Cavalleria*in 1936, followed by some of the most representative films of the period: *La fossa degli angeli* (1937), *Addio giovinezza!* (1940), *Piccolo mondo antico* (1941) and *Fari nella nebbia* (1941). His dramatic vein, almost always subject to taut control of expressive means, also appeared in the postwar years in his work with Duilio Coletti, Mario Camerini, Luigi Zampa and Alessandro Blasetti, but it is likely that cinema did not exploit his talent to the full. He won the first Nastro d'argento in 1946.

WORKS
(*selective list*)

Ops: La fola delle tre ochette (fiaba teatrale, A. Testoni), Bologna, 1928; La mosca mora (G. Gherardi), Bologna, 1930; La bella non può dormire (M. Sartarelli), Bologna, 1957
Orch: Sagra; Il gioco del cucù, 1928; Contrasti, 1932; Idillio e ditirambo, 1938; Leggende italiche, vn, orch, 1941; Notturno e vendemmiale, 1947
Chbr: Divertimento, 4 sax; Pf Trio, 1933
Film scores: Cavallieria (dir. G. Alessandrini), 1936; La fossa degli angeli (dir. C.L. Bragaglia), 1937; Addio giovinezza! (dir. F.M. Poggioli), 1940; Fari nella nebbia (dir. G. Franciolini), 1941; Piccolo mondo antico (dir. M. Soldati), 1941; Le sorelle Materassi (dir. Poggioli), 1942; Malìa (dir. G. Amato), 1945; L'onorevole Angelina (dir. L. Zampa), 1947; Fabiola (dir. A. Blasetti), 1948; Il lupo della Sila (dir., D. Coletti), 1949; Vulcano (dir. W. Dieterle), 1949; Il brigante Musolino (dir. M. Camerini), 1950; Camice rosse (dir. Alessandri), 1951; Processo alla città (dir. Zampa), 1952; La romana (dir. Zampa), 1954

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E. Masetti: *Di alcuni aspetti e problemi della musica cinematografica* (Rome, 1956) [lecture]
E. Comuzio: *Colonna sonora: dizionario ragionato dei musicisti cinematografici* (Rome, 1992)

SERGIO MICELI

Ma Shizeng (*b* Shunde, Guangdong province, 1900; *d* Beijing, 21 April 1964). Chinese actor, a specialist in *chou* (clown roles). Ma came from an educated family and spent much of his early career abroad, including periods in Singapore, Malaya, Vietnam, California and the Philippines, acting and making films. Apart from the last four years of World War II, he lived from 1933 until 1955 in Hong Kong, his main troupe being the Taiping. In 1955 he returned to Guangdong, where he headed the Guangdong Cantonese Opera Troupe and joined the Guangdong Provincial People's Congress. The last of his three marriages was to the famous Cantonese opera actress Hongxiannü, his partner for ten years in leading the Taiping troupe.

Ma was versatile and innovative as an actor and musician and was the foremost exponent of *yueju* (Cantonese opera). After returning from America he introduced many Western instruments into the Taiping troupe including the saxophone, which remained part of the orchestra.

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COLIN MACKERRAS

Mashroqita (Heb.). Instrument mentioned in *Daniel*. *See* BIBLICAL INSTRUMENTS, §3(xiii).

Ma Shuilong [Ma Shui-Long] (*b* Jilong, 17 July 1939). Taiwanese composer and music educator. He studied

composition with Xiao Erhua at the National Institute of the Arts (1959–64). As a member of the Sunflower Group (1967–71) he was active in the early promotion of contemporary music in Taiwan. He took up graduate studies in composition with Oskar Sigmund at the Regensburg Kirchenmusikschule (1972–5). In 1981 Ma became head of the music department at the newly founded National Academy of the Arts in Taibei, creating there a much-emulated programme which offers students a grounding both in Western and East Asian music.

The combination of traditional Asian idioms and materials with Western techniques is the most distinctive trademark of his creative output, which has developed from a more conservative idiom to a distinctly experimental and contemporary one. In *Yugang sumiao* (1969) he translates the techniques of several Chinese instruments for the piano. The striking use of pizzicato, especially in the first movement of his String Quartet no.2 (1982–3), echoes the plucked instruments in China's traditional ensembles. *Pan* (1976) for Chinese ensemble powerfully synthesizes traditional sonorities and modern musical techniques. In *Dou E Yuan* (1980) and *Wo shi* (1985) he incorporates Chinese vocal techniques into atonal sound environments.

WORKS
(selective list)

Stage: Liao Tianding (ballet), 1979

Orch: Fantasia, fl, orch, 1974–5; Kongque dongnan fei [The Peacock Flies South-East], 1977; Wan Deng [Playing with Lights], 1977; Chenxi [Aurora], sym. band, 1979; Bamboo Fl Conc., 1981

Chbr and solo inst: Classical Suite, pf, 1962; Sonata, pf, 1963; Sonata, vn, pf, 1964; Taiwan Suite, pf, 1967; Trio, fl, vc, pf, 1967; Yugang sumiao [A Sketch of the Rainy Harbour], pf, 1969; Str Qt no.1, 1970; Fantasia, fl, 1973; Sonata, pf, 1973; Duihua [Dialogue], vn, pf, 1974; Toccata and Fugue, org, 1974–5; Pan [Expectation], Chin. insts, 1976; Capriccio, vc, pf, 1978; Shuilong yin [Water Dragon's Song], pipa, 1979; 32 Pf Pieces from Chin. Folk Songs, 1979–80; Str Qt no.2, 1982–3; Image and Idea, (xiao/shakuhachi), 4 vc, 1988

Vocal: Ximu [Dusk], S, B, pf, 1963; 5 Poems from the Tang Dynasty, 1v, pf, 1964; Huaixiang qu [Nostalgic Melody], S, pf, 1970; Suona yu rensheng [Suona and Voice], 1v, suona, pf, 1976; Collection of Chinese Folk Songs, chorus, 1976–8; Lanse de xishui [The Blue Brook], chorus, 1978; Qing Ming [Festival] Chorus, bamboo fl, gong, 1979; 4 Songs, 1v, pf, 1979; Dou E Yuan [Lament of Dou E], 1v, suona, perc, 1980, rev. 1987; Wo shi [I Am], S, xiao, 9 perc, 1985

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Principal publishers: Asian Composers' League, Republic of China Committee

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Liu Jingzhi (Liu Ching-chih): *Zhongguo xin yinyue shilun* [Essays on Chinese new music] (Taibei, 1998), ii, 709–10

BARBARA MITTLER

Ma Sicong [Ma Szu-Ts'ung, Ma Sitson] (*b* Haifeng, Guangdong province, 7 May 1912; *d* Philadelphia, 20 May 1987). Chinese composer. He studied the violin at conservatories in Nancy and possibly Paris before returning to China in 1929, briefly travelling back to France in 1930 for composition lessons. After a series of teaching and administrative appointments at Chinese conservatories, he was appointed head of the Central Conservatory (1950). Persecuted at the outbreak of the Cultural Revolution (1966), he fled to the USA, where he remained until his death. Though initially better known as a violinist than a composer, Ma wrote patriotic songs for use during the 1930s and 40s. Most of his large-scale pieces date from the central phase of his career in China. He was particularly active as an organizer in later years, working to develop the infrastructure for the development of Western-style composition and performance in China. In exile in America, he resumed his earlier concentration on composition.

Ma's larger-scale music reflects his cosmopolitan training and interests. The opening of his Symphony no.2, for instance, combines modal melodic work with a rhythmic texture reminiscent of that employed by Saint-Saëns in the opening movement of his Symphony no.3. Ma's harmonic language varies from moments of polytonality, superimposed 4th chords and pentatonic note sets to conventional tonal writing. Shorter works, for instance many of his songs and recital pieces for the violin, are simpler in design.

WORKS
(selective list)

Stage: Wan shuang [Late Frost] (ballet), 1971; Rebia (op), 1987

Inst: Neimeng zuqu [Inner Mongolia Suite], op.9, vn, 1937; Str Qt no.1, F, op.10, 1938; Tibet, tone poem, orch, 1940–41; Sym. no.1, E♭, op.12, 1941; Vn Conc., F, 1944; Pf Qnt, 1945; 3 Cantonese Pieces, pf, 1951; Shanlin zhi ge [Song of the Mountain Forest], suite, 1954; Sym. no.2, 1959

Vocal: Fatherland (cant.), 1947; Huai River (cant.), 1956; revolutionary choruses; art songs, some published in Zhong and Jin, eds. (1995)

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JONATHAN P.J. STOCK

Masii, Laurentius. *See* LORENZO DA FIRENZE.

Masini, Angelo (*b* Terra del Sole, Forlì, 28 Nov 1844; *d* Forlì, 26 Sept 1926). Italian tenor. He studied with Gilda Minguzzi and made his début in 1867 at Finale Emilia as Pollione (*Norma*), a role he repeated at Mantua in 1869. The following year he appeared at La Fenice, Venice, in Donizetti's *Lucrezia Borgia* and Pacini's *Saffo*. In 1871 he sang *Faust* in Rome and Donizetti's *Dom Sebastien* at Bologna. He was heard as Radamès (*Aida*) at Florence (1874) and Don Alvaro (*La forza del destino*) at the Teatro Apollo, Rome (1875). In 1875 he sang the tenor part in Verdi's Requiem on a tour of Paris (Opéra-Comique), London (Albert Hall) and Vienna (Hofoper), conducted by the composer. He spent the winter of 1875–6 in Cairo, singing in Donizetti's *Maria di Rohan* and *La favorite*, *I puritani* and *Aida*. On 22 April 1876 he sang in the first Paris performance of *Aida* at the Théâtre Italien. He also appeared in Moscow, St Petersburg, Madrid, Lisbon and Buenos Aires. His repertory ranged from Mozart (Don Ottavio) to Wagner (Lohengrin), from Rossini (Almaviva) to Meyerbeer (Raoul in *Les Huguenots* and Vasco da Gama in *L'Africaine*), and his vocal technique was considered outstanding. His last appearance was in 1905 in a performance of *Il barbiere de Siviglia* at the Théâtre Sarah Bernhardt, Paris. Details of his life can be found in C. Rivalta's *Il tenore Angelo Masini e Faenza* (Faenza, 1927).

ELIZABETH FORBES

Masini, Antonio (*b* ?Rome, 1639; *d* Rome, 20 Sept 1678). Italian composer and musician. He worked in Rome and was employed there as a chamber musician in the service of Queen Christina of Sweden. On 1 May 1674 he was named *maestro di cappella* of S Pietro, a position he held until his death. In Holy Year 1675 a series of eight oratorios by him was performed at the Oratorio della Pietà in S Giovanni dei Fiorentini: *La morte di Saul*, *Sommersione di Faraone*, *Ieft*, *S Eustachio*, *S Dorotea*, *Sposalizio di Salomone*, *Sacrifizio d'Abram* and *Tobia*; only the first survives (in *I-Nf*). Along with Stradella he was among the first composers to apply the technique of the concerto grosso to his oratorio accompaniments. His other works included the lost opera *L'Eumene* (Ferrara, 1666), and some dozen cantatas and a few sacred pieces survive (in *I-Bc*, *MOe*, *Nc* and elsewhere; one cantata in F. Vatielli, ed.: *Antiche cantate d'amore*, ii, Bologna, 1912).

JULIA ANN GRIFFIN

Masini, Laurentius. *See* LORENZO DA FIRENZE.

Maskanda. Urban performance style from South Africa. The term derives from the Afrikaans word *musikant*, meaning musician. *Maskanda* describes a musical genre typically performed by young Zulu men, many of whom have been involved in the migrant labour system, mixing indigenous, rural musical practices with urban styles. The practice clearly dates back to the early 20th century, but it possibly has earlier roots in the introduction of the guitar by Portuguese sailors in the 1880s. The acoustic guitar remains the central instrument in *maskanda*, but the concertina, violin, mouth organ and piano accordion are also commonly used, that is, instruments that can be played unaccompanied or to accompany singing while walking. Under direct and indirect pressure from radio and record producers, musicians have been encouraged to form bands with electric guitar, bass guitar and drums.

Maskanda songs, called *izingoma* (sing. *ingoma*), a generic term for Zulu dance-songs, can be either adaptations of existing songs or new compositions. A common theme is nostalgic longing for rural homelands and loved ones, or commentary on the urban situation. Songs generally open with a fast guitar flourish establishing the key, allowing the musician to check his tuning and to identify himself musically. The song proper begins with an instrumental section that presents a multi-part structure with at least two overlapping parts (fundamental to virtually all Nguni musical performance). Once this is established, the voice enters and may sing through several verses interspersed with instrumental interludes. Roughly two-thirds through the song the singer frequently bursts forth with a string of self praises in speech-mode, serving to identify the musician further.

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N. Davies: 'From Bows to Bands', *On Ethnomusicology X: Grahamstown 1991*, 12–15

JANET TOPP FARGION

Maslanka, David (Henry) (*b* New Bedford, MA, 30 Aug 1943). American composer. After attending the New England Conservatory (1959–61), he studied composition with Joseph Wood at Oberlin College Conservatory (BM 1965) and conducting with Gerhard Wimberger at the Salzburg Mozarteum (1963–4); at Michigan State University (1965–70, MM, PhD), he studied composition with H. Owen Reed and theory with Paul Harder. He has taught at Geneseo College, SUNY (1970–74), Sarah Lawrence College (1974–80), New York University (1980–81) and Kingsborough College, CUNY (1981–90). His awards for composition include four MacDowell Colony fellowships and grants from the Martha Baird Rockefeller Fund for Music (1978), ASCAP and the National SO (1997). Among his many commissions are those from the Northwestern University Wind Ensemble for *A Child's Garden of Dreams* (1981), the University of Arizona Wind Ensemble and Symphonic Choir for the Mass, and Robert and Mary Sue Lawman for *In Lonely Fields* (1997). His music is characterized by Romantic gestures, tonal language and clearly articulated large-scale structures.

WORKS

Op: Death and the Maiden (chbr op, J. Wiles, after R. Bradbury), 1974

Orch: Sym. no.1, 1970; Conc., pf, wind, perc, 1974–6; Intermezzo, chbr orch, 1979; A Child's Garden of Dreams, Bk I, wind ens, 1981; Arcadia II, conc., mar, perc ens, 1982; Sym. no.2, concert band, 1985; A Child's Garden of Dreams, Bk II, 1989; In Memoriam, wind ens, 1989; Sym. no.3, wind ens, 1991; Sym. no.4, wind ens, 1993; Tears, wind ens, 1994; In Lonely Fields, perc, chbr orch, 1997; Sea Dreams, conc., 2 hn, wind, 1997

Chbr and solo inst: Str Qt, 1968; Trio, vn, cl, pf, 1971; Duo, fl, pf, 1972; Trio no.2, va, cl, pf, 1973; Variations on Lost Love, mar, 1977; Orpheus, 2 bn, mar, 1977; Arcadia, 4 vc, 1982; Qnt no.1, 1984; Wind Qnt no.2, 1986; Images from The Old Gringo, vn, cl, pf, 1987; Sonata, a sax, a pf, 1988; Crown of Thorns, kbd, perc ens, 1991; Montana Music, 3 dances, perc, 1992; Sonata, hn, pf, 1996; Mountain Roads, sax qt, 1997

Vocal: Anne Sexton Songs, S, pf, 1975; Mass, S, Bar, boys' choir, SATB, wind, org, 1992–6; Black Dog Songs (R. Beale), T, pf, 1996; 11 works for female or mixed chorus

Principal publisher: Carl Fischer

PAUL C. PHILLIPS

Masnelli [Masenelli], **Paolo** (*b* Verona; *fl* 1578–1609; *d* Verona, 10 Feb 1613). Italian composer. His earliest

known pieces were published in the *Primo libro de madrigali a cinque voci* (RISM 1578[21]) of his fellow Veronese Paolo Bellasio. According to the title-page of his book of four-voice madrigals (1582), Masnelli was then organist of the famous *ridotto* in Verona, which met under the patronage of Count Mario Bevilacqua. He is recorded as an organist at Mantua between 6 February 1585 and 24 March 1592, and his first book of five-voice madrigals is dedicated to Duke Guglielmo Gonzaga; but he was evidently unhappy there, since on 16 December he applied, unsuccessfully, for the post of organist at Padua Cathedral. In 1593 he returned to Verona as organist of the cathedral, and in the same year he became the organist of the Accademia Filarmonica. These circumstances are reflected in the dedication of his second book of five-voice madrigals, to Count Alessandro Bevilacqua, Mario's nephew, who contributed two pieces to Masnelli's book of four-voice madrigals and composed the opening item of the second book for five voices. Masnelli was still organist of the Accademia in 1604.

Masnelli's craftsmanlike but generally conservative music was apparently suitable material for anthologies, for during the 1580s and 90s a number of important Italian and German secular collections included works by him; all these were specially composed and only later were three of them reprinted in his own publication of 1596. He is represented in all three volumes of the popular anthology *De' floridi virtuosi d'Italia* (RISM 1583[11], 1585[16] and 1586[9]), for the first volume of which he wrote the light pastoral *Clori vezzosi*, the most often reprinted of all his works.

WORKS

all published in Venice

Madregali ... libro primo, 4vv (1582[11])
Il primo libro de madrigali, 5vv (1586)
Madrigali, libro secondo, 5vv (1596[14]) [incl. 3 madrigals previously pubd in 1585[16], 1585[17], 1586[9]]
9 madrigals, 4, 5vv, 1578[21], 1583[11], 1585[16], 1585[17], 1586[9], 1588[18], 1595[5], 1596[10]

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E. Paganuzzi and others: *La musica a Verona* (Verona, 1976), 175–9, 442–4

IAIN FENLON

Mason (i) [first name unknown] (*d* June–Sept 1614). English composer. On 20 May 1612 the senior fellows of Trinity College, Cambridge, ordered 'that the place of Organist for the Chapple is conferred uppon [blank] Mason, servant lately of the L[ord] Compton [Earl of Northampton]'. By December 1613 Mason was receiving money 'for his keeping in his sicknesse' and by Michaelmas the following year he was dead: the College accounts record a payment of 28s. 4d. for 'Mr Mason's buriall and other charges about the same'. Although nothing further is known of his life, it is certain that he is not the George Mason, musician to the Earl of Cumberland, who was still active in 1617.

Mason's short career at Trinity College occurred at a time of great musical activity there, particularly as regards instrumental music. Together with his predecessor, [Thomas] Wilkinson, he composed some music for viols which is preserved in manuscript (*GB-Lbl* Add.20826–8; ed. I. Payne: *Cambridge Consorts: Pavans and Galliards ... in five parts from London, British Library Add MSS 30826–8*, St Albans, 1991). These eight fragmentary five-part pavans, his only extant works, are less conservative than Wilkinson's, featuring some chromaticism and unusual keys.

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IAN PAYNE

Mason (ii). American family of composers, musicians, music publishers and instrument builders. Members of the family were important in American musical life throughout most of the 19th century and the early 20th; no other family contributed so much to American music during this period.

(1) Lowell Mason (i) (*b* Medfield, MA, 8 Jan 1792; *d* Orange, NJ, 11 Aug 1872). Music educator, church musician, composer and anthologist. An advocate of congregational participation in church music, he is best known for establishing curricular music in American public schools. In addition to compiling tune books with instructional materials for schools and churches, he composed and arranged hundreds of hymn tunes, some of which are still used. Through the success of his books, Mason's preference for European styles spread across the USA.

His parents, Johnson and Caty Mason, sang in their church choir, and his father played the bass viol. He attended a singing school taught by Amos Albee, compiler of *The Norfolk Collection of Sacred Harmony* (1805), and studied music with Oliver Shaw, a blind composer of hymn tunes and ballads. He also learnt to play several instruments. At the age of 16 he became choir director of his church and two years later led the Medfield band.

In 1812 Mason moved to Savannah, Georgia, where he worked in a dry-goods store, eventually becoming a partner in the firm. After his partner's death in 1817 Mason worked at the Planters' Bank, becoming a leader in the community. From 1815 to 1827 he was superintendent of the Sunday school of the Independent Presbyterian Church. Through his initiative the church in 1826 opened the first Sunday school for black children in North America. Mason was a founder and active member of the Savannah Missionary Society, established in 1818.

Mason led singing schools and concerts in Savannah from 1813 to 1824. In 1815 he became choir director and five years later organist of the Independent Presbyterian Church. He studied harmony and composition with the German-born musician Frederick L. Abel, who emigrated to Savannah in 1817, and it was under Abel's direction that he began composing hymn tunes and anthems. During this time Mason compiled a collection based on the Englishman William Gardiner's *Sacred Melodies*, consisting of hymns set to tunes arranged from Mozart, Haydn and other European composers. In 1822 this collection, *The Boston Handel and Haydn Society Collection of Church Music*, was published by the society in Boston. The book appeared without Mason's name because he did not wish to be known as a professional musician, but he was identified as editor in later editions.

His successful tune book and growing reputation as a choirmaster and church music reformer brought Mason to the attention of church leaders in Boston. After negotiating a contract to supervise music in three Congregational churches there, he moved to Boston in 1827. He served as choirmaster of Lyman Beecher's Bowdoin Street Church (1831–45) and, from 1844 until his retirement in 1851, as organist and choirmaster of Central Church. Both choirs built national reputations. He revitalized the Boston Handel and Haydn Society as its president and music director from 1827 to 1832, when he resigned in order to devote himself to teaching.

In 1829 Mason compiled what he believed to be the first Sunday school collection with music, *The Juvenile Psalmist*, followed in 1831 by *The Juvenile Lyre*, a school music collection. In 1832–3 he led a children's vocal music class at Bowdoin Street Church and gave children's concerts. He also began teaching music in private schools. In 1833 Mason and George James Webb established the Boston Academy of Music to promote music education among the masses and raise standards of church music. Immediately successful, the academy enrolled 3000 students by the second year. It offered vocal and instrumental instruction, developed choirs and instrumental groups, and presented public concerts, among them the first American performances of Beethoven symphonies, in 1841–2. In 1834 Mason published *The Manual of the Boston Academy of Music*, an edited translation of G.F. Kuebler's *Anleitung zum Gesang-Unterrichte in Schulen* (Stuttgart, 1826). This book, which Mason claimed was based on Pestalozzian principles, was used extensively by music teachers.

Beginning in 1834, Mason and his associates pioneered teacher training by holding annual conventions lasting a week to ten days. They continued after the academy closed in 1847, later developing into institutes and choral festivals involving thousands of participants from many states. In the 1830s the academy initiated the experimental teaching of music in the Boston public schools. Mason taught at one grammar school as a volunteer and was instrumental in securing acceptance of music into the curriculum. From 1837 to 1845 he served as superintendent of music in the Boston schools, where he continued to teach until 1851. For a decade beginning in 1845, Mason was a staff member of the teachers' institutes of the Massachusetts State Board of Education. Through those sessions, the musical conventions of the Boston Academy of Music, and other music institutes, he trained or influenced a large proportion of the music teachers of his day. In this way, his ideas were assured an enduring place in the music education movement.

In 1837 Mason travelled to England, Germany, Switzerland and France, where he met many European musicians and educators, purchased music and observed music teaching in schools. On a second visit, which lasted from December 1851 until April 1853, he lectured in the British Isles on congregational singing and the Pestalozzian method of teaching. He reported on this trip in *Musical Letters from Abroad* (1854). After returning from Europe, Mason made New York his business headquarters and a 28-hectare estate nearby in Orange, New Jersey, his home. His later years were occupied with occasional teaching and continued publishing of articles and books. In 1855 he was awarded an honorary doctorate in music by New York University, the second such degree given by an American institution. Mason's personal library grew to 10,300 items, which the family later donated to Yale University.

Mason's influence on American music is generally regarded as a mixed blessing. Although he established music as an integral part of public school education, he replaced the indigenous fuging tunes and anthems of 18th-century America with hymn tunes and anthems arranged from European music or imitations based on 'scientific' principles producing 'correct' harmonies. Among his lasting hymn tunes, composed or arranged, are 'Antioch' (*Joy to the World*), 'Bethany' (*Nearer my God to thee*), 'Hamburg' (*When I survey the wondrous cross*), and 'Olivet' (*My faith looks up to thee*). Mason and Thomas Hastings, both of whom opposed the more folklike musical idioms of revivalism, jointly compiled *Spiritual Songs for Social Worship* (1832) to counteract the influence of the revivalist Joshua Leavitt's popular *Christian Lyre* (1830). Through the publication of his books, most of them for schools or churches, Mason attained an extraordinary influence over American tastes.

WORKS

(selective list)

Works published individually or without attribution, occasional works and are not included; for a fuller list see Rich (1946) and Pemberton (1985). Unless otherwise stated, items before 1850 were published in Boston, those from 1850 in New York

CHURCH MUSIC COLLECTIONS

The Boston Handel and Haydn Society Collection of Church Music (1822/*R*); Select Chants, Doxologies &c. Adapted to the Use of the Protestant Episcopal Church in the United States of America (1824); Choral Harmony (1828); Church Psalmody (with D. Greene) (1831); Spiritual Songs for Social Worship (with T. Hastings) (Utica, NY, 1832); The Choir, or Union Collection of Church Music (1832); Lyra sacra (1832); Manual of Christian Psalmody (with Greene) (1832); Sacred Melodies (with G.J. Webb) (1833)

The Boston Collection of Anthems, Choruses, &c. (1834); Sentences, or Short Anthems, Hymn Tunes and Chants (1834); Union Hymns (with Greene, R. Babcock jr) (1834); The Boston Academy's Collection of Church Music (1835); The Sacred Harp or Eclectic Harmony (with Timothy Mason) (Cincinnati and Boston, 1834); Select Pieces of Sacred Music (1835); The Boston Academy's Collection of Choruses (1836); Occasional Psalm and Hymn Tunes, Selected and Original (1836); Collection of Anthems and Hymns (?1836)

The Boston Anthem Book (Boston and New York, 1839); The Modern Psalmist (1839); Carmina sacra (Boston and New York, 1841); The Harp (with Timothy Mason) (Cincinnati, 1841); The Sacred Harp (with T.B. Mason) (1841–55); Book of Chants (Boston and New York, 1842); Chapel Hymns (1842); Sacred Songs for Family and Social Worship (with Hastings) (New York, 1855); Musical Service of the Protestant Episcopal Church (1843); Songs of Asaph (1843); Songs of Chenaniah, no.1 (1844); The Psaltery (with Webb) (Boston and New York, 1845)

The Cherokee Singing Book (with G. Guess) (1846); The Choralist (1847); The Congregational Tune-Book (with Webb) (Boston and New York, 1848); The National Psalmist (with Webb) (1848); 59 Select Psalm and Hymn Tunes (1848); Cantica laudis, or The American Book of Church Music (with Webb) (1850); The Hymnist (Boston, 1850); The New Carmina sacra, or Boston Collection of Church Music (Boston and New York, 1850); Mason's Hand-Book of Psalmody (London and New York, 1852); Congregational Church Music (London, 1852)

The Hallelujah (Boston and New York, 1854); The Sabbath Hymn and Tune Book (with E.A. Park, A. Phelps) (New York and Hartford, CT, 1859); The People's Tune Book (1860); The New Sabbath Hymn and Tune Book (with Park, Phelps) (Boston, 1866); The Temple Choir (with W.B. Bradbury and T.F. Seward) (1867); Carmina sacra Enlarged (Boston, 1869); Congregational Church Music (with J. Goss, W.H. Havergal and others) (London, 1869); The Coronation (with Seward, C.G. Allen) (New York and Chicago, 1872)

SECULAR (OR SECULAR AND SACRED) COLLECTIONS

Selections for the Choir of the Boston Academy of Music, i (1836); The Odeon (with Webb) (1837); The Boston Glee Book (with Webb) (1838/R); The Lyrist (with Webb) (1838); The Gentlemen's Glee Book (1841); 21 Madrigals, Glees and Part Songs (with Webb) (1843); The Vocalist (with Webb) (1844); The Boston Chorus Book (Boston and New York, 1846); The Glee Hive (with Webb) (1851, 2/1853); School Songs and Hymns (1854); The Singing School (New York and Boston, 1854); The New Odeon (with Webb) (1855); The Young Men's Singing Book (with G.F. Root) (1855); Mason's Normal Singer (1856); Asaph, or The Choir Book (with W. Mason) (1861)

CHILDREN'S COLLECTIONS AND MUSICAL EXERCISES

Juvenile Psalmist (1829); Juvenile Lyre (with E. Ives jr) (1831); Sabbath School Songs (1833); The Sabbath School Harp (1836); The Juvenile Singing School (with Webb) (1837); The Juvenile Songster (Boston and London, 1837–8); Musical Exercises for Singing Schools (Boston and New York, 1838); Juvenile Music (1839); Little Songs for Little Singers (1840); The Boston School Song Book (1841); Vocal Exercises and Solfeggios (1842); The American Sabbath School Singing Book (Philadelphia, 1843); The Primary School Song Book (with Webb) (1846)

The Song-Book of the School-Room (with Webb) (Boston and New York, 1847); Large Musical Exercises (Boston and New York, 1851); A Complete Course of Elementary Instruction, Vocal Exercises and Solfeggios, in G.F. Root: The Academy Vocalist (Boston and New York, 1852); Mason's Mammoth Exercises (1856); The Song-Garden (New York and Boston, 1864)

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Address on Church Music (Boston, 1826, 2/1827)
Manual of the Boston Academy of Music (Boston, 1834, 5/1844)
An Address on Church Music, Delivered July 8, 1851, in Boston (New York, 1851)
The Elements of Music (n.p., 1854)
Musical Letters from Abroad (New York, 1854/R)
Musical Notation in a Nutshell (New York and Boston, 1854)
Guide to Musical Notation (New York, 1855)
How Shall I Teach? (New York and Boston, 1860)
'Music and its Notation', *The Diapason*, ed. G.F. Root (New York, 1860)
A Glance at Pestalozzianism (New York, 1863)
with T.F. Seward: *The Pestalozzian Music Teacher* (New York, 1871)

MUSIC PERIODICALS

The Musical Library (with Webb), monthly, 1835–6; *The Seraph*, monthly, 1838–40; *Periodical Psalmody*, April 1842; *The Hymnist: a Collection of Sacred Music, Original and Selected* (with W. Mason), 1849

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M.F. LaFar: 'Lowell Mason's Varied Activities in Savannah', *Georgia Historical Quarterly*, xxviii (1944), 113–37
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M. Broyles, ed.: *A Yankee Musician in Europe: the 1837 Journals of Lowell Mason* (Ann Arbor, 1990)
Quarterly Journal of Music Teaching and Learning, iii/3 (1992) [Lowell Mason issue]
G.N. Heller and C.A. Pemberton: '*The Boston Handel and Haydn Society Collection of Church Music* (1822): its Context, Content, and Significance', *The Hymn*, xlvii/4 (1966), 26–39

(2) Daniel Gregory Mason (i) (*b* Savannah, GA, 24 June 1820; *d* Schwalbach, Germany, 8 May 1869). Music publisher, son of (1) Lowell Mason (i). He was educated in Boston and attended Yale College for one year. In 1851 he and his brother (3) Lowell Mason (ii) joined Henry W. Law of Brooklyn, New York, as partners in the new publishing firm of Mason and Law. Two years later Daniel Gregory and Lowell established their own firm. Mason Brothers became well known as publishers of secular and religious music, school textbooks, histories, English and French dictionaries, and music periodicals, including *The New York Musical Gazette*. In 1868 the partners were joined by another brother, (5) Henry Mason. The business continued until a few months after the unexpected death of Daniel Gregory Mason. Lowell and Henry Mason, deeply involved with the instrument-manufacturing company Mason & Hamlin, sold the holdings of the publishing house to the Oliver Ditson Company.

(3) Lowell Mason (ii) (*b* Westborough, MA, 17 June 1823; *d* 1885). Music publisher, son of (1) Lowell Mason (i). See (2) Daniel Gregory Mason (i).

(4) William Mason (*b* Boston, MA, 24 Jan 1829; *d* New York, 14 July 1908). Pianist, teacher and composer, son of (1) Lowell Mason (i). He studied with his father and with Henry Schmidt before making his début at the Boston Academy of Music on 7 March 1846. In 1849 he was sent to Europe, where he studied in Leipzig with Moscheles, Hauptmann and Richter, in Prague with Dreyschock and in Weimar with Liszt (1853 and 1854). His *Memories of a Musical Life* are valuable for an anecdotal account of Liszt's Weimar circle. While in Europe he travelled and performed in many countries, playing in London in 1853 with the Harmonic Union and enjoying the prestige accorded a virtuoso protégé of Liszt. He returned to the USA in July 1854.

Mason was possibly the first pianist to give concerts in the USA without assisting artists, but he found touring distasteful and settled in New York to teach. He wrote several important teaching manuals for the piano and propounded a pulling-finger motion known in the USA as 'the Mason touch'. In 1855, with Theodore Thomas and others, he established the Mason and Thomas Chamber Music Soirées, which for 13 years introduced Romantic works to American audiences. His compositions include more than 50 virtuoso piano pieces in an accepted, genteel and often over-refined style. In 1872 he received the DMus from Yale College. He wrote over 50 piano works, and numerous choruses are found in his collections.

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with S.A. Bancroft: *The Social Glee Book* (Boston, 1847)
Fireside Harmony (Boston, 1848)
with G.J. Webb: *The Melodist* (New York, 1850)
with L. Mason: *Asaph, or The Choir Book* (New York, 1861)

PEDAGOGICAL WORKS

with E.S. Hoadley: *A Method for the Piano-Forte* (New York, 1867)
with E.S. Hoadley: *A System for Beginners* (Boston, 1871)
A System of Technical Exercises for the Piano-Forte (Boston, 1878)
Touch and Technique, op.44 (Philadelphia, 1889)

'Radical Types of Pianoforte Touch', *Music*, i (1891–2), 413
with W.S.B. Mathews: *A Primer of Music* (New York, 1894)

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K. Graber: *The Life and Works of William Mason (1829–1908)* (diss., U. of Iowa, 1976)
K. Graber: *William Mason (1829–1908): an Annotated Bibliography and Catalog of Works* (Warren, MI, 1989)

(5) **Henry Mason** (*b* Boston, 10 Oct 1831; *d* 1890). Instrument builder, son of (1) Lowell Mason (i). *See* MASON & HAMLIN.

(6) **Daniel Gregory Mason (ii)** (*b* Brookline, MA, 20 Nov 1873; *d* Greenwich, CT, 4 Dec 1953). Composer, writer on music and teacher, son of (5) Henry Mason. He studied with Paine at Harvard (1891–5) and continued his composition training under Chadwick and Goetschius. In 1894 he composed his op.1, but he soon turned temporarily to the career of a writer on music, and in 1902 published his first book, *From Grieg to Brahms*. His long association with Columbia University began in 1905 with his appointment as lecturer in music; he later became assistant professor (1910) and MacDowell Professor (1929), serving as head of the music department until 1940 and retiring in 1942. From 1907 he concentrated increasingly on composition, and in 1913 he went to Paris for further studies with d'Indy, who influenced him strongly without erasing his affinity with Brahms. He received honorary doctorates from Tufts College (1929), Oberlin College (1931) and the Eastman School (1932); he was a member of the National Institute of Arts and Letters (elected 1938); and he gained publication prizes from the Society for the Publication of American Music and the Juilliard Foundation.

In style and outlook Mason was conservative. His models were the great Austro-German masters and, though he admired Franck and d'Indy, he had little sympathy with the French Impressionists and totally opposed 20th-century modernism. He is often regarded as one of the 'Boston classicists' and he considered himself a 'musical humanist'. He fought for the recognition of American music and tried occasionally to colour his scores with indigenous material; later he became convinced that 'for better or for worse American music is necessarily eclectic and cosmopolitan, and that the kind of distinctiveness to be looked for in it is individual rather than national' (letter to J.T. Howard, 1930).

Mason believed in creative self-discipline and expression that avoided excessive emotionality. He was a meticulous technician and a perpetual reviser. His untypical *Russians* (1915–17), a cycle of five songs to texts by W. Bynner, is one of his finest and most unusual works. Realistic scenes are portrayed through bold, uninhibited musical passages containing strong feeling. Also unusual for Mason is the fine String Quartet on Negro Themes (1918–19), which employs spirituals and, at times, a Debussian impressionistic style. His writing for instruments is idiomatic and his textures are opulent, at times Brahmsian, though his orchestration reveals occasional touches of French colouring. Randall Thompson remarked that 'A certain sinister and foreboding pessimism, a dour and bitter irony in Mason's music has not been fully appreciated. His exuberant *Chanticleer*, so widely played, refutes the characterization but the paradox is all to his credit'. This beautifully realized concert overture is based on a text by Thoreau, a writer Mason greatly admired. Of his symphonies, the last, subtitled 'A Lincoln Symphony', tries to capture the personality of the great emancipator. The movements have the titles 'The Candidate from Springfield', 'Massa Linkum', 'Old Abe's Yarns' and '1865 – marcia funebre', and the music is evocative of time and place although only one popular tune of the 1860s, *Quaboug Quickstep*, is used. Mason, however, preferred his 'music without program'. For all his musical intelligence and sensitive idealism he was unable to develop a strong creative profile, and his conservatism proved alien to the post-triadic tendencies that dominated American music during much of the 20th century.

Mason's books, particularly his analyses of chamber music by Beethoven and Brahms, are written with elegance and insight. He was a pioneer in the sphere of music appreciation and could 'explain' music to the layman without condescension. *Artistic Ideals*, which he considered his best book, contains his credo as a creative artist. Other essays are polemical and controversial: in *The Dilemma of American Music* he referred to American composers as 'polyglot parrots' and urged them to find their own voice through elastic eclecticism; and in *Tune in, America*, subtitled 'a study of our coming musical independence', he criticized Toscanini and other 'imported' conductors for neglecting American music. Yet he himself received the strongest encouragement from such 'imported' musicians as Gabrilowitsch and Bruno Walter. His autobiographical *Music in my Time* paints a vivid picture of musical and intellectual life in New York and New England.

WORKS
(*selective list*)

Orch: Sym. no.1, c, op.11, 1913–14; Prelude and Fugue, op.12, pf, orch, 1914; Chanticleer, festival ov., 1926; Sym. no.2, A, op.30, 1928–9; Suite after English Folksongs, op.32, 1933–4; Sym. no.3 'A Lincoln Symphony', op.35, 1935–6; Prelude and Fugue, c, op.37, str, 1939; incid music, transcrs.

Vocal: 4 Songs (M. Lord), op.4, 1v, pf, 1906; 6 Love Songs (M.L. Mason), op.15, 1v, pf, 1914–15, arr. S, orch, 1935; Russians (W. Bynner), song cycle, op.18, 1v, pf, 1915–17, arr. Bar, orch, 1915–17; Songs of the Countryside (A.E. Housman), op.23, chorus, orch, 1923; 5 Songs of Love and Life, op.36, 1v, pf, 1895–1922; 3 (Nautical) Songs (W. Irwin), op.38, 1v, pf, 1941; 2 Songs, op.41, Bar, pf, 1946–7; Soldiers, song cycle, op.42, Bar, pf, 1948–9; *c*50 songs without op. nos.; unacc. choral pieces, opp.25, 29

Chbr: Sonata, op.5, vn, pf, 1907–8; Pf Qt, op.7, 1909–11; Pastorale, op.8, vn, cl/va, pf, 1909–12; 3 Pieces, op.13, fl, hp, str qt, 1911–12; Sonata, op.14, cl/vn, pf, 1912–15; Intermezzo, op.17, str qt, 1916; Str Qt on Negro Themes, op.19, 1918–19; Variations on a Theme of John Powell, str qt, 1924–5; Divertimento, op.26b, wind qnt, 1926; Fanny Blair, folksong fantasy, op.28, str qt, 1927; Serenade, op.31, str qt, 1931; Sentimental Sketches, pf trio, op.34; Variations on a Quiet Theme, op.40, str qt, 1939

Kbd: Birthday Waltzes, op.1, pf, 1894; Yankee Doodle, op.6, pf, *c*1911; Passacaglia and Fugue, op.10, org, 1912; 2 Choral Preludes on Lowell Mason's Tunes, op.39, org, 1941; other pf pieces, opp.2, 3, 9, 16, 21, 33

MSS in *US-NYcu*

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WRITINGS

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Beethoven and his Forerunners (New York, 1904, 2/1930)
The Romantic Composers (New York, 1906)

with T.W. Surette: *The Appreciation of Music* (New York, 1907)
The Orchestral Instruments (New York, 1908)
A Guide to Music (New York, 1909)
A Neglected Sense in Piano Playing (New York, 1912)
with M.L. Mason: *Great Modern Composers* (New York, 1916, 2/1968)
Contemporary Composers (New York, 1918)
Short Studies of Great Masterpieces (New York, 1918)
Music as a Humanity (New York, 1920)
From Song to Symphony (New York, 1924)
Artistic Ideals (New York, 1925)
The Chamber Music of Brahms (New York, 1928/R)
The Dilemma of American Music and Other Essays (New York, 1928)
Tune in, America (New York, 1928/R)
Music in my Time, and Other Reminiscences (New York, 1938)
The Quartets of Beethoven (New York, 1947)

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HARRY ESKEW/CAROL A. PEMBERTON (1), CAROL A. PEMBERTON (2), WILLIAM E. BOSWELL (4), BORIS SCHWARZ/N.E. TAWA (6)

Mason, Benedict (*b* London, 21 June 1955). English composer. He studied at Kings College, Cambridge (1971–5) and took a degree in film making at the Royal College of Art (1975–8). He turned to composition relatively late, after the age of 30, but immediately attracted attention with his first acknowledged work, *Hinterstoisser Traverse* (1986). He subsequently won the Guido d'Arezzo International Composers' Competition with *Oil and Petrol Marks on a Wet Road are Sometimes Held to be Spots Where a Rainbow Stood* (1988) while his first orchestral piece, *Lighthouses of England and Wales*, was awarded first prize in the Benjamin Britten Composers' Competition in 1988.

Mason's early works display a characteristically post-modern stylistic diversity, which arises in part from their 'investigative' intentions: the String Quartet no.1 examines various modes of travelling, *Lighthouses of England and Wales* analyses the phenomenon of 'sea music', while *Oil and Petrol Marks* collates and classifies children's games. Works around 1990 show an increasing interest in polyrhythm which culminated in two highly virtuosic ensemble pieces: the glittering Double Concerto (a virtual 'homage to Ligeti') and, above all, the typically whimsically entitled *Animals and the Origins of Dance*, a set of '12 90-second polymetric dances' which at some points calls for as many as eleven separate click-tracks.

A particular feature of Mason's later music is its spatial dimension, which goes far beyond the 'multi-ensemble' approach pioneered by Henry Brant and Stockhausen. In 1993, Mason began to write works intended for particular halls, which then act as highly diverse resonators for the sounds produced by the musicians (who in turn also articulate the acoustic and architectural properties of the halls). The main outcome of this preoccupation has been a series of 11 pieces – most of which are much more austere than Mason's preceding works – generically entitled 'Music for Concert Halls'. In many cases, the musicians participating in the 'Concert Hall' pieces are located outside the main auditorium – in the Trumpet Concerto, for example, only the solo trumpeter is inside the auditorium – and perform at the verge of audience audibility. Thus the pieces not only break with the ceremonial aspects of the traditional concert – they could be regarded as 'concert installations' (many of them including video and slide projections) – but also become an invitation to acute listening. Such pieces are, by their nature, virtually unrecordable, reflecting the composer's complementary insistence on music as something to be produced by live musicians in authentic acoustic environments, as opposed to the artificiality of music conveyed via domestic loudspeakers.

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(*selective list*)

Op: Playing Away (comic op, 2, H. Brenton), 1989–93, Leeds, Grand, 13 May 1994
Orch: Lighthouses of England and Wales, 1988; Conc. for the Va Section, 1991; Ohne Missbrauch der Aufmerksamkeit (Music for Concert Halls no.1), actor, hn, orch, 1993; Second Music for a European Concert Hall: Ensemble Modern/Freiburg Barockorchester/Benoît Régent/Mozartsaal, actor, chbr orch, baroque orch, slide projections, 1994; third music for a european concert hall (espro; eic: i love my life), 1994; Cl Conc. (Music for Concert Halls no.4), 1994; Tpt Conc. (Music for Concert Halls no.10), 1997
Vocal: Oil and Petrol Marks on a Wet Road are Sometimes Held to be Spots Where a Rainbow Stood (children's rhymes), 16 vv, 1988; Self-Referential Songs and Realistic Virelais (Mason), S, 17 players, 1990; Sapere aude (cant., scientific texts), S, orch (18th-century insts), perc, 2 DX7 synths, 1991; Carré, Nederlands Kammerkoor, Schoenberg Ensemble, Eighth Music for a European Concert Hall (First Music for a Theatre), 20vv, small orch, 1996; Szene, 3 female vv, 3 'mirror' vv, orch, sampler, film, 1998
Chbr: Hinterstoisser Traverse, 12 players, 1986; Hn Trio, hn, vn, pf, 1987, rev. 1989; Str Qt no.1, 1987; Double Conc., hn, trbn, 15 players, 1989; !, 14 players, 1992; Animals and the Origins of Dance, 21 players (incl. 4 synth), 1992; Str Qt no.2, 1993; ASKO/PARADISO: the Fifth Music. Résumé with C.P.E. Bach, actress, fl, ob, cl, a sax, tpt, hn, trbn, 2 vn, 2 perc, 8-track tape, 6 assistants, 1995 [Music for Concert Halls no.5]; Schumann-Auftrag: Live Hörspiel ohre Worte, cl, vc, pf, tape, video, 1995; 6 Pf Studies, 1989; SEVENTH (for David Alberman and Rolf Hind) PIANO.WITH.VIOLIN.TO.TOUR.ALL.HALLS.MUSIC (Music for Concert Halls no.7), vn, pf, accessories, 1996; The Four Slopes of Twice among Gliders of her Gravity, 2 pf, 2 player-pf (1 pianist), 1997

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B. Leukert: 'A New Theatre of Sound and Space: Benedict Mason's Recent Music', London, Royal Albert Hall, 16 Aug 1995 [BBC Promenade Concert programme notes]
V. Straebel: 'Musik ist heute überall und immerzu: Benedict Mason im Gespräch', *Berliner Tagespiegel* (7 Mar 1997)

RICHARD TOOP

Mason, Edith (Barnes) (*b* St Louis, 22 March 1893; *d* San Diego, 26 Nov 1973). American soprano. She studied in Cincinnati, and in Paris with Enrico Bertran and Edmond Clément, making her début in Marseilles in 1911. She sang with the Boston Opera Company, with which she first appeared as Nedda (*Pagliacci*) in 1912, in Montreal (1912) and Nice (1914), and with the Century Company, New York (1914–15), before making her Metropolitan Opera début in 1915 as Strauss's Sophie; she performed at the Metropolitan until 1917, and again in the 1935–6 season. She was heard in Paris at the Théâtre du Vaudeville (1919–20) and later at the Opéra and Opéra-Comique, and also at La Scala as Mimì under Toscanini (1923) and

at Salzburg in 1935 as Nannetta (*Falstaff*). A long, important career at Chicago, where she was first engaged by Mary Garden, began in 1921; she was the first Chicago Sophie (1925) and Snow Maiden in Rimsky-Korsakov's opera, and also the principal interpreter there of Gilda, Gounod's Marguerite and Boito's Margherita. She also played Massenet's Thaïs, Elsa (*Lohengrin*), Fiora (in Italo Montemezzi's *L'amore dei tre re*), and, notably, Butterfly. Her stage appearances were marked by the natural beauty and easy production of her voice (amply confirmed in her recordings), her meticulous attention to the musical text, and the graceful restraint of her acting. She retired in 1939, after playing Desdemona to Martinelli and Tibbett, but in 1941 made a single reappearance in Chicago as Mimì. She was twice married to the conductor Giorgio Polacco.

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O. Thompson: *The American Singer* (New York, 1937/*R*), 283, 351
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RICHARD D. FLETCHER/R

Mason, George (*fl* 1610–17). English composer. He was in the service of the Earl of Cumberland for some years. The household accounts for Londsborough show that he was paid £3 6s. 8d. on 23 June 1611 for the first half-year, and it is likely that he remained in the earl's employment at least until 1617 when, on 6 August, a masque was given at Brougham Castle, Westmorland, for the entertainment of James I; for this he collaborated with John Earsden. A letter from the earl to his son suggests that Thomas Campion was in some way involved in devising the masque, and it is generally assumed that he wrote the words of the ayres. It is possible that Mason was dominant in the musical partnership with Earsden for, when the ayres came to be printed, his name was given pride of place and was set in larger type on the title-page; since one song was placed out of sequence at the end of the book, it may well be that this song alone was Earsden's contribution. It is not known whether the George Mason who was appointed master of the choristers at York Minster in August 1613 is identical with him, but it is not impossible. The former served at York for only one year, and the household musician disappears from the Earl of Cumberland's accounts between December 1611 and August 1614.

The ayres, written towards the end of the period in which the form enjoyed great popularity in England, show a complete change from the earlier style. The vocal line is declamatory, and the contrapuntal character of the lute accompaniment has given place to a supporting chordal structure. Perhaps because of the nature of the entertainment for which they were written, groupings of different voices are used.

WORKS

The Ayres that were sung and played at Brougham Castle in Westmerland, in the King's Entertainment, lv, lute (London, 1618/*R*); ed. in EL, 2nd ser., xviii (1962)

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DIANA POULTON/IAN PAYNE

Mason, John (*b* *c*1480; *d* ?Hereford, by 2 Feb 1548). English church musician and composer. He may have been a lay clerk of the choir of Eton College from June 1501 to Christmas 1506 and in February 1509 was awarded the BMus at Oxford, having resided in the University for one year. At about the same time he took orders as a priest. From March 1509 until June 1510 he was a chaplain and Instructor of the Choristers of the chapel of Magdalen College, Oxford. Mason enjoyed influential friends and patrons; from 1517 onwards he was gaining rectories in the dioceses of Salisbury and Worcester. He may also be identifiable with the John Mason who in 1521 was a chaplain of the household chapel of Cardinal Thomas Wolsey. In February 1523 he was collated to a canonry and prebend of Salisbury Cathedral.

The 'dom. John Mason B.Mus.' who occupied one of the two Mortimer chantries in Chichester Cathedral from October 1523 until some time before June 1527 appears certain, by virtue of the particular nature of his degree, to be identifiable with the composer. While Mason could enjoy his rectories and canonry *in absentia*, the Mortimer chantry required residence; by 1523, therefore, he had left Wolsey's service. It seems unlikely that a man with elevated musical qualifications was employed at Chichester as a mere chantry priest; in the 1520s the Bishop of Chichester, Robert Sherburn, was making strenuous efforts to enlarge and improve the cathedral choir, and it may be conjectured that the chantry (an unusually valuable benefice, presentation to which lay with the sovereign) was a convenient sinecure for Mason while his principal duties were as a musician with the choir. In the manuscript *GB-Cu* Peterhouse 471–4, which preserves all four of Mason's surviving works, the composer is described as 'of Chichester' presumably to distinguish him from some other prominent church musician of the same name. In July 1525 Mason was collated to a canonry and prebend of Hereford Cathedral and it is likely that the close at Hereford soon became his principal home since he was admitted to residence in August 1526 and was appointed Treasurer in 1545. He had died by 2 February 1548.

The John Mason who was still a chorister-boy of the household chapel of Margaret, Countess of Richmond and Derby, in August 1503 and who spent the years from 1504 to 1507 at Tattershall College under her patronage appears too young to be identifiable with the composer, who possessed his degree in music by 1510. This John Mason is known to have entered Orders and may be the musician whose adult career needed to be distinguished from that of the composer. Either man may be identifiable with the 'dom. Mason' who, in the emergency caused by the fall of Wolsey and the departure of John Taverner, served briefly as chaplain of the choir and Master of the Choristers at Cardinal College, Oxford in 1530. However, given his likely earlier career with Wolsey, it is probable that the known composer (taking leave from Hereford) offers the better identification.

Of Mason's surviving compositions, *O rex gloriose* (ed. N. Sandon, Moretonhampstead, 1994) is a setting of the ritual antiphon sung during part of Holy Week to Nunc dimittis, the canticle at Compline. *Vae nobis miseris* is a Jesus antiphon, while *Quales sumus* (ed. N. Sandon, Moretonhampstead, 1994) and *Ave Maria* are Marian antiphons. Each of the latter three works is of considerable length, sustaining its duration in the standard manner by the alternation of sections for chorus with sections for reduced solo ensemble. Mason's style is typical for the period, except perhaps for the sombreness of texture arising from the dense scoring for five men's voices which is common to all four pieces.

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ROGER BOWERS

Mason, Luther Whiting (*b* Turner, nr Lewiston, ME, 2 or 3 April 1818; *d* Buckfield, nr Auburn, ME, 14 July 1896). American music educator and editor of school songbooks. He was a pupil of Lowell Mason at the Boston Academy of Music (he is purported to have been a distant relative of Mason). His early career was as a leader of singing classes and church choirs. In 1853 he went to Louisville as a music teacher in the public schools, where he gained recognition for his pioneering efforts at instructing the primary grades. He moved to Cincinnati in 1856 and in 1864 went to Boston, where he set up a plan for primary schools whereby general classroom teachers taught their pupils singing under his supervision. This plan was widely emulated.

In 1880 Mason was invited to go to Japan, where he spent two years setting up a national training programme for school music teachers. He imported Western instruments, taught Western notation and harmony to the imperial court musicians, and retuned their ancient instruments to the Western scale. School music in Japan became known as 'Mason song' because of the widespread use of his songbooks, which contained Western songs in translation and other East/West hybrids. He also travelled extensively in Europe.

Mason was best known in the USA for the immensely successful National Music Course, which originally comprised three student books (the *First, Second, and Third Music Readers*, 1870, rev. 2/1885), a teacher's guide (*The National Music Teacher*, 1870), and three sets of charts. Based on the work of the German pedagogue Christian Heinrich Hohmann, Mason's method was to teach young children to sing by rote, and then introduce musical elements in song, principally translations of German folksongs. *Mason's Hymn and Tune Book* and *The Mason School Music Course* were published in 1882 and 1898 respectively.

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BONLYN HALL/R

Mason, Marilyn (May) (*b* Alva, OK, 29 June 1925). American organist. She studied at Oklahoma State University, and the University of Michigan, where her teacher was Palmer Christian. She also worked with Nadia Boulanger and Maurice Duruflé, and studied Schoenberg's Variations on a Recitative op.40 with the composer in 1950. In 1954 she received the DSM degree from Union Theological Seminary in New York. She joined the staff of the University of Michigan in Ann Arbor in 1946, becoming chairman of the organ department in 1962 and professor in 1965. She has also taught for brief periods at Columbia University, at Union Seminary and in Parana, Brazil. Mason has appeared all over the USA and Canada, in Europe, Africa, Australia and South America, and has played with the Philadelphia and Detroit orchestras. She has recorded music by Satie, Sessions, Virgil Thomson, and Schoenberg's Variations, has edited organ pieces, published articles, and commissioned works by William Albright, Henry Cowell, Ross Lee Finney, Ulysses Kay, Ernst Krenek, Leo Sowerby and Alec Wyton, among others.

VERNON GOTWALS

Mason, Mark. Pseudonym of SEPTIMUS WINNER.

Mason, Mathias [Mathathias] (*d* after 25 Dec 1609). English lutenist and composer. He was appointed 'one of her majesty's musicians upon the 3 luts' backdated to September 1579; his initial salary of £20 was doubled in September 1589. The 'Mathias Mason, gent.' paid riding charges before October 1578 was almost certainly the lutenist, who signed his name 'Mathathias Mason' in an acquittance book of 1581–2 (*GB-Lbl*, Harley 1644, f.21*v*). At the funeral of Queen Elizabeth in 1603, he was given pre-eminence over all other royal musicians, as 'lute of the Privy Chamber', a distinction he retained in the reign of King James. He was paid his salary until 25 December 1609. On 6 April 1610 he was described as 'deceased' and was replaced as lutenist by Simon Merson who received back pay from 25 December 1609.

In Robert Dowland's *Varietie of Lute-lessons* (RISM 1610^{23}) John Dowland referred to Mason's addition of wooden frets above the eight tied round the neck of the lute. These high notes on the first string of the lute had been written for and played since at least the beginning of the 16th century (see J.A. Dalza, *Intabulatura de Lauto*, Venice, 1508/*R*, f.40) but without frets, as Ganassi confirmed by his *Regola Rubertina Liber II* (1542–3; ed. and trans. D. Silvester and S. Silvester, Berlin, 1977). Mason's three surviving works, a pavan and two corantos, were written for a lute with between seven and nine courses in 'old' tuning. The galliard attributed to 'Master Mathias' in the Ballet Lutebook (*IRL-Dtc*) is found in four other sources with attributions to Holborne.

DIANA POULTON/ROBERT SPENCER

Mason, William (*b* Hull, 12 Feb 1725; *d* Aston, Yorks., 5 April 1797). English poet and amateur musician. He studied at Cambridge (BA 1746, MA 1749), was ordained in 1754 and became chaplain to Lord Holdernesse and Rector of Aston (1754), prebendary at York Minster from

1757, canon and precentor from 1762 and a royal chaplain from 1757 to 1772. He was a friend of Thomas Gray, Horace Walpole and William Wilberforce, and also of Arne, Avison and Burney; a minor poet, dramatist and polemicist; an inventor and amateur scientist, a painter and a landscape gardener, as well as an accomplished musician.

As precentor Mason had charge of music at the minster, and he took this duty more seriously than the average cathedral precentor of his day: indeed, he was almost the only precentor with any musical qualifications. He published a book of words of anthems sung in the services. At Aston he became well known not only as a preacher but for his musical innovations. He 'taught the village blacksmith to sing Marcello's Psalms like an angel'; he installed a barrel organ – one of the first in an English church – in 1782; visitors discovered 'the almost adored parish priest in the organ loft teaching the children some music for next Sunday'. His views on both cathedral and parochial church music are eloquently expressed in four essays, published in 1795. He also wrote several hymn tunes, an anthem and a set of responses. With Matthew Camidge, organist at York, he prepared a curious edition of Henry Lawes's setting of Sandys's metrical psalms, entitled *Psalmody for a Single Voice* (1789).

Mason was one of the first Englishmen to appreciate the value of the piano. He brought one from the Continent in 1755 or earlier, and has been credited with inventing the action adopted by Zumpe in his square pianos. He was himself no mean performer on harpsichord, piano and organ. He invented his own keyboard instrument, the 'celestinette'. He also enters musical history as the author of two dramatic poems which were popular with the composers of the period: *Elfrida* was set by Arne (performed 1772) and Giardini (1779), *Caractacus* by Arne (1776), Shaw (1777), Mornington and Charles Wesley.

Another William Mason 'of Cambridge' compiled *Congregational Singing*, a book of church music for dissenters (London, 1789).

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NICHOLAS TEMPERLEY

Mason & Hamlin. American firm of piano and reed organ makers. It was founded in Boston in 1854 by Henry Mason (1831–90), son of the composer Lowell Mason, and Emmons Hamlin (1821–85). Hamlin had previously been employed by the George A. Prince melodeon factory as superintendent of tuning, in which capacity he had developed the art of voicing free reeds to produce imitative effects; this system ultimately led to the development of the modern theatre organ. The firm's first instruments were of the traditional melodeon type; it soon began making larger models with a greater variety of stops, and in 1861 changed the name of these products to 'cabinet organ' (sometimes referred to as the 'flat top' melodeon). By 1867, when it was awarded a first prize at the Paris Exposition, the firm was manufacturing about a quarter of the reed organs produced in the USA. In the 1890s its models ranged from the tiny 'Baby' organ (introduced 1881), popular for Sunday schools and summer cottages, to the two-manual-and-pedal 'Church' organ, complete with a superstructure of dummy organ pipes. Around 1900 the firm produced a few pipe organs.

Henry Mason retired as president of the firm in 1869; he was succeeded by Lowell Mason jr (1823–85), who remained until his death. Subsequent presidents included Henry Mason's sons Edward Palmer Mason and Henry Lowell Mason (1864–1957). The latter entered the firm in 1888 and became its president in 1906; he also wrote several books on music, including a history of the cabinet organ, published in 1901.

In 1883 Mason & Hamlin began making pianos. Like Brinsmead they developed a machine-screw threaded into a flange on the frame instead of using the usual wrest plank and tuning-pins, in order to eradicate loose pins. This costly process was discontinued in 1905. Richard Gertz, who joined the firm in 1895, developed the 'tension resonator' and the 'duplex scale'. The tension resonator, patented in 1900, consists of radial arms of rigid steel joined under the white spruce soundboard and fixed to the inner, thicker, solid maple rim of grands and the frame of uprights. It safeguards the vital ⅛″ per foot crown that the soundboard needs for full resonance, and can, if necessary, be adjusted to restore this curvature. The duplex scale is a system of ALIQUOT scaling designed to provide sympathetic resonance to enrich the treble of the piano. From about the turn of the century to the 1920s Mason & Hamlin was one of the important American piano makers, producing a relatively small number of high quality grands and uprights. An unusual feature of the firm's grand pianos is that their spines are angled slightly to the left to permit a larger soundboard. In 1911 the reed organ business was sold to the Aeolian Co, but no futher reed organs were built. The piano business passed to other companies and in 1932 the Boston plant was moved to East Rochester, New York. The firm subsequently became part of the Aeolian American Corporation in East Rochester, but their factory closed on 22 July 1982.

In 1989 the firm was taken over by the Falcone Piano Co. of Haverhill, Massachusetts, and the company was renamed Mason & Hamlin Piano Companies. In 1994 the production of pianos was suspended and the company declared bankrupt. The owners of Premier Pianos, Peter Murphy and John Flippen jr, then took control of the company; they completed unfinished instruments and also built some new pianos. At the same time, they were fighting creditors' attempts to enforce liquidation or sale of the company. On 5 April 1996 the firm was sold to the brothers Kirk and Gary Burgett, owners of Music Systems Research and manufacturers of the PianoDisc player piano system. Production was resumed at the Haverhill factory and at the end of the 20th century Mason & Hamlin continued to produce a limited number of hand-built premium pianos. There are two models of grand piano (1·74 m and 2·13 in length) and an upright (1·27 m high), built to what are essentially the original company specifications, with the tension resonator and duplex scale included on all models. A new concert grand (2·84 m) was designed to be introduced in 1999.

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MARGARET CRANMER, BARBARA OWEN

Masonic music. Music used in connection with the ritual and social functions of freemasonry. A number of well-known composers ranging from William Boyce to late 20th-century figures have been freemasons, most notably Mozart, who made significant contributions to the repertory.

1. Introduction. 2. Ritual music. 3. Mozart's masonic music. 4. Masonic influence on other composers.

1. INTRODUCTION. Freemasonry is an allegory of morality in which men are taught the virtues of an upright life through the symbolism of stonemasonry. It seems to have derived from the late medieval practice of admitting 'speculative masons' to the lodges of working masons, a practice that became widespread in the late 17th century and gained great popularity in the 18th that has continued ever since. Adherents of freemasonry are said to 'work' at the construction of a 'temple of humanity', an intellectual analogue to Solomon's temple supported by the three pillars of Nature, Reason and Wisdom. Although the ritual and the symbolic vocabulary of freemasonry derive ultimately from the myths surrounding the figure of Hiram, Solomon's chief mason (*1 Kings* vii.35–45, *2 Kings* xiii.4–6), the cult as it developed in the 18th century was characterized by a remarkably rich syncretism, accepting the equivalent validity of all religious and mystic revelation and building an elaborate imagery drawn from sources as disparate as the Egyptian Tarot, traditional astrology, numerology, the Koran, Talmudic writings and the Bible. 18th-century freemasonry proved an ideal form of expression for the political and social liberalism of the middle classes, guided by its most eminent members, who included Goethe, Lessing, Herder, Klopstock, Pope, Swift, Voltaire, Stendhal, Frederick the Great, Don Pedro I (Emperor of Brazil), George Washington and Benjamin Franklin, as well as a great number of musicians and composers.

Because of the secrecy that has surrounded freemasonry since the 18th century, specific evidence as to whether a piece of music is 'masonic' is often lacking. Purely instrumental music cannot be said to have 'masonic' content unless it embodies masonic symbolism, even though the music may have masonic intent in having been written for use in a masonic ceremony. Music with a literary text is even more problematic, as supposed masonic content must be combined with masonic intent for a work to merit the description 'masonic' by a freemason. Thus, for example, while Mozart's opera *Die Zauberflöte* unquestionably embodies much masonic symbolism, the work's masonic intent is unproven, so that it might not be considered 'masonic music' by certain members of the Craft. To the uninitiated, however, music having masonic symbolism or implications, as well as music actually used in rituals, may be considered 'masonic'.

2. RITUAL MUSIC. Music has always been used to ornament or enhance masonic rituals, both in lodge 'workings' and in the so-called 'white table' or 'harmony' that occurs after lodge work has been concluded. Hymns are somtimes sung and are considered (in deistic lodges) to be an extension of prayer, as are 'masonic canticles', such as those composed by the clergymen Anderson and Desagulier for publication in their Constitution of the Craft, known as the *Book of Constitutions* (1723). Neither, however, forms an integral part of masonic rituals. A rite of initiation into the higher degrees of the Craft (N.C. des Etangs, *Oeuvres maçonniques*, Paris, 1848, p.155, initiation into the degree of Grand Elect Knight K-H, 30th degree) specifies 15 musical interludes in the course of the ceremony, most notably extracts from the *Mystères d'Isis*, translated and musically arranged from *Die Zauberflöte*. A description of the consecration of the Royal Arch Chapter in St Andrews (1821) included a typical reference to the use of music in the lodge: 'During these ceremonies several hymns and an anthem was sung'. Occasional references in lodge minutes and account books to the hiring of instrumentalists suggest that the music of such lodges was usually restricted to unaccompanied singing. In the 19th century, however, several organs are known to have been installed in lodges in England (though not in France), and a particularly fine instrument built in 1818 has survived among the furniture of the Bath lodge. According to Northcott, many English lodges included an organist among their officers; the post seems to have been the only one with no stated duties, probably because of the relative scarcity of organs.

Much of the music actually used in masonic lodges seems to have taken the form of strophic songs in the style of the French 'Caveau' (such as street songs, songs from popular or comic opera, dances and hymns; *see* VAUDEVILLE, §3) as well as hymns specially composed for masonic use. Many anthologies were published in various countries in the 18th and early 19th centuries. It seems from the evidence of published masonic hymnals that many of the texts were designed to be adapted to specific popular hymns. In England and Scotland, for example, a common metre for masonic texts was 6:6:4:6:6:6:4, and the tunes most often indicated in published hymnals were 'God Save Great George our King' and Felice Giardini's 'Moscow', both in that metre; in France the popular song *La béquille du père Barnabas* and *airs* from Rameau's operas were widely used. Such adaptations were fairly common on the Continent, especially during the 18th century. The earliest known masonic song appeared in Sperontes's *Singende Muse an der Pleisse* (1736), a collection of street songs including a text about 'our Order' later printed in explicitly masonic collections. Such anthologies as *Freimaurerlieder im Musik* (Leipzig, 1785) and *Freymaurerlieder mit Melodien* (Berlin, 1793) largely comprised such adaptations of pre-existing music by Georg Benda, J.A. André, Antonio Cartelliari, Philipp Enslin, J.G. Naumann and Ignace Pleyel, as did the popular Franco-Dutch *La lire maçonne* (The Hague, 1766; reprinted four times in 30 years) by Vignoles and Dubois, which contained many contrafacta of *airs* from operas by Campra and Rousseau, as well as the first version of *God Save the King* to be printed on the Continent. Other important collections of masonic hymns include J.-C. Naudot's *Chansons notées de la très vénérable confrérie des maçons libre* (1737), J.A. Scheibe's *Neue Freymäurer-Lieder mit bequemen Melodien* (1749), Thomas Hale's *Social Harmony* (1763), C.G. Neefe's *Freimaurerlieder zum Gebrauche der gerechten und vollkommenen Loge* (1774), Naumann's *40 Freymäurerlieder* (1782, containing some purely instrumental processional music) and Richard Gaudry's *A Collection of Masonic Songs* (1795). Such works and anthologies

continued to be produced into the 20th century, for use in lodge rituals or as demonstrations of masonic propaganda, and include Lortzing's celebratory cantata (1841) for the centenary of the Leipzig lodge 'Minerva zu den drei Palmen' and Sibelius's *Rituaalimusiikki* op.113 (1927), as well as several of Mozart's shorter works.

3. MOZART'S MASONIC MUSIC. Like many of his contemporaries in the Austria of the Enlightenment, Mozart found the ideals of freemasonry enormously attractive. Though a Catholic, he was initiated into the first degree of the Craft, that of Apprentice (*Lehrling*), on 11 December 1784 in the lodge 'Zur Wohltätigkeit' in Vienna. His contact with freemasonry antedated his initiation, however: as early as 1773 he had written incidental music (K345/336*a*) for T.P. Gebler's masonic play *Thamos, König in Ägypten*, and in 1778 he at least considered writing a melodrama on Otto von Gemmingen's 'masonic' libretto *Semiramis* (von Gemmingen was later to be the Venerable of Mozart's first lodge). Mozart's progress through the early stages of freemasonry was fairly rapid: he reached the third degree, that of Master, by April 1785, and it seems that part of his contribution to his lodge included musical performance. For example, Mozart and his friend and lodge brother Anton Stadler, the clarinettist, organized a concert at their lodge for 20 October 1787 (see Nettl, 1932) with a programme including specifically masonic works (hymns, Mozart's cantata *Die Maurerfreude* K471, and two symphonies by the freemason Paul Wranitzky) as well as apparently non-masonic ones, notably a concerto for basset-horn and another for clarinet – both instruments, however, being held in high regard in masonic circles. Besides such performing activities Mozart composed a number of works for special occasions at Viennese lodges, especially during his first two years of membership. The cantata *Dir, Seele des Weltalls* K429/468*a* is thought to have been composed for a masonic celebration to which non-members were invited, and the song *Gesellenreise* K468, on a text by Joseph von Ratschky, was composed as a welcome to new Journeymen (*Gesellen*) entering the second degree of the Craft. *Die Maurerfreude* was composed in 1785 to honour Ignaz von Born, secretary of the Austrian Grand Lodge and a leading moral and intellectual figure in Vienna. The brief *Maurerische Trauermusik* K477/479*a* is now thought to have been written for the installation of a Master, as that ritual includes funerary imagery, not, as has been suggested, for the memorial service of two of Mozart's lodge brothers (it was performed on the latter occasion, but was composed in July 1785, several months before the brothers' death). These works, along with the much later cantatas *Die ihr des unermesslichen Weltalls Schöpfer ehrt* K619 and *Laut verkünde unsre Freude* K623, are properly considered masonic music, because they were explicitly intended for use in various aspects of the ritual, and they incorporate typically masonic musical symbols. Such is not the case, curiously, with a number of Mozart's works that have been adopted by the Craft for ceremonial use, including the *Lobegesang auf die feierliche Johannisloge* K148/125*h*, the Marian gradual *Sancta Maria* K273, the Adagio and Fugue in C minor K546, the Adagio and Rondo in C K617 and the motet *Ave verum corpus* K618.

Musical reflections of masonic imagery in Mozart's works are seen most clearly in his best-known masonic work, *Die Zauberflöte* (1791). The symbolism of the libretto (written by a freemason, Emanuel Schikaneder) merits close attention. The trials to which the two couples are subjected are thought to replicate those of the different stages of masonic initiation, and the relative success of worldly and spiritual attitudes in entering the mysteries of the Craft is reflected in the denial of initiation to Papageno and Papagena. Tamino and Pamina, by virtue of their strength of character and willingness to seek higher wisdom, are welcomed into the brotherhood, which is represented by a chorus of priests led by Sarastro, a character said to have been modelled on Ignaz von Born. The Queen of Night and her Ladies represent the unenlightened state, as does, ultimately, the dark Monostatos (for a detailed literary and musical analysis of the opera as a masonic parable see Chailley, 1968).

Musical symbolism directly related to masonic rites and images has been found in Mozart's score. Chailley argued that the tonal scheme of the opera reflected the changing attitudes of the characters and emphasized their worldly or spiritual ambitions. Thus the key of E♭ serves as the perfect masonic tonality, the three flats of its signature reflecting both the threefold initiation rite and the three pillars of the 'temple of humanity'; the relative minor (C) symbolizes an incomplete grasp of masonic ideals, while sharp keys are thought to represent worldly interests, and the neutral key of C major, according to Chailley, serves as the context for oracular statements. This thesis remains speculative, but may be supported by the fact that most of Mozart's explicitly masonic music, such as the cantatas K429/468*a* and 471, is in the 'masonic' tonality of E♭. Another aspect of masonic symbolism, reflected in rhythmic motifs, may be found in *Die Zauberflöte*. The number three has various ritual meanings in the Craft, the most common ones being an association with the third degree or Masters of the lodge and the representation of the three pillars of the temple. This is represented by various rhythmic ideas, of which the threefold repetition of chords is the most obvious (Chailley has further pointed out that the number five, associated with women's lodges, is also used).

4. MASONIC INFLUENCE ON OTHER COMPOSERS. The use of the three-chord motif to represent the Masters of a lodge appeared in a number of other works intended to symbolize masonic rituals, such as Naumann's processional 'L'entrée dans la loge' (*40 Freymäurerlieder*, 1782) and Philidor's cantata *Carmen saeculare* (1779). The latter piece, a cantata based on texts from Horace deliberately chosen for their masonic implications and first performed at the Grand Lodge of London, was one of many 18th-century compositions inspired by masonic ideals. Such large-scale works were rare, however. An early masonic opera, W.R. Chetwood's *The Generous Freemason*, was first performed in 1730 during the Bartholomew Fair and published the next year as a 'tragi-comi-farcical ballad opera'; the music consisted of songs by Henry Carey, Richard Charke and John Sheeles. Chetwood subsequently arranged the comic scenes, which dealt with the 'humours of Squire Noodle and his man Doodle', into an operetta entitled *The Mock Mason*, first performed in 1733 at the Goodman's Fields Theatre. On the Continent at least two other masonic operas are known: Naumann's *Osiride*, first performed at Dresden in 1781 and based on a libretto adapted from the masonic novel *Sethos* by Caterino Mazzolà (who later adapted *La clemenza di Tito* for Mozart), and *L'initiation d'Arlequin*

(composer unknown), performed by the Opéra-Comique at the Théâtre de Nicolet.

In France, works with masonic connections included, besides Philidor's *Carmen saeculare*, learned cantatas by Clérambault and Louis Lemaire, as well as such operas as *Zoroastre* (1749) by Rameau, who clearly explained the initiatory purposes of the overture. Mention should be made too of the 'little masonic operas' for the use of lodges in Versailles, Paris and the provinces to texts by Félix Nogaret set by various composers including François Giroust, who also wrote a masonic funeral cantata entitled *Le déluge* (1784), and of the collection of masonic works by Henri-Joseph Taskin (1779–1852) now in the music department of the Bibliothèque Nationale. There were also a number of works written in the Revolutionary period (*see* REVOLUTIONARY HYMN) and then under the Empire of Napoleon.

Haydn became a freemason in February 1785, receiving his initiation in the lodge 'Zur wahren Eintracht' (whose Venerable was Ignaz von Born). It has been suggested that he joined at Mozart's instigation, but it seems more likely that his interest had received greater stimulus from his close friend Paul Wranitzky, musical director to the court of Count Johann Esterházy. (Wranitzky wrote two symphonies for a concert at the amalgamated Viennese lodge 'Zur gekrönten Hoffnung', formed by a merging of three lodges as ordered by Joseph II in December 1785.) Haydn's membership lapsed in 1787 and he seems not to have taken part in any masonic activities after his initiation; nor does he appear to have composed any music for the Craft, although Chailley (1970) claimed to have found evidence of masonic symbolism in *The Creation*.

Beethoven's knowledge of masonic ritual was much deeper than that of the layman acquainted with currently fashionable ideas. There seems little doubt that he was initiated; in October 1852 Karl Holz, the second violinist in Schuppanzigh's quartet and a close friend of Beethoven, told the musicologist Otto Jahn that the composer 'had been a freemason, but was no longer active in the Craft during his latter years'. He left several works certainly inspired by freemasonry, notably the Adagio of the String Quartet op.59 no.1, which has a clear indication on the manuscript; certain passages in *Fidelio*; melodies for which F.G. Wegeler substituted masonic texts; and finally the Choral Fantasia op.80 and the Ninth Symphony with its choral movement, both settings of masonic texts. Certain phrases in Beethoven's correspondence suggest masonic membership, and it is known that his teacher C.G. Neefe was an enthusiastic freemason.

Other 19th-century composers who were masons include Franz Abt, Leopold Damrosch, Carl Loewe, Ferdinand Ries, Wilhelm Speyer, Spohr, Puccini, Boito, Ole Bull, Józef Elsner and Sousa. Don Pedro I, Emperor of Brazil (1798–1834), was a keen bassoonist and clarinettist who also composed many patriotic choruses and a fine *Hino maçonico* that is still in the repertory of the Brazilian lodges.

Liszt had been introduced into the lodge 'Zur Einigkeit' in Frankfurt in 1841, and was promoted to Journeyman in 1842 at the lodge 'Royal York' in Berlin, then to Master in 1870 at the lodge 'Zur Einigkeit' in Budapest. It has been suggested that his interest in freemasonry may have been influenced by some aspects of Wagner's *Parsifal*, which Wagner is thought to have composed deliberately from an initiatory and alchemical angle. On his arrival in Berlin around 1872 he asked to be initiated into one of the city's lodges, but discreet pressure caused him to abandon the idea. Gounod, although a practising Catholic, was sufficiently interested in masonic sumbolism to compose a 'quasi-masonic' opera, *La reine de Saba*, to a libretto inspired by a story from *Le voyage en Orient* by Gérard de Nerval (an aleatory mason). The score of this work contains rhythmic elements and features of orchestration very close to those of *Die Zauberflöte*. The musicologist Hugo Riemann was a prominent mason; it was for his own 'Phoenix' lodge in Leipzig that he first wrote his 'work' subsequently published in *Latomia* ('Les tailleurs de pierre', 1897).

In the 20th century the Dutch composer Willem Pijper produced a fine work entitled *Zes adagios* for an initiation in 1940. Several of P.M. Dubois' works were inspired by freemasonry: *Le concert des éléments*, *Musique maçonnique contemporaine* (for an initiation) and the opera *Le serpent vert*, on a subject taken from Goethe, himself a mason. Julien Falk left some noteworthy scores for use in masonic ceremonies including a cantata on a text from St John's Gospel, *Les trois voyages* (initiation), *La lumière* and a number of marches. The Belgian composer Vic Legley wrote some highly regarded masonic pieces: *La cathédrale d'acier*, *Dyptique* (for initiation into the 18th degree), and Music for Brass and Percussion (initiation into the 30th degree). Another Belgian, Arsène Souffriau, composed a great deal of ritual music including some for the 33 degrees of the Scottish rite. Finally, the Swiss Jacques Cerf, a member of the Swiss grand lodge 'Alpina', wrote not only a considerable body of highly acclaimed secular work but also much masonic music, including most notably *Petit livre pour un rituel* (initiation into the 18th degree) and *La légende d'Hiram* for soloists, male-voice choir and large orchestra.

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CECIL HILL/ROGER J.V. COTTE

Masotti, Giulio (*b* Castrocaro, nr Forlì; *fl* 1583). Italian composer. It is clear from the dedication to Ippolito dalla Rovere da Monte Feltre of his only known work, *Il primo libro de* [22] *madrigali a cinque voci* (Venice, 1583), that he was then associated with Ippolito's court where 'so many musicians of supreme perfection' received patronage. The book includes texts by Sannazzaro, Ariosto and Petrarch. The style is contrapuntally developed and restrained in expressive language.

PIER PAOLO SCATTOLIN

Masque. A genre of entertainment that developed in England during the 16th and 17th centuries around a masked dance. Based on allegorical or mythological themes and involving poetry, music and elaborate sets, its finest achievement was in the court masques of the poet laureate Ben Jonson and stage architect Inigo Jones from 1605 to 1631. A lesser-noted but nonetheless important type was the theatre masque of the same period, which survived the demise of the court masque and reached its highest development in the dramas and semi-operas of the Restoration (1660–*c*1700), especially in the works of Dryden and Purcell.

1. Origins to *c*1600. 2. Jacobean (1603–25). 3. Caroline (1625–49). 4. Commonwealth (1649–60). 5. Restoration (1660–*c*1700). 6. 18th century. 7. 19th and 20th centuries.

1. ORIGINS TO *c*1600. The origins of the masque are to be found in the festivals, pageants and revels of the Renaissance, particularly the English disguising and its Italian counterparts, the *veglia* and *masquerie*. From the Italian *trionfo* came the processions and elaborate pageant carts which presented symbolic figures and allegorical themes from classical mythology. The French *ballet de cour* and *masquerade* strongly influenced the dances and choreography of the masque and contributed to the growth of some loose dramatic continuity. The former, like the Italian *intermedio*, added significant advances in stage and scenic design. From the older tradition of mummings derived the element of dance pantomime, and additional prototypes for the comic dances of the antimasques existed in the *ballet à entrées* (*see* BALLET DE COUR), morescos, farces, jigs and various country dances of the period. The instrumental music of the masque was derived from popular and court dances of the 15th and 16th centuries (basses danses, measures, pavans, galliards, branles, voltas and others), and the vocal music was strongly influenced by popular as well as more sophisticated genres (choirboy songs, ayres, ballads, canzonets, madrigals, and the dramatic monodies, *récits* and continuo songs of the Italian, French and English courts).

The immediate prototype of the masque, the disguising, was known as such in England from the early 15th century. It developed from the native pastime of mumming, which had itself descended from the art of the troubadours. Based on allegorical or mythological themes and using elaborate stage machinery, the disguising was performed at night on special or festive seasonal occasions by both speaking and singing actors, with dance as the culminating event. Disguisings were popular at the court of Henry VII, especially during the Christmas season, when a Lord of Misrule was chosen to preside over the festivities (for a contemporary account of a lavish disguising performed for the wedding in 1501 of Prince Arthur and Catherine of Aragon see Wickham, 1959–81, i, pp.208–9).

According to an account in Hall's *Chronicle*, Henry VIII introduced the Italian *masquerie* to the English court in 1512:

> On the daie of the Epiphanie at night, the kyng with xi other wer disguised, after the manner of Italie, called a maske, a thyng not seen afore in Englande, thei were appareled in garmentes long and brode, wrought all with gold, with visers and cappes of gold, and after the banket doen, these Maskers came in, with sixe gentlemen disguised in silke bearynge staffe torches, and desired the ladies to daunce, some were content, and some that knewe the fashion of it refused, because it was not a thyng commonly seen. And after thei daunced and commoned together, as the fashion of the Maskes is, thei toke their leave and departed, and so did the Quene, and all the ladies.

Most likely the basic difference between the disguising and this form of 'maske' was that in the latter the masquers revelled with ladies of the audience in dancing, gallantry and intrigue. These revels became an essential feature of the English court masque.

In the course of the 16th century the masque merged with the disguising, assuming its scenic décor and other theatrical elements. Scenes like those of a castle, a ship, a mountain or a bower were either fixed or mounted on floats that carried the masquers in and out of the hall. From these stationary or movable tableaux the dancers made their entry and descent to the floor, often preceded by the presenter's prologue, an encomium to the king and queen, which was followed by a song or a chorus, or both. After the formal dance and the revels the masquers were called back to the set by another speech or song (sometimes both) and then made their exit. Allegory and symbolism were an important part of the poetry, the scenery, the costumes, the dances and the music. A masque of this kind was given by Henry VIII in 1527 for the French ambassador on the signing of an alliance between Henry and François I.

The increasing popularity of masques and other entertainments at court is reflected in the creation of the post of Master of the Revels in 1545, and in the selection of the poet George Ferrars as Lord of Misrule. Ferrars was responsible for works with such bizarre titles as *The Masque of Covetous Men with Long Noses*, *The Masque of Cats* and *The Drunken Masque*, written to amuse the boy King Edward VI. Activity decreased during the reign of Mary Tudor, but Elizabeth I, although frugal in her habits, was a devotee of music and dancing and participated in and supported a number of masque productions. Several of these depicted tradesmen: fishermen, swartrutters, foresters, mariners etc. For Elizabeth's projected meeting with Mary Stuart at Nottingham in 1562 a *Masque of Peace* was prepared, and, although the meeting never took place, a description has survived indicating that there were actually three masques to be presented on successive nights, each with its own theme. The last of

these was to end with a chorus 'as full of armony as may be devised'. A later production, *The Masque of Gods* (1578), was a processional masque to welcome Elizabeth to Norwich, and more closely resembled the 'entertainment' that had as its principal feature the offering of gifts.

During Elizabeth's reign masques were also presented by the four legal societies of the Inns of Court, each of which chose a Lord of Misrule to preside over its seasonal festivities. At Shrovetide 1595 the barristers of Gray's Inn performed a masque for the queen entitled *The Masque of Proteus and the Adamantine Rock* which, with the exception of the antimasque, contained all the elements of the Jacobean masques, and became the prototype for those of Ben Jonson.

The music for Tudor masques was composed by the leading musical figures at court: the Master of the Chapel Royal, members of the King's Musick or the organist of St Paul's. Under Henry VII Gilbert Banester and later William Newmark were in charge of such festivities; under Henry VIII, John Redford and William Cornyshe; during Elizabeth's reign, Richard Farrant and Richard Edwards. The musical performers were the instrumental consorts, choirboys and 'singing-men' of the King's Musick and the Chapel Royal, and on occasion the musicians and boys of St Paul's and Westminster Abbey. The vocal music consisted of consort songs to viols, lutesongs, partsongs for two to six voices and other more popular forms. The dances included a variety of measures, pavans, galliards, corantos, voltas, branles and country dances. Undoubtedly some of this music survives in manuscript and printed collections of the period, but specific identifications are very difficult, perhaps even impossible.



1. An Elizabethan masque in performance: detail from the 'Memorial Portrait of Sir Henry Unton' by an unknown artist, c1596 (National Portrait Gallery, London); Mercury and Diana lead the entry of masquers and torchbearers who process round a broken consort (a consort of viols can be seen in the upper left-hand room)

2. Jacobean (1603–25). The early Stuarts were sophisticated patrons of the arts, and the royal household included large numbers of artists, poets, musicians and savants who collaborated in producing some of the most lavish court diversions ever seen in England. Masques were increasingly exploited for political purposes, and foreign ambassadors intrigued for prominent places at performances. In addition to the traditional representations at Twelfth Night and Shrovetide, masques were staged for marriages, births, progresses, treaties, alliances and other occasions at court. Aping these elaborate productions, the prominent nobility, as well as the gentlemen of the Inns of Court, mounted their own less pretentious private masques for special occasions. Poets took advantage of public admiration of such spectacles by including masque-like episodes in their plays at the Bankside and in the new theatres in London.

The high literary quality of the Jacobean masque is largely due to Ben Jonson, who combined a sensitive feeling for lyric and dramatic poetry with depth and accuracy of classical scholarship. Familiarity with classical mythology is necessary for an understanding of the allegorical and symbolistic associations that are the essence of masque themes (also referred to as the 'meaning', 'conceit', 'emblem' or 'soul' of the masque). It was the task of the various poets, artists, musicians, actors and artisans of the court to personify the classical gods of antiquity and their godly virtues in the bodies of the English royal family. The courtiers were usually sufficiently educated to recognize these allusions; for his more obscure references Jonson engaged in more subtle didactic rhetoric.

Other fine poets, including George Chapman, Francis Beaumont, Thomas Middleton, John Marston, Thomas Campion and Samuel Daniel, also wrote masque texts. At the same time, under the gifted Inigo Jones, who borrowed heavily from foreign spectacles, the visual aspects of the masque – scenery, costumes, stage machinery including the *deus ex machina*, and even the hall itself – became increasingly elaborate, impressive and costly. More than 400 of Jones's sketches of the costumes and scenery for Jacobean and Caroline masques are in the Duke of Devonshire's Chatsworth collection (see figs.2–4, 6 and 7; a good selection is included in Simpson and Bell, 1924).

The court masques had no rigid structural formula but certain elements are common to most of them, and their general organization is as follows: (1) procession, (2) allegorical speech or dialogue, (3) antimasque songs and dances, (4) discovery of the scene of the masque, (5) song I, (6) entry dance of the masquers and descent to the floor, (7) song II, (8) main dance of the masquers, (9) song III, (10) revels with the audience, (11) song IV, (12) return to the stage and final dance of the masquers or a grand chorus. Variants of this plan sometimes omit the main dance, include an additional one, or place the revels at the end, as in the *ballet de cour*. A special dance for the torchbearers could also precede the entry dance, and often the masque was followed by a sumptuous banquet. An entire production lasted as long as four or five hours.

Jacobean masques were presented either in the Great Hall at Whitehall or in the Banqueting House, which was rebuilt by James I in 1606 and again in 1622 after the disastrous fire of 1619 (Inigo Jones was the architect). Scaffolding was erected for the spectators on three sides,

and a raised dais of state was placed on the floor about two thirds of the way back from the stage. The central clearing was left open for the dancing and singing.

No complete score for a court masque has survived, for several reasons. The loose arrangement and collective nature of the composition of the music involved composers from various consorts of the King's Musick (e.g. the consort of violins for the dances, the lutenist-singers for the songs, the 'loud' music or wind band for processions and scene changes); indeed a division of labour even existed between the composer of the dances and the composer who orchestrated the dances for the king's violin band (Holman, 1993). Each leader composed the music and provided the parts for his own consort. Antimasques frequently used anonymous popular ballads, catches and dance-tunes as well as newly composed and choreographed dances, and were performed (danced) by professional actors from dramatic companies such as the King's Men. The songs in the published texts of the masques were usually printed in italics, and these show that the vocal music consisted mainly of individual numbers. The masquing and antimasque dances are indicated in the printed stage directions, but with a few exceptions none of the music was printed with the librettos, and scores and parts were rarely kept after a performance.

The earliest masque for which specific music survives is Jonson's *Masque of Blackness* (1605); only one song is extant, 'Come away' by Alfonso Ferrabosco (ii) (*Ayres*, 1609). This was the first masque to do away with dispersed scenery in favour of a stage and curtain, and was the first product of the collaboration between Ben Jonson and Inigo Jones, who, until their quarrel in 1631, produced about 30 works together. Ferrabosco seems to have been a third member of this partnership, especially for the earlier masques, of which he supplied seven with music. Later he contributed to Jonson's *Masque of Augurs* (1622); Jonson lauded him in his librettos, his *Epigrams* (cxxx and cxxxi) and elsewhere. Five of Ferrabosco's songs are extant from the *Masque of Beauty* (1608), more than have survived from any other Jacobean masque. One of them, 'So Beauty on the waters stood', is among his finest songs and illustrates his ability to create a flexible, expressive melody out of the simplest devices, in this case a long anacrusis held over the bar-line, followed by a leap of a 7th (ex.1). Three of the songs from the *Masque of Beauty* are linked as a continuous musical scene between the main dance and the revels, and are tonally organized in G minor. With its long sequential descent moving out of phase over ponderous harmonies, the final return from G major by way of F major is a forward-looking piece of dramatic-harmonic writing (ex.2). This continuous musical organization is seen again in Ferrabosco's music for Jonson's *Love freed from Ignorance and Folly* (1611), where it is almost the same; these may be the earliest instances of such dramatic writing in the masque tradition. Ferrabosco's music is strongly individual, and his masque songs are in a rudimentary declamatory style, easily recognized by the broad sweep of angular, triadic melody – almost instrumental in character; the setting of text is sometimes crude. 6ths and even 7ths are frequent in the vocal lines, some of which have a range of up to two octaves (ex.3). The opening held gesture is a hallmark of his songs.

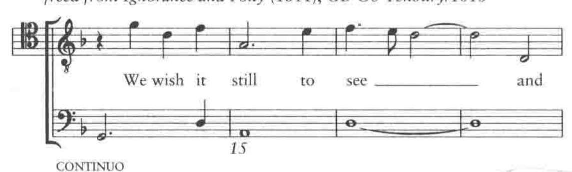
Ex.1 Opening of Alfonso Ferrabosco (ii): 'So Beauty on the waters stood'. Ben Jonson's *Masque of Beauty* (1608). Song printed in Ferrabosco's *Ayres* (1609)

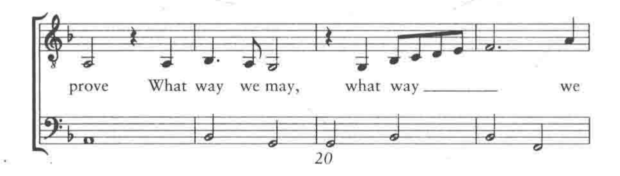


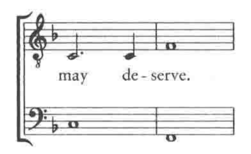
Ex.2 from Alfonso Ferrabosco (ii): 'Yes, were the loves', Ben Jonson's *Masque of Beauty* (1608). Song printed in Ferrabosco's *Ayres* (1609)



Ex.3 from Alfonso Ferrabosco (ii): 'How near to good', Ben Jonson's *Love freed from Ignorance and Folly* (1611), *GB-Ob Tenbury*/1018



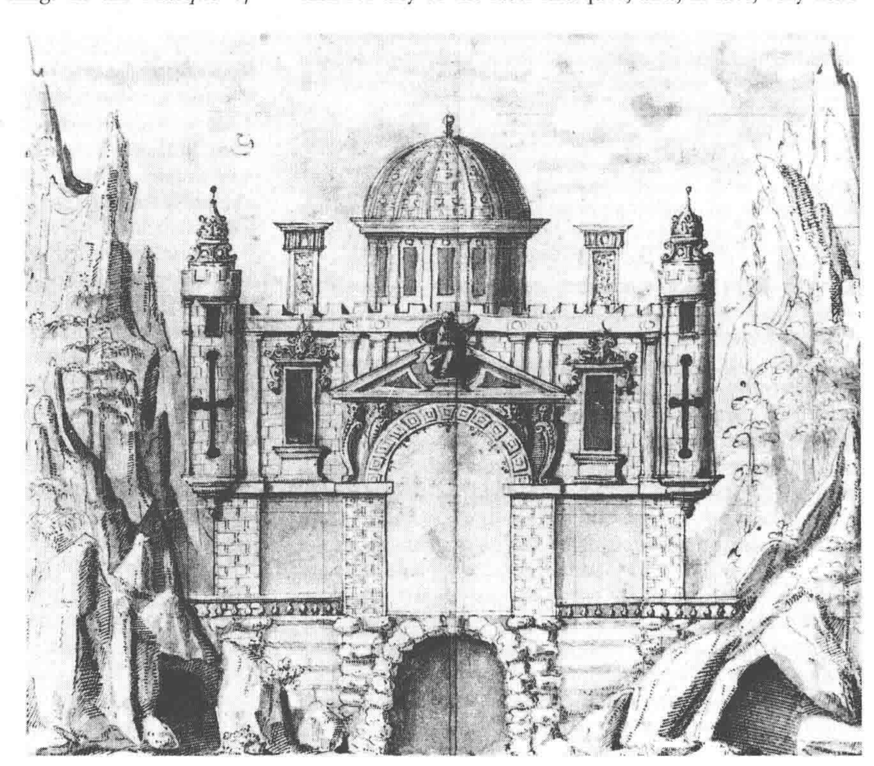




Ferrabosco also wrote the music for Jonson's *Masque of Hymenai* (1606), a 'double masque' (one of men, another of women) for the marriage of the Earl of Essex and the Lady Frances Howard. Here the episode of the presenter's speech is a rudimentary dramatic situation in which extra characters are added and remain as participants in the ensuing action. The 'device' (theme) thus became a more dramatic and unifying factor in Jonson's masques. Allegorical and symbolic meanings were also deepened, and applied not only in the spoken lines but also in the décor and the choreography, the point of it all being the glorification of the king. In the *Masque of Hymenai* Jonson drew attention to the dancing-master and violinist Thomas Giles, who introduced the main (third) grand masquing dance; an 'Essex Antick Masque' and the three masquing dances are extant (*GB-Lbl* Add.10444, nos.92–5). Giles's choreography also included a processional paired entry, a circle, a chain of linked hands and the initials of the bridegroom.

In two of Jonson's masques of 1611, the *Masque of Oberon* and *Love Freed*, Ferrabosco was assisted by Robert Johnson, who composed music for the dances only. In *Oberon*, a masque for Prince Henry, Jonson confronted the problem of corruption posed by the antimasque to the theme of the masque proper, an overriding consideration in all his masques. He attempted to create a measure of unity and balance among the main masque, the antimasques and the revels, not only in the dramatic symbolism of the text but also in the dramatic function of the music which was dispersed throughout the masque and which now furthered the development of the theme. To achieve this goal he and Jones also introduced movable sliding flats to allow quick changes of scene. Ferrabosco's music for two of the songs for the main masque are extant: 'Nay, nay, you must not stay' and 'Gentle knights' (*GB-Ob* Tenbury 1018); the latter is one of his finest songs. Some music for the antimasque dances of satyrs and fairies has survived (Sabol, 1978; Chan, 1980), and a substantial number of documents are also available for this masque (Walls, 1996).

Two songs by Ferrabosco also exist for *Love freed*: 'O what a fault' and 'How near to good' (*GB-Ob* Tenbury 1018; ex.3). Here Jonson continued to develop the masque into a cohesive structure in which the audience itself became an integral part. Ferrabosco's music, even more than in *Oberon*, perfected his new declamatory style intermixed with tuneful melody. No music survives by him for any of the later masques, and, in fact, very little



2. King Oberon's Palace from Ben Jonson's 'Masque of Oberon, the Fairy Prince', scene ii: design by Inigo Jones, pen and ink with wash, 1611 (Devonshire Collection, Chatsworth House; Simpson and Bell, no.42)

identifiable vocal music exists for any of the later Jacobean masques. Even among the considerable number of extant masque and antimasque dances few can definitely be associated with their masques, although attempts to do so have not been wanting (e.g. Cutts, 1954; Sabol, 1978; Walls, 1996).

When after 1612 Ferrabosco (for some unexplained reason) ceased writing music for Jonson's masques, Robert Johnson was one of the composers, with Coprario, Campion and Nicholas Lanier, who wrote both songs and dances. Johnson was also active as a composer and musician for the King's Men and seems to have transferred some of his dance-tunes from the masquing hall to the theatre stage. He wrote music for Shakespeare's *Tempest* (1611) – the most important play of the period to incorporate masque – and for several other dramatic works. He also provided music for two of the three masques presented in 1613 for the marriage of Princess Elizabeth and the Count Palatine of the Rhine: Campion's *The Lord's Masque* and Chapman's *The Middle Temple and Lincoln's Inn Masque*. For the latter he composed both the songs and the dances and supervised the musicians, for which he received £45. He also wrote music for Jonson's *The Gypsies Metamorphosed* (1621).

One of the most significant masque poets, Thomas Campion, was also a musician. In 1607 he wrote both the text and the music for the *Masque in Honour of the Marriage of Lord Hayes*. Thomas Giles set the dances with the assistance of Thomas Lupo the younger, the king's composer for the violins. The libretto describes the disposition of the vocal and instrumental groups:

> on the right hand ... were consorted ten Musitions, with Basse and Meane lutes, a Bandora, double Sackbott, and an Harpsichord, with two treble Violins; on the other side somewhat neerer the skreene were plac't 9 Violins and three Lutes; and to answere both the Consorts (as it were in a triangle) sixe Cornets, and sixe Chappell voyces.

Campion's description of the musical part of the performance for the chorus of the transformation scene for the appearance of the grand masquers adds valuable details of performing practice:

> This Chorus was in manner of an Eccho seconded by the Cornets, then by the consort of ten, then by the consort of twelve, and by a double Chorus of voices standing on either side, the one against the other, bearing five voices a peece, and sometime every Chorus was heard severally, sometime mixt, but in the end altogether . . . (their number in all amounting to fortie two voyces and instruments).

Of the seven vocal numbers in the masque, Campion printed only two: 'Now hath Flora rob'd her bowers' and 'Move now with measured sound'. Three dances by Lupo and Giles, presumably the grand masquing dances, were also included, but with words added later. Campion's music is somewhat conservative, quite unlike Ferrabosco's modern dramatic writing.

Coprario's masque songs are also conservative; in 1613 he wrote music for Beaumont's *Masque of the Inner Temple and Gray's Inn* and for Campion's *The Masque of Squires*. Coprario may also have contributed to the *Masque of Flowers* (1614), which was completely financed by Sir Francis Bacon. He reputedly participated in some of the earliest Italian operas during a sojourn in Italy, but Italian influence is not evident in his three extant songs from the *Masque of Squires*. However, he was the teacher of William Lawes, whose music does show Italian influences and who dominated the masque music during the Caroline period. Foreign influence on the masque increased during the second decade of the 17th century. The French and Italian borrowings of Inigo Jones, who had learnt his craft in those countries, are well known and documented.

By 1617 Ben Jonson also capitulated to continental literary ideas: his Twelfth Night masque of that year, *The Vision of Delight*, incorporated an antimasque of Burratines and Pantalones in direct imitation of the French *Ballet de la Foire St Germain* (1606), which employed the stock figures of the *commedia dell'arte*. He also borrowed extensively for the same masque from the spectacular *intermedi* and *veglia* presented at the Palazzo Vecchio in Florence in 1608, the *Notte d'amore*. The *Masque of Queens* (1609) had already shown the influence of the pastoral comedy *Giudizio di Paridi* (1608) by the Italian poet Michelangelo Buonarotti the younger and the stage architect Giulio Parigi. The first *intermedio* (the 'Palace of Fame') was the prototype not only for a similar scene in the *Masque of Queens*, but also for another 30 years later in *Britannia triumphans* by Jones and Davenant.

The music was similarly subject to foreign influence, particularly that of the Italian *stile recitativo*. Monodies by Caccini, Notari and others were printed in England at this time and Ferrabosco himself wrote recitatives in Italian (ESLS, 2nd ser., xix), although there is a marked difference between these and his declamatory writing for masques. In the preface to his famous *Lovers Made Men* (1617), Jonson wrote that 'the whole masque was sung after the Italian manner, *stilo recitativo*, by Master Nicholas Lanier, who ordered and made both the Scene and the music', and the text shows that it was completely set to music. Jonson used the phrase 'stylo recitativo' again in *The Vision of Delight*, but the music to both masques is lost.

The extent of Italian recitative influence on English declamatory song has been questioned in favour of an indigenous development resulting from the need for a more dramatic style (see Spink, 1959–60), and it has also been pointed out that Jonson's reference to *stilo recitativo* did not appear in the 1617 librettos of his masques, but only in the 1640 editions (Emslie, 1960). There are in fact basic differences of style between the declamatory song and Italian monody, differences inherent in the languages themselves: the former, in observing English rules of declamation in speech rhythm, accent and inflection, is more melodic with frequent end-stopped lines. For these and other reasons it has been suggested that *Lovers Made Men* was probably set not as a continuous recitative but as a series of declamatory songs, dialogues and choruses, but without the music this cannot be proved. However, Lanier's early declamatory style may be examined in his one surviving song from the *Masque of Squires* (1613), 'Bring away this sacred tree', which contains both recitative and declamatory elements. Lanier visited Italy in 1625 to buy paintings for the king, and on his return in 1628 he wrote his famous dialogue *Hero's Complaint to Leander* in the recitative style; thus in either 1617 or 1628 he played a leading role in introducing continuous recitative – or declamation – into England (Walls, 1996). But the masque was certainly the principal vehicle for the development of the heightened speech of the English declamatory style. This development can be traced clearly from the masquing songs of Ferrabosco to those of William Lawes, Locke and Purcell, the four most prominent composers of music for the masque.

The songs in the masques have musical and dramatic significance to the spectacle as a whole, but they, like the text and the décor, play a secondary role to the dances. Indeed, one function of the songs was to allow the dancers to rest between numbers. The dances – both the formal dances of the three grand masquing dances and the social dances of the revels – were the raison d'être of the genre; in fact many of the songs are dancing-songs, not only in the antimasques, but during and in between the grand masquing dances and the revels. The main masquing dances were performed by cultivated aristocratic amateurs coached and accompanied by professional musicians and dancing-masters. The grand masquers themselves were lords or ladies currently in high favour at court; their number varied from six to 16 and they assumed some symbolic disguise, such as knights, heroes or other virtuous champions of the crown. At times the king or queen themselves took part. The masquers were taught their steps and rehearsed by dancing-masters like Giles, Jeremy Herne and the Frenchmen Bochan and Confesse, who also devised the ballets. The value attached to these dancing-masters can be seen in the fact that their pay often exceeded that of the poet or the composers. Especially important to these activities was the courts's band of violins, which accompanied the dancers in their rehearsals and in the performances (Holman, 1993).

The three grand masquing dances – entry, main dance and going-off – were always newly composed and newly choreographed. These set dances were often referred to as 'measures' (i.e. each dance was a newly choreographed unit), as were choreographed antimasque dances. The term was also used to refer to the more stately choreographed pavans that often led off the dance entries (Cunningham, 1965; Ward, 1988). The climax of the grand masquing dances was the main dance, a ballet involving symbolic figures, letters and geometrical patterns related to the theme of the masque. The dance types employed were measures, almans, ayres, pavans and corantos. Often a special dance of torchbearers preceded the entry of the masquers to illuminate the way for their descent to the floor: the torchbearers were chosen from among the young gentlemen of the nobility, and their dances were of the same type as those of the masquers but more simply patterned, befitting their youth and inexperience. They also took part in the figures of the grand masquers, their torches articulating the designs. Often, when the choreography required it, a third strain in triple time was added to the grand masquing dances; they were usually in duple time and numbered '1st', '2nd' or '3rd'. They reflect the majesty of the occasion, as can briefly be seen in the opening tune from the main dance, 'The 2nd of the Temple', which may be from Chapman's *Masque of the Middle Temple and Lincoln's Inn* (1613; ex.4).

Ex.4 'The 2nd of the Temple', *GB-Lbl* Add.10444, no.40



The social dances of the revels, in which the masquers took partners of the opposite sex from the audience, included measures, almans, corantos, galliards, branles, voltas and various country dances, but these were not specially composed or choreographed for the occasion:



3. Design by Inigo Jones for a masquer, pen and ink with wash, c1610–13 (Devonshire Collection, Chatsworth House; Simpson and Bell, no.430)

they were mostly bipartite in form, and it is possible that in the improvised, paired and varied repeats of the strains, the music and the dance steps themselves were varied according to the prowess of the participants.

Burlesque dances – 'anticks' or 'antemasques' – were not innovations of the Jacobean masque. The commonly held belief that comic relief was introduced by Ben Jonson at the request of Queen Anne in the *Masque of Queens* results froma misinterpretation of Jonson's statement that the queen 'commanded me to think on some dance or shew, that might precede hers, and have the place of a foil, or false masque'. Jonson introduced the term 'antimasque' in the next sentence in referring to the 'antimasque of boys' that he had included in his masque of the previous year, *The Haddington Masque*. In the *Masque of Queens* Jonson fulfilled Anne's request (she was one of the masquers) by contrasting the 12 noble queens with an antimasque of 12 disreputable hags. He used the term 'antimasque' to emphasize this dramatic contrast and to prevent the element of the bizarre from degenerating into low comedy. According to Welsford (1927) 'the *Masque of Queens* fixed the norm of the masque for some years. From 1609 to 1617 Ben Jonson wrote masque after masque, all showing the same careful structure and unity of design, the antimasque being kept

strictly in its place and serving as a foil to the main action'. As the antimasque became established as a permanent feature it borrowed heavily from the French *ballet masquerade* and the *ballet à entrées*.

For the antimasques composers used anonymous popular ballads, catches and dance-tunes, and also wrote new dances in fast duple or triple metre: jigs, country dances, morescos, voltas, galliards, corantos, almans etc. The choreographed measures of these often differ from the terminal dances in that they consist of a greater number of strains which are contrasted in tempo, mood and length; sections in fast jig time indicated by ₵ are common. Sometimes pauses over notes indicate certain held gestures. Frequently the titles of these dances refer to the characters of the antimasque, e.g. 'The Satyrs Masque', 'The Ape's Dance at the Temple', 'The Cuckolds Masque'. A good example is 'The Second Witches Dance' from the *Masque of Queens*: a prankish tune (ex.5*a*) is succeeded by two sudden gestures, which are in turn followed by a series of short, metrically contrasted sections (ex.5*b*).

The reconstruction of the dances for the court masques can be only partly successful, not for want of the music, much of which is retrievable, but for want of the choreography for the antimasques and masquing dances. Many of the masque librettos do include descriptions of the patterns formed by the dancers, but specific details of the dances or 'measures' themselves are lacking. The major source for the music of Jacobean masque dances (*GB-Lbl* Add.10444) has been the subject of much research and controversy (cf Lawrence, 1922; Cutts, 1954; Willetts, 1965; Knowlton, 1966, 1967–8; Sabol, 1978). The manuscript includes 138 dances under such vague and fanciful titles as 'The Old Anticke Masque', 'Gray's Inn Masque', 'The humming batchelor', and 'My Lord Essex', but the association of these tunes with their proper masques is problematic, since the titles are ambiguous in many cases and can be ascribed to two or more works. Many of the dances are to be found with additional parts in William Brade's *Newe ausserlesene liebliche Branden ... a 5* (Hamburg, 1617), Thomas Simpson's *Taffel-Consort* (Hamburg, 1621) and, most extensively, in John Adson's *Courtly Masquing Ayres* (London, 1621); many are edited in Sabol (1978).

Ex.5 from 'The Second Witches Dance', Ben Jonson's *The Masque of Queens* (1609); ? Robert Johnson, *GB-Lbl* Add.10444, no.26







3. Caroline (1625–49). During the reign of Charles I and his consort Queen Henrietta Maria it became customary for the king and his lords to present a masque to the queen at Twelfth Night, and for the queen and her ladies to reciprocate at Shrovetide. The productions of this period became increasingly costly and more directly intended as political propaganda. The queen had brought her own musicians with her from France, and the several minor productions recorded between 1625 and 1631 are thought to have been heavily influenced by the *ballet à entrées*, but neither the text nor the music to any of them is extant.

In 1631 Ben Jonson produced his last two masques, *Love's Triumph through Callipolis* and *Chloridia* (no music has survived). In the latter the long and fruitful association between Jonson and Inigo Jones ended; deeply rooted jealousies and a basic conflict of artistic ideals made the break inevitable, though the immediate cause was the quarrel over who was to be in charge of their productions. Jonson's ideal was a scholarly, dramatic form that would have enduring value as literature, but Jones saw each masque as an occasional visual and aural entertainment, lingering only in the memories of those who were present. When Jonson printed his own name ahead of Jones's in the libretto of *Chloridia* and viciously attacked the architect in writing, he placed Jones in a position of defensive advantage and found himself ostracized from all future masque productions. Jonson's jibes in his famous *Expostulation with Inigo Jones* were cruel, but not without some foundation, since without significant literary content the masque did subsequently degenerate into mere spectacle. Jonson's irony was prophetic in the *Expostulation* when he cried:

> O shows, shows, mighty showsThe eloquence of
> masques! what need of prose,
> Or verse or prose, t'express immortal you?
> You are the spectacles of state, 'tis true . . .
> Or to make boards to speak! there is a task!
> Painting and carpentry are the soul of the masque.

Inigo Jones, now in complete charge, turned to lesser and manageable poets like Aurelian Townshend, who wrote the verses for both *Albion's Triumph* and *Tempe Restored* (1632).

Almost all the surviving vocal music for the Caroline court masque is in the autograph manuscript of William Lawes (*GB-Ob* Mus.Sch.B.2), which contains part of the music for James Shirley's *Triumph of Peace* (1634) and Sir William Davenant's *The Triumphs of the Prince d'Amour* (1636) and *Britannia triumphans* (1638) (ed. in Lefkowitz, 1970). Many of the dance-tunes for the Caroline masques are in John Playford's *Court-ayres* (1655) and *Courtly Masquing Ayres* (1662) (ed. in Sabol,



4. Designs by Inigo Jones for masque characters, pen and ink with wash: (a) Fear from the second antimasque, and (b) Queen Henrietta Maria as Chloris (annotated presentation design: an inscription below appeals to the queen not to alter the costume), both from Ben Jonson's 'Chloridia', 1631; (c) a Turk from the antimasque in William Davenant's 'Britannia triumphans', 1638; (d) a youthful torchbearer from Thomas Carew's 'Coelum britannicum', 1634 (Devonshire Collection, Chatsworth House; Simpson and Bell, nos.92, 98, 296, 206)

1978). As dramatic and lyric poetry the masques of this period are inferior to Jonson's, but as musically organized dramatic presentations they are far more developed and prepared the way for the later masques, semi-operas and operas of Locke, Blow and Purcell. They show William Lawes, best known for his string music, as the most important English dramatic composer of the first half of the 17th century.

The *Triumph of Peace* was probably the most elaborate of all court masques. It was presented to the king by the four Inns of Court at a cost of more than £21,000, and had distinct political overtones. In his *Histriomastix*, William Prynne, a Puritan barrister of Lincoln's Inn, had attacked participation by the aristocracy in stage plays and masques as licentious and ungodly. Taking this as an affront, the king requested a masque from the Inns of Court as a public testament to their love and affection for the crown. The masque was preceded by a magnificent pageant that paraded through the streets of London for hours before the performance. The original plans for this masque, made by the parliamentarian Bulstrode Whitelocke, who was in charge of organizing the music, contain much information about this masque and its musicians (over 100) and about performing practice in general (see Lefkowitz, 1965, and Sabol, 1966). Diagrams show the exact position of the singers and instruments for specific musical numbers, which indicate that the larger musical scenes were performed on the floor in geometric figures with the voices and instruments integrated (fig.5). There is also a list of the instrumentation of the 'symphony', a consort of six lutes, a bass lute, a harp, a violin and three viols, which performed the 'symphonies' and accompanied the singers in the ceremonial part of the masque.

Most of the symphonies, songs and choruses for the *Triumph of Peace* have survived in Lawes's autograph. The missing music was probably composed by Simon Ives, who like Lawes received £100 for his efforts. The symphonies are two-part (treble and bass) bipartite instrumental dance forms of the alman variety, and serve the dual purpose of introducing the songs and covering the movement of the musicians from the stage to the dance floor. The songs are declamatory continuo songs in the tradition of those of Ferrabosco and Lanier: the third song is a declamatory dialogue between Eunomia (Law) and Irene (Peace). The choruses are homophonic or in madrigal style. The formal structure, symphony–song–chorus, is repeated as a series of musical scenes, and is a marked advance from the loose arrangement of individual songs in the Jacobean masque and Ferrabosco's earlier attempts at musical unity.

In *The Triumphs of the Prince d'Amour* William Lawes collaborated with his brother Henry, from whom we have only one surviving song, 'Whither so gladly and so fast'. The masque was produced by the Middle Temple of the Inns of Court to honour the arrival in England of the king's nephews, the Palatine Princes Charles and Rupert. The title was taken from the name of the Christmas Lord of Misrule at Middle Temple. From the text of the first printed edition it is clear that the entire work (except the prologue) was set to continuous music, but it is not completely in recitative (declamatory) style. The careful structural plan of Jonson's masques has been abandoned for a freer mixture of antimasques, songs, formal dances and a banquet; it was prepared in haste and is short, has no spoken dialogue, only two antimasques, no revels and no exit dance. It shows strong French influence and closes with a grand chorus. William Lawes's music for the concluding two scenes is more unified than any previous English dramatic music: not only does the musical design symphony–song–chorus govern them individually, but in the last Song of Valediction they are linked together by a ritornello based on the second strain of the opening symphony (a device later used by Locke). The musical organization is conceived operatically; a continuous and varied musical and dramatic structure builds up to the final grand chorus. Symmetry of design, a unified sense of tonality (C minor with its related keys was Lawes's favourite), varieties of rhythms and textures, some expressive pictorialisms and a frequent use of the chorus are synchronized with the movements of the priests of Mars, Venus and Apollo from the stage to the dance floor and up to the dais to pay homage to the princes.



5. Transcription of a diagram showing the positions of soloists, chorus and instrumentalists in Shirley's 'Triumph of Peace', 1634 (after the Longleat Papers of Bulstrode Whitelocke, f.28v, Longleat House, Warminster)

The music for *Britannia triumphans* is the most extensive surviving partial score for any of the court masques. It is also the last court masque for which music is known to be extant and has by far the best surviving iconography. Davenant's preface speaks of 'Masques with shewes and intermedii', and indeed there is much borrowing from the French and the Italian in the entries and in the scenic designs. The theme is both political and religious, seeking to justify the king's use of ship money tax and to ridicule the Puritans. It was acted on a Sunday, which infuriated Puritan leaders for more than half a century afterwards. It was for this masque that Charles I built a special masquing hall so as not to ruin the newly painted Rubens ceiling of the old Banqueting Hall with the smoke of many torches.

Dramatically and musically *Britannia triumphans* is the most advanced of all surviving court masques. E.J. Dent (1928) called attention to William Lawes's advanced tonal organization in his other masques, but here it is even more striking. The 'royal' key of C is the tonal centre for a variety of related keys, including A minor, D major, C minor and E♭ major. Of particular interest is the composer's handling of major–minor tonal relationships and their close association with textual expression. The clear distinction between declamatory airs and tuneful ballads approaches a recitative-aria design, and three-part instrumental symphonies and five-part choruses replace the two-part and four-part ones respectively. This masque also contains one of the earliest instances of the use of the dramatic ostinato in England, in the song and chorus of Fame, which Lawes entitled 'Ciacona'. Some of the symphonies and dances for this masque appear in Playford's *Court-ayres*, but none of the music for the antimasques has been identified with certainty.

Davenant's last two court masques, *Luminalia* (1638) and *Salmacida spolia* (1640; fig.7), are completely dominated by foreign influence. The former is an adaptation of Francesco Cini's *Notte d'amore* and Parigi's *Triumph of Peace*. The latter is a *ballet à entrées*, with no fewer than 20 comic entries. The decline of the Jonsonian masque was complete, and the ensuing civil war provided the *coup de grâce*.

The court masques of this period are augmented by a number of works prepared for the lesser nobility, for the theatre and for the private schools. The most famous in the first category is Milton's *Comus*, performed at Ludlow Castle in 1634 for the investiture of the Earl of Bridgwater. It is far shorter than the conventional masque, having only one antimasque, one formal dance and no revels; five songs for it by Henry Lawes are extant (*GB-Lbl* Add.53723). Many short masque insertions are extant from contemporary plays, but one of the earliest full theatre masques was *The World Tost at Tennis* by Thomas Middleton and William Rowley (1638), which omits the terminal dances and the revels as well. These are also absent from most of the masques inserted into plays performed at the public schools.

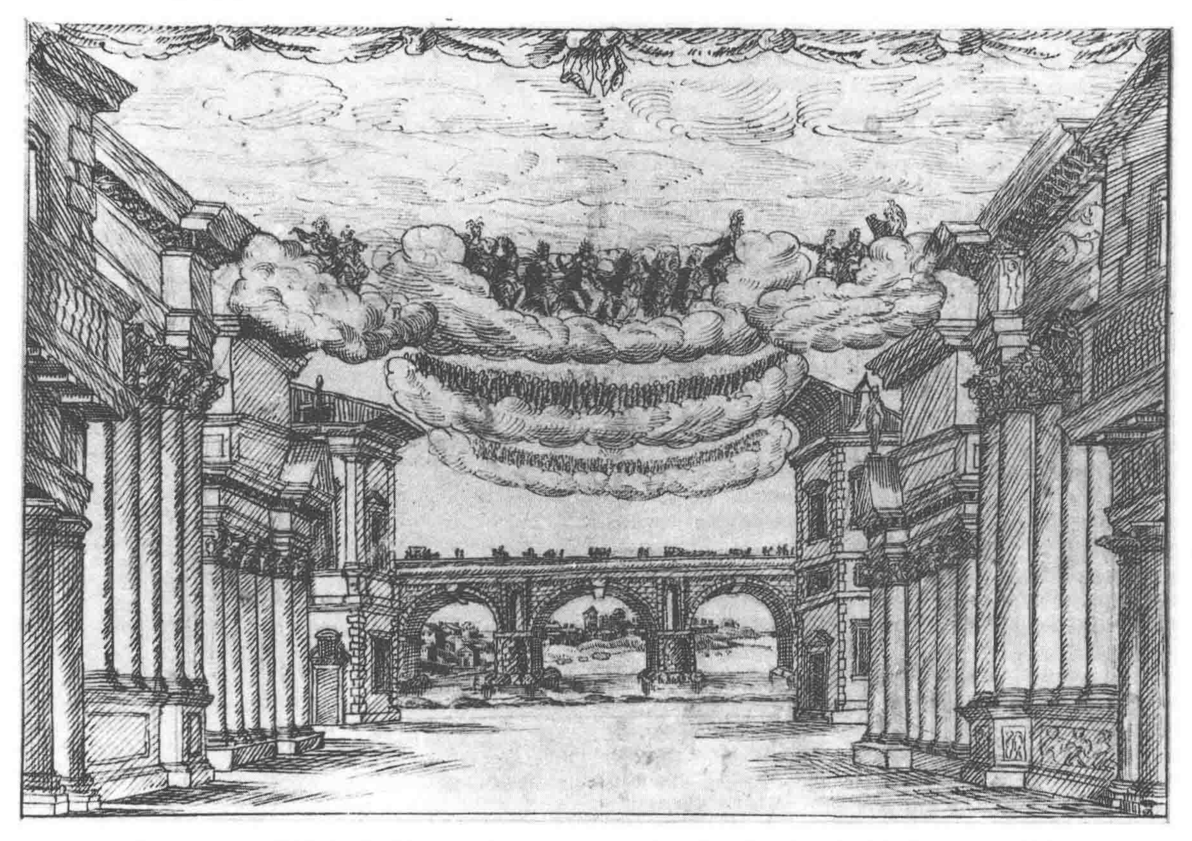
4. COMMONWEALTH (1649–60). The influence of the court masque during the interregnum continued in the school masques and in new stage performances called 'moral representations' or 'private entertainments', which incorporated music and the dance, and 'scenes and machines', which Davenant and others used to circumvent the Puritan ban on stage plays. The popularity of school masques is affirmed by Pepys's diary entry for 26 April



6. Design by Inigo Jones for a dwarf rider from Hell in Ben Jonson's 'Chloridia', pen and ink with wash, 1631 (Devonshire Collection, Chatsworth House; Simpson and Bell, no.87)

1663, when during a family walk into the country his wife's maid entertained them with stories of a masque at her school in Chelsea some six or seven years earlier. Some poets became schoolmasters and turned their dramatic talents to school productions, like James Shirley whose *The Triumph of Beauty* was presented before about 1645 'by some young Gentlemen, for whom it was intended, at a private Recreation'. Its subject was the judgment of Paris, but it includes comic scenes (antimasques) for Shepherds, songs for Hymen and Delight, a chorus of Graces and Hours, and a final allusion to the legal nymphs, Irene, Eunomia and Diche, who were the central figures in Shirley's *Triumph of Peace*. One song, the three-part 'Cease warring thoughts' by William Lawes, is extant (excerpt in Lefkowitz, 1960). Another setting of this, and two songs by the theatre musician John Gamble, were printed in his *Ayres and Dialogues* (1659).

The interdiction of stage plays by the Puritans during the Commonwealth did not include a prohibition on concerts or on private musical dramatic productions, presented under such titles as masques, operas and 'moral representations', even though they were really plays with musical interludes. Instead of 'acts' the masque term 'entries' was used. Davenant's *Siege of Rhodes* (1656), for example, which was set to continuous music (now lost) and is often referred to as the first English opera, contained five entries in lieu of acts. As in the masques the composition of the music was a collective affair, including in this instance works by Henry Lawes, Captain Henry Cook, Locke, Charles Coleman and George Hudson. A similar but less pretentious work, Davenant's *First Day's Entertainment at Rutland House by Declamations and Musick* (a kind of lecture concert), was produced earlier in the same year. Davenant continued



7. Scene iv (with masquers revealed in the clouds) from William Davenant's 'Salmacida spolia': design by Inigo Jones, pen and ink with wash, 1640 (Devonshire Collection, Chatsworth House; Simpson and Bell, no.355)

his musical dramatic productions with *The Cruelty of the Spaniards in Peru* (1658) and *The History of Sir Francis Drake* (1659). Both are described in their titles as operas (music for both was written by Locke), yet neither work is actually an opera. They too are divided into entries and they contain important elements of the masque, including both comic and serious dance scenes and instrumental and vocal music recitatives, songs, dialogues, choruses and a variety of dances. In 1663 Davenant revived the two works as Acts 3 and 4 of *The Playhouse to be Let*.

The true masque tradition survived during the Commonwealth only in Shirley's *Cupid and Death*, performed in honour of the Portuguese ambassador on 26 March 1653, but possibly written for an earlier school performance. It was revised by Locke in 1659 for a presentation at the military grounds in Leicester Fields, with music by Locke and Christopher Gibbons (the music for the 1659 version is in Locke's autograph in *GB-Lbl* Add.17799, published in MB, ii, 1951, 2/1965). Locke himself described it in his autograph as a 'Morall Representation', although the printed 1653 text refers to it as a 'Masque' (the printed 1659 text calls it a 'Private Entertainment'). Some of Gibbons's music is known to have been included in the 1653 version. Locke probably added substantial sections of recitative in the last two entries in the revision. The dances were arranged by the English 'hop-merchant' (dancing-master) Luke Channel, who was master of a boarding-school in Broad Street (Pepys, 24 September 1660). It is not known for what occasion or by whom the 1659 version was performed, though it was presumably for the Military Company in the Meeting House of the Military Grounds (Harris, *MB*, ii).

Cupid and Death is in fact the only complete extant score of a 17th-century English masque. It is not a court masque, but musically it is close to the form as it is known from William Lawes's partial scores. It is thus reasonable to assume that we have here almost the full musical schema of the earlier genre – without, of course, the participation of royalty in the grand masquing dances or the social dances of the revels. Unlike the court masques, *Cupid and Death* has a substantial plot which is based on Aesop's fable of the unknowing exchange of arrows between Cupid and Death. Shirley's source for this was undoubtedly John Ogilby's paraphrases of 1651. The masque is divided into five entries, each consisting of a suite of dances – alman, courant, saraband or jig or galliard – and a sequence of solo song, dialogue, recitative or duet (or a combination of these), followed by or interspersed with (or both) one or several short choruses. Substantial dialogue occurs in each of the first three entries but thereafter music or dance (or both) are almost continuous to the end of the final chorus. As in the court masque the action builds up to the Grand Dance of the principal characters, but by contrast with the court masque there is no clear delineation between the comical first half and the ceremonial second half of the masque. The antimasques occupy a prominent position in each of the entries and are directly related to the plot itself; they are the central focus of the entertainment.

Dent (1928) pointed out that the key scheme of Locke and Gibbons's score is not entirely congruous, and

suggested that Locke alone was probably in charge of the 1659 production and that he was probably obliged to include some of Gibbons's music from the 1653 version, even though it did not fit into his own scheme of tonalities. The masque begins in G and ends in A, which is regressive by comparison with Lawes's well-balanced key schemes, or even with Locke's own later dramatic productions. In other ways, too, Locke did not make advances beyond Lawes; he used a five-part chorus only once and then only in the eight-bar finale. The use of four-part writing, however, can be viewed as a progressive feature of Locke's style. Like Lawes he wrote some scene changes for two trebles and a bass and did not specify the instruments; but he did supply an independent violin part for the final grand chorus. A comparison with *The Triumph of Peace* shows strong parallels with Lawes's score and suggests that Locke was well acquainted with Lawes's music.

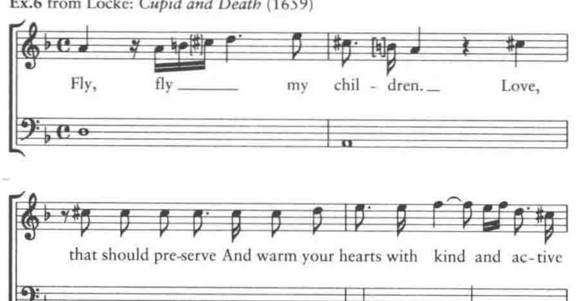
Locke's most original contribution lay in his recitatives for the fourth and fifth entries, which are the earliest extended English dramatic recitatives extant. They not only further the action of the plot, they also contain dramatic movement. While the first three entries include songs as well as spoken dialogue, the longer and more dramatic recitatives are reserved for the fourth and fifth entries, which for the most part are performed by the allegorical and mythical beings; the mortals speak mainly in dialogue. Significantly, both the dialogues and the recitatives are in free, unrhymed blank verse. Locke's declamation combines a strict attention to the natural rhythm of the spoken word with the normal inflections of speech, as well as a subtle use of agogic accent and more obvious pictorialisms. He also managed to combine the angular English declamatory style with the more emotional Italian idiom. The intensified parlando contrasts sharply with widely ranging, disjunct, almost erratic lines, which sometimes traverse an 11th in little more than a bar: the effect is intensely dramatic, as at the beginning of the fourth entry, when Nature attempts to warn some of the lovers of the approach of Cupid bearing his deadly darts (ex.6).

It was in these extended recitatives that Locke confronted and managed to solve the problem of successfully setting the English language to music in a dramatic context. Indeed, this was a salient feature of his legacy to Purcell.

One important reason for the success of *Cupid and Death* is the fact that the major dramatic roles in the fourth and fifth entries were specified and had to be performed by musicians, whereas the spoken dialogues of the first three entries were probably performed by actors who could not manage the difficult recitatives. Indeed, the songs in the first part of the masque are blank songs sung by unspecified soloists and chorus, whereas the dramatic action of the finale is carried forward in music performed by the main characters of the masque rather than by faceless commentators on the periphery of the action, as was the case in earlier masques and plays presented by actor's companies (and in many later ones as well). Locke's recitatives especially benefited from this, and enabled him to produce what is probably his finest dramatic writing for the stage and certainly the most successful dramatic score leading from the earlier court masques to the semi-operas of the Restoration.

5. Restoration (1660–c1700). During the Restoration influences from the earlier masques were manifested in

Ex.6 from Locke: *Cupid and Death* (1659)







two distinct groups of entertainment: plays with musical interludes (which proliferated after the reopening of the theatres), and the more substantial theatre and court masques. Of the two groups the first were the more numerous.

Davenant's 'operas' of the 1650s were the immediate models for the musical plays of the 1660s, a number of which therefore included theatre masque entries. The tradition of musical interludes had been popular with the English theatre public since the 16th century (Reyher, 1909, pp.497–8 lists some 80 plays written between 1588 and 1700 that contain masque scenes). Shakespeare's *A Midsummer Night's Dream* and *The Tempest* contain two of the most extensive examples from the earlier period. Sometimes their use in plays was functional, as in the case of *Henry VIII* (Act 1 scene iv), where the king meets Anne Boleyn when he selects her as his dancing-partner in the revels of a masque. In the Restoration theatre, however, these short insertions were generally placed at the end of acts and were not usually related to the plot. Each resembles a single entry of the court masque type, including a dance or a suite of dances, a song or a recitative (or both), a dialogue or chorus (or both) and a closing dance or suite. Differences do however exist between entries used in tragedies and those found in comedies (Price, 1979). Thus entries might be comic in the nature of the antimasque, ceremonial in the nature of the main masque, or, as in some of the tragedies, dramatically integrated into the plot. Often allegory and the *deus ex machina* were retained.

The increasing popularity of the theatres was encouraged by both Charles II and James II. The former granted licences to two major theatre companies: the Duke of York's Company, led by the dramatist William Davenant and the great Shakespearean actor Thomas Betterton, which performed first at Lincoln's Inn Fields and later at the new Duke's Theatre in Dorset Gardens; and the King's Men Players, led by Thomas Killigrew at the Theatre

Royal, Drury Lane. Composers such as Locke and Banister wrote almost exclusively for the Duke of York's Company, while Nicholas Staggins was the chief composer for the King's Men Players. These composers like the other court musicians, came from a musical tradition in which plays and masques were the main entertainments at court, and it is not surprising that they carried over the musical practices of their earlier plays and courtly masques into their music for the new theatres.

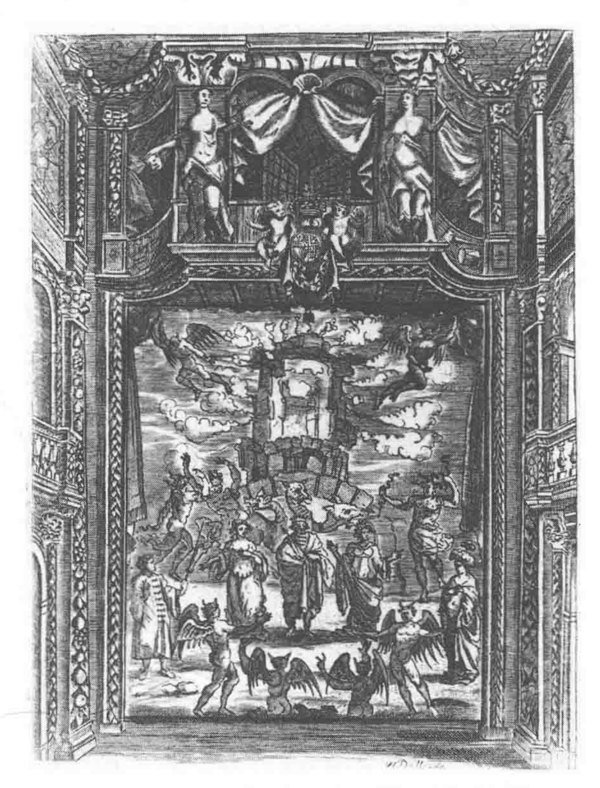
But the musicians, poets and artists of the English court were forever ruled by the tastes of their royal patrons. Charles II, his brother James, Duke of York (later James II), and Charles's illigitimate son James Scott, Duke of Monmouth, were all in France at various times during the Interregnum. They greatly admired the French musical establishment of Louis XIV and in particular the poetry, music and dancing of the *ballet de cour*, and the *comédie-ballets* and *tragédie-ballets* of Lully. Monmouth himself was an accomplished dancer, and a patron and possibly a former student of the famous French ballet-master St Andrée. During the 1670s Charles II sent Betterton to France to recruit musicians and dancers and to find dramatic material for his own court entertainments. Thus Restoration English plays and masques took on French characteristics, notably in the choreography, poetry and scenic design. The attempt by a French faction at court, supported by Charles II, to replace the masque tradition with French opera was abandoned after the unsuccessful production, in French, of Pierre Perrin's *Arianne* (1674) with music (now lost) by Louis Grabu and Robert Cambert. Neither the English court nor English theatre audiences could accept a play set continuously to music, let alone one in French; besides, the English theatre companies were too firmly entrenched to allow foreign opera a foothold in England.

Nevertheless, Restoration theatre audiences did demand musical interludes in their fare; well over 40 of the plays written and produced between 1663 and 1703 contain masques (see Price, 1979). Sir Robert Stapylton's *The Slighted Maid* (1663) with music by Banister had no fewer than three masques, and his *The Step-mother* (also 1663) with music by Locke had two. The pastoral drama offered other notable examples, such as Richard Fleckno's *Love's Kingdom* (1664) and Thomas Shadwell's *The Royal Shepherdess* (1669), which has, in addition to much other music, a 'masque of Shepherds and Shepherdesses' that includes a song in *stilo recitavito*.

Restoration musical theatre productions were variously called masques (Crowne), plays with musical interludes and elaborate scenery (Davenant), operas (Locke), semi-operas (Roger North), or dramatic operas (Dryden). (To Pepys 'the opera' was a nickname for the Duke's Theatre at Dorset Gardens.) The terms semi-opera and dramatic opera are now used interchangeably for a small number of 17th-century heroic dramas which include spoken dialogue as well as substantial masques or masque-like scenes, which may or may not relate to the drama, and which normally occur at the end of the acts.

The more substantial of these Restoration theatre or court masque productions are few indeed. Each is a work *sui generis*; together they do not represent a significant repertory or a distinguishable genre of entertainment; rather, they are the result of a mixture of traditional English masque elements and incidental theatre music with French ballet and dramatc poetry. A 'grand ballet' was performed at court in 1671 which, from several contemporary accounts, was in fact a court masque of considerable importance; some of the songs and dances have survived (see Holman, 1993), but unfortunately many details about this work are unknown. Equally obscure is information regarding four masque-like entertainments given at court between 1664 and 1668 and mentioned by John Evelyn in his *Diary*.

In 1673 Elkanah Settle's *The Empress of Morocco* included in Act 4 scene 3 a substantial masque of the story of Orpheus and Eurydice (fig.8). The music by Locke (in *GB-Occc* 692; ed. in MB, li, 1986) contains an extensive recitative that, more than in any other Restoration play, ingeniously furthers the action of the plot. In the play a young queen is tricked into murdering her own husband by her mother-in-law (the empress) during the presentation of a masque. Since this 'plot within a plot' is itself a tragedy continuously set to music, it is in fact a true opera in miniature and may well have served as the model for Blow's *Venus and Adonis* and Purcell's *Dido and Aeneas* (Lewis, 1947–8); it is a significant departure from both the thematic symbolism of the court masque and the dramatically unrelated entries of the theatre masque. Locke's musical characterization and his flexible recitative-arioso enhance Settle's text considerably. The music vacillates between melodious recitative in duple metre and lighter triple-metre airs. Locke's declamation is sometimes quite effective, as in Orpheus's opening recitative 'The groanes of Ghosts'. Notable also is Orpheus's last song, 'For this signal Grace', in 4/4, which is repeated in triple time in the final four-part chorus. The



8. Scene for the 'Masque of Orpheus' from Elkanah Settle's 'The Empress of Morocco', Dorset Garden Theatre, London, 1673, with music by Matthew Locke: engraving by William Dolle (GB-Ob Douce SS.385, opposite p.48)

play initiated a pamphlet war between Settle and Dryden and was later burlesqued by Thomas Duffet.

The many Restoration revivals and adaptations of Shakespeare also borrowed the trappings of the masque. Davenant and Dryden's version of *The Tempest* (1667) included masque music; in 1674 it was again adapted, with enormous success, by Shadwell, and it included spectacular scenic effects and additional music by Pelham Humfrey for a new concluding masque of Neptune and Amphitrite. The music for both versions was a collaborative undertaking that included vocal music by Humfrey, Banister, Pietro Reggio and James Hart, instrumental music by Locke and dances by G.B. Draghi. The exact association of composers and music for the two productions poses a problem that continues to vex musical scholars (a score for the 1674 version was reconstructed by Tilmouth in MB, li, 1986). This 'operatic' revival of *The Tempest* proved an outstanding financial and popular success. The Duke's Company, and Betterton in particular, were convinced that the future lay in the inclusion of more music, more dancing and more 'scenes and machines'; indeed, the more spectacle, the more the audience liked it. In 1673 there seems to have been an elaborate revival of *Macbeth* set as an 'opera' with music by Locke that contained a very popular antimasque for the witches. Masque music from this production was included in all the many popular revivals throughout the 17th and 18th centuries (although the famous score by William Boyce is probably not by Locke but very possibly by Richard Leveridge). In 1678 Shadwell also adapted *Timon of Athens* with music by Grabu, a theatre masque that was to be reset, more successfully, by Purcell in 1694. Both the 1673 *Macbeth* and the 1674 *Tempest* pointed the way towards the later semi-operas.

French influence was specially strong in Shadwell's *Psyche*, which was published in 1675 but probably staged in 1674 (see Arundell, 1957; Lefkowitz, 1979-80; Holman, 1993) and was the first dramatic musical score to be printed in English. This work was modelled on the *tragédie-ballet Psyché* (1671) by Molière, Corneille, Quinault and Lully, and set to music by Locke (entries and vocal music) and Draghi (dances). The French dancing-master St Andrée choreographed and danced in both the English and the French versions (see Lefkowitz, 1979-80), but although the dancing, poetry and choreography were heavily influenced by French practices, the music itself remained thoroughly English and closely related to masque traditions, and not all the text was set to music. Locke entitled his score 'The English Opera' and justified it as follows:

> ... it may justly wear the title (i.e. opera) though all the Tragedy be not in musik: for the Author prudently considere'd that though Italy was, and is the great Academy of the World for that Science and way of entertainment, England is not: and therefore mixt it with interlocutions, as more proper to our Genius.

Psyche became a subject of controversy between the English and French factions at court over the failed attempt by Grabu to establish a French-style academy for opera. Locke and Shadwell had the support of Batterton and of the Duke of Monmouth. The latter was the dedicatee and it was he who brought St. Andrée over from Paris: he also rehearsed the dancers and danced in the performances.

Psyche is the most extensive English dramatic score written before Purcell. It was produced at enormous expense and involved the complete artistic resources of the royal court and the Duke of York's Company. When Locke's vocal score is collated with Shadwell's text, which includes many additional indications for the music, instrumentation and dancing, a more complete view emerges: the production involved more than 100 actors, singers, instrumentalists and dancers; 15 musical scenes (symphony-recitative-air-chorus type), seven dance entries, nine complete scene changes, six antimasques, extensive use of *deus ex machina* and a large variety of musical instruments and consorts (see MB, li, 1986). Locke's original and forward-looking score may indeed be called a short score: its mainly four-part texture includes directions for various instruments and a rudimentary orchestration previously unknown in England. The music itself is thoroughly integrated into the plot, and the musical scenes expand the symphony-recitative-song-chorus formal design developed by Lawes. Importantly, these scenes are unified by a variety of ritornellos, used with impressive originality.

When compared to *Cupid and Death* or *The Masque of Orpheus*, Locke's music for *Psyche* is, however, disappointing. The recitatives are stiff and for the most part dramatically uninteresting, partly because Shadwell's detailed directions to Locke for composing the music were restrictive (Shadwell stated, in his preface, that he did not like to write tragedy, and he did not like recitative or writing in rhymed couplets), and partly because most of the major roles except Venus were not sung but spoken, having been written for actors of the Duke's Company, most of whom did not sing. There are some fine pieces in *Psyche*, however: the chant-recitative of the Chief Priest, 'By sacred hyacinth', in the Song of the Priests of Apollo in Act 2 is excellent dramatic writing, and as Westrup pointed out (*NOHM*, v), the scene of the Despairing Lovers is one that Purcell himself would have been proud to have written. The grand finale, a particularly forward-looking and extended musical scene knit together by a series of ritornellos and symphonies, is certainly the highest point yet reached in the development of musical drama in England. Together with his scores for *Cupid and Death* and the 'Masque of Orpheus' in *The Empress of Morocco*, Locke's *Psyche* represents the most important link between the earlier court masques of Lawes and the later semi-operas of Purcell. Locke must indeed be given credit both for transforming the court masque into theatre masque and semi-opera and for charting the course towards English opera.

The influence of the French ballets is again evident in John Crowne's *Calisto* (1675), produced at the Hall Theatre at enormous expense. Much of the music for this major court production is extant, all of it by Staggins (*GB-Lbl* Add.19759; *IRL-Dtc* 413; and possibly *US-NYp* Drexel 3849; see Holman, 1993). Though entitled a masque, *Calisto* bears little resemblance to pre-Restoration court masques except in so far as the royal princesses, the Duke of Monmouth and several other members of the court – all costumed as symbolic figures – took part in the dancing. The prologue is actually an allegorical masque, and the rest of the singing and dancing consists of masque entries between the acts and at the end. A large number of documents for *Calisto* have survived (see Boswell, 1932, Holman, 1993 and Walkling, 1996), revealing much about the musicians and the expenditure on personnel, costumes, scenery and the like, including the

fact that a sizeable instrumental group occupied the enclosed pit in front of the stage, with another placed behind the scenes; at least 21 of the musicians were French. The influence of French court ballets is seen in the use of a French overture, an allegorical prologue, the formal design of the acts, the musical *intermedi* and the style of the costumes and scenery. Most of the music, however, holds firmly to the musical traditions of the English masque and is easily recognizable as such.

Elements of the masquing tradition can also be found in the three short through-composed real operas of this period. Blow's *Venus and Adonis* (*c*1683), entitled a 'masque for the entertainment of the King', is a miniature opera despite its lack of dramatic conflict; and it includes short masque-like dance movements (e.g. the spelling lesson of Venus and the cupids). In 1685 Dryden wrote the opera *Albion and Albanius*, which he originally conceived as the prologue to his epic dramatic opera *King Arthur*; Grabu's uninspired score caused Dryden to select Purcell as the composer for *King Arthur*. *Albion and Albanius* is a political allegory, with dance, *deus ex machina* and other features of the masque. The third opera, Tate and Purcell's *Dido and Aeneas* (1689), unifies the recitatives, choruses and dances of the masque tradition with the choral ballet plan of Lullian opera and with the clearly differentiated styles of aria and recitative of contemporary Venetian opera (see Moore, 1961, pp.43f). *Dido and Aeneas* itself was subsequently introduced as a masque interpolation in Gildon's arrangement of *Measure for Measure* (1700) and in other early 18th-century plays.

The most successful dramatic form of the Restoration was the heroic drama, which contained both spoken and musical scenes. It was also the most significant in perpetuating the masque interludes demanded by the growing audiences that frequented the new theatres (Lincoln's Inn Fields, Dorset Garden, Drury Lane and the Duke's Theatre). The interpolation of these masque episodes into the heroic plays greatly influenced English dramatic opera, especially the outstanding works of Dryden and Purcell. Masque and antimasque scenes are indispensable ingredients of Purcell's semi-operas, where they are exploited not only for their popular appeal but also as structural links between the acts of the play. Purcell's most extensive masque is that celebrating the triumph of love in the last act of *Dioclesian* (1690). In *King Arthur* (1691) he incorporated three masque episodes, including the comic Frost Scene and the more ceremonial tableau in which Merlin (as in *Britannia triumphans*) waves his magic wand and brings forth the Fairest Isle. *The Fairy-Queen* (1692), an adaptation of *A Midsummer Night's Dream*, is in fact more masque than opera or drama. Its construction resembles that of the French *comédie-ballet* with detachable masques added at the end of each of the five acts, including the humorous scene of the Drunken Poet, a direct descendant of the antimasque. Purcell's other masques include those for the 1695 revival of *The Tempest*, which remained popular throughout the 18th century, and for *The Indian Queen* (by Dryden and his brother-in-law Sir Robert Howard). The final masque in this production, *The Masque of Hymen*, was set by Purcell's brother Daniel, which suggests that Henry may have died before finishing the score.

6. 18TH CENTURY. Newspaper advertisements of the early 1700s testify to the continued popularity of English dramatic opera and the use of music in the theatre, and include special notices of the masques and musical interludes to be performed (M. Tilmouth: 'A Calendar of References to Music in Newspapers', *RMARC*, no.1, 1961); but the theatre masque tradition was threatened by the imported Italian opera. A group of artists, including the musicians J.C. Pepusch, John Eccles and J.E. Galliard, and poets led by John Hughes, Colley Cibber and William Congreve, refused to accept the immigrant genre and continued to write short semi-operas which they called masques. The affinity of these pieces with earlier masques lies in the classical or pastoral context of their plots, their comic sub-plots (antimasques), the use of recitative, songs and choral finales, and the careful attention paid to scenery and dancing.

These early 18th-century masques were ordinarily divided into two 'interludes' or 'entertainments' and were sometimes performed between the acts of larger dramatic works; they were as popular as the numerous Shakespeare revivals and Purcell's dramatic operas. One of the most notable during the first decade was Eccles's *Acis and Galatea* (1701) to a libretto by P.A. Motteux. In the same year a contest was held for the best musical score for Congreve's masque *The Judgment of Paris*, and prizes were awarded to Eccles, Daniel Purcell, John Weldon and Gottfried Finger. During the second decade Pepusch was specially productive in this field; he furnished the music for Cibber's *Venus and Adonis* (1715), Barton Booth's *The Death of Dido* and Hughes's *Apollo and Daphne* (1716). Even closer to the earlier masque was Lewis Theobald's *Decius and Paulina* (1718), with music by Galliard.

Handel, no less than his English contemporaries, was influenced by the masque tradition: he studied Purcell's semi-operas and was well acquainted with Thomas Britton's library of earlier English music. *Acis and Galatea* (1718) was called a masque in more than one edition, and it was Handel's early version of *The Masque of Esther* that was later to become his first English oratorio. In his setting of Congreve's *Semele* (1743) Handel showed a new mastery of styles, synthesizing the best musical features of English masque and semi-opera with those of Italian opera. Further influences from the masque are evident in his music drama *Hercules*, the oratorio *Solomon*, the opera *Alcina* and elsewhere.

The newer 18th-century genres, such as John Rich's pantomime operas and the immensely popular ballad operas, were partly indebted to the masque tradition, and the tenacity of the tradition is clearly observable in the stage works of Thomas Arne, who had a particular interest in early masque librettos and wrote new music for revivals of *Dido and Aeneas* (1733), *Comus* (1738; ed. in MB, iii, 1951), *The Tempest* (1746), *Dioclesian* (1758), *The Judgment of Paris* (1740) and *Alfred* (1740, with the final chorus 'Rule, Britannia'). Masques are also included in Sheridan's burlesque *The Critic* (1779), and in William Pearce's *Windsor Castle or The Fair Maid of Kent* and *Peleus and Thetis* (1795). The last, with music by J.P. Salomon, was performed for the marriage of the Prince of Wales.

7. 19TH AND 20TH CENTURIES. Occasional masques were written during the 19th and 20th centuries for specific celebrations such as the marriage of the Prince of

Wales in 1863, for which John Oxenford wrote *Freya's Gift*, with music by G.A. Macfarren. There have also been some 19th-century revivals, notably of the *Masque of Flowers* for the jubilee at Gray's Inn (1887) and again for the diamond jubilee of Queen Victoria (1897). 20th-century revivals include several in both England and the USA of Campion's *Masque in Honour of the Marriage of Lord Hayes*, Shirley's *Cupid and Death* and a reconstruction of Davenant's *Britannia triumphans* produced by the Juilliard School of Music in 1953 in honour of the coronation of Queen Elizabeth II. The influence of the masque tradition in the 20th century is strongest in the works of Vaughan Williams, especially in his *Job, a Masque for Dancing*, *The Bridal Day: Masque for Dancing* and *On Christmas Night*. Other masque-like works are Constant Lambert's *Summer's Last Will and Testament*, a masque for orchestra, chorus and baritone solo (1937), 'words taken from the pleasant comedy in that name' by Thomas Nashe (1593); Menotti's *The Unicorn, the Gorgon and the Manticore*, a madrigal for chorus, ten dancers and nine instruments (1956); and Malcolm Arnold's *Song of Simeon*, a nativity masque for mimers, soloists, mixed chorus and orchestra, to words by Christopher Hassall (1960). These few sophisticated 20th-century analogues and historical revivals do not, however, constitute the continuation of a viable tradition.

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MURRAY LEFKOWITZ

Mass (Lat. *missa*; Fr. *messe*; Ger. *Messe*; It. *messa*; Sp. *misa*). The term most commonly used to describe the early Christian and medieval Latin eucharistic service. It has been retained within Catholicism during modern times. The plainchant of the medieval Mass, and the polyphonic music of the Mass between the 12th and 16th centuries, are central to the history of Western music. The

polyphonic Mass Ordinary of the Renaissance is one of the more important genres of European art music.

This article focusses on the musical development of the Mass, dealing with liturgical history to the extent necessary to create a context for this emphasis. It thus concentrates on the 'High' or 'Solemn' Mass, in which virtually all the texts are sung, as opposed to the 'Low Mass', in which they are simply read. Subspecies of the Mass include the CHORALE MASS, which uses German hymns as cantus firmi; MISSA BREVIS, a type of 'short Mass'; MISSA DOMINICALIS, in which polyphonic settings are based on chants 'in dominicis infra annum'; ORGAN MASS, in which settings for organ replace portions of the text; PLENARY MASS, which contains polyphonic settings of both Proper and Ordinary chants; and REQUIEM MASS, or Mass for the Dead. (*See also* ROMAN CATHOLIC CHURCH MUSIC.)

For non-Roman eucharistic services and their music *see* AMBROSIAN CHANT, BENEVENTAN CHANT, GALLICAN CHANT, MOZARABIC CHANT and RAVENNA CHANT; DIVINE LITURGY (BYZANTINE) and RUSSIAN AND SLAVONIC CHURCH MUSIC; COPTIC ORTHODOX CHURCH MUSIC and SYRIAN CHURCH MUSIC. *See also* ANGLICAN AND EPISCOPALIAN CHURCH MUSIC; LUTHERAN CHURCH MUSIC; REFORMED AND PRESBYTERIAN CHURCH MUSIC; and SERVICE.

I. Liturgy and chant. II. The polyphonic mass to 1600. III. 1600–2000.

I. Liturgy and chant

1. Early history. 2. The early medieval Roman-Frankish Mass: (i) The Mass of *Ordo romanus I* (ii) The Mass Ordinary (iii) The Mass Proper. 3. Later medieval developments. 4. Reform.

1. EARLY HISTORY. It can be said that there was singing at the very first Mass. Matthew and Mark conclude their descriptions of the Last Supper with the same words: 'While singing a hymn they went out to the Mount of Olives'. If, as the three Synoptic Gospels indicate, the Last Supper took place on the eve of Passover, this 'hymn' might have been the Hallel (Psalms cxiii–cxviii). It is significant that the Mass had its origins in a Jewish ceremonial meal; such meals were frequently accompanied by religious song, a characteristic that was maintained in early Christian communal suppers, whether eucharistic or not.

The earliest full description of a Christian Eucharist is that of Justin Martyr (*d* c165; *First Apology*, 67). It comes from a time when the Eucharist was no longer celebrated at an evening meal, possibly because of abuses such as those cited by Paul (*1 Corinthians* xi.17–34), but early on Sunday morning. The language of the document creates the impression of great precision:

> And on the day named for the sun there is an assembly in one place for all who live in the towns and in the country; and the memoirs of the Apostles and the writings of the Prophets are read as long as time permits. Then, when the reader has finished, he who presides speaks, giving admonishment and exhortation to imitate those noble deeds. Then we all stand together and offer prayers. And when, as we said above, we are finished with the prayers, bread is brought and wine and water, and he who presides likewise offers prayers and thanksgiving according to his ability, and the people give their assent by exclaiming Amen. And there takes place the distribution to each and the partaking of that over which thanksgiving has been said.

The overall shape of the 4th-century Eucharist, and indeed of all later Christian eucharistic services, is already present here: an initial period of scripture reading, instruction and prayer – the so-called Service of the Word or Fore-Mass – followed by the eucharistic service proper, consisting of bringing in the sacred elements, saying the eucharistic prayer over them and distributing them to the people. The only essential event not mentioned, because it had yet to be introduced, is the dismissal of the non-baptized after the conclusion of the Fore-Mass, an action that would bring about the division into a 'Mass of the Catechumens' and 'Mass of the Faithful'.

Justin's description of the Fore-Mass has caused some disquiet among music historians because of its failure to mention psalmody. Liturgical scholars and musicologists once broadly assumed that the Fore-Mass was an adoption *en bloc* of the Synagogue liturgy, a standardized service consisting of the four essential elements of reading, discourse, prayer and psalmody. It now appears, however, that the truth is not so simple: the Synagogue services were not nearly so formalized at the time of the first Christians, nor indeed were the services of the Christians themselves (see Bradshaw, 1992). The characteristic custom of the Synagogue was the reading of Scripture with attendant commentary, and it was this in particular that early Christians continued to include in many of their gatherings and that became an integral part of the pre-eucharistic service. The singing of psalms and hymns, as a discrete ritual act, is more obviously appropriate to communal evening meals than to early morning instructional services, and the practice of obligatory psalmody established itself in both the Synagogue service and the Christian Fore-Mass only in subsequent centuries as the two developed independently of each other (Smith, 1984; McKinnon, 1986).

This is not to say that psalms were never chanted in the Fore-Mass of Justin's time, but only that psalmody had not yet been recognized as a discrete and independent element of that service as it would be by the later 4th century. It must be assumed that psalms would occasionally have figured among the biblical readings of the Fore-Mass, where their lyric character might very well have called for a more melodious cantillation than that accorded to the other readings. This assumption is supported by the patristic evidence of the later 4th century, relatively abundant at that time as opposed to the meagre and scattered references of previous centuries. A psalm in the Fore-Mass was still spoken of as a reading; Augustine, for example, commented in Sermon 165: 'We heard the Apostle, we heard the Psalm, we heard the Gospel; all the divine readings sound together'. But while still referred to as a reading, the psalm had come to be recognized at the same time as a discrete liturgical act, one appreciated, moreover, for its essentially musical character. As Augustine remarked of the congregational response 'Ecce quam bonum': 'So sweet is that sound, that even they who know not the Psalter sing the verse' (*Ennarratio in psalmum cxxxii*). Why the psalmody of the Fore-Mass came to achieve its later 4th-century status is a matter for speculation. No doubt one of the factors involved is the increasingly public and ceremonial character of the liturgy during the period after the emancipation of Christianity under Constantine in 313; it was a liturgy, moreover, conducted within the acoustical ambience of great stone basilicas as opposed to the house churches of earlier centuries. The Eucharist, too, must have felt the influence of that general, later 4th-century enthusiasm for psalmody that was more obviously

manifested in the development of the sung Office and the rise of the popular psalmodic vigil (McKinnon, 1993).

In any event the 4th-century literature shows psalmody firmly established at two points in the Eucharist: in the Fore-Mass, and also during the distribution of Communion. The latter development occasions no surprise: the distribution of Communion is a joyous event, one not occupied by the reading of any texts or prayers and one that might well retain associations of the evening eucharistic meal. The psalm sung during Communion was usually Psalm xxxiii (Revised Standard Version: xxxiv) with its highly appropriate verse 8, 'Taste and see that the Lord is good'.

The psalmody of the Fore-Mass is more problematic, largely because of a set of commonly held assumptions about its relationship to the readings. It was once widely believed that in all Christian liturgies there were two readings before the Gospel, one each from the Old and New Testaments. This in turn required the singing of two psalms, because a psalm in the Fore-Mass necessarily functioned as a response to a reading. The 4th- and 5th-century patristic evidence, however, demonstrates that each of these assumptions lacks a basis in fact: one reading only before the Gospel was at least as common at the time as more than one reading; a single psalm was considerably more common than more than one, particularly in the West; and the psalm was never described as a response to a reading but rather, as seen above in the quotation from Augustine, as an independent liturgical act on a par with the readings (Martimort, 1970, 1984, 1992; McKinnon, 1996).

This single psalm of the Fore-Mass was typically described in the patristic literature as a responsorial psalm and can therefore be viewed as the ancestor of the gradual. But it was not always so described; it is possible that it might have been sung on occasion – during penitential seasons perhaps – without response, and that such a psalm could be thought of as the ancestor of the tract. On other occasions, especially during Paschal Time, the response of the psalm was the acclamation 'Alleluia', so it might be said that the ancient gradual psalm sometimes took on the form of an alleluia. A genuine proto-alleluia, however, would seem to require the regular singing of two psalms in the Fore-Mass. Such a situation is in fact documented for the first time in early 5th-century Jerusalem. The Armenian Lectionary (see Renoux, 1969–71), which appears to reflect the liturgy of Jerusalem at that time, gives the incipits of two psalms in its pre-eucharistic synaxis, the second of which is regularly provided with an alleluia response. It is probable that this Hagiopolite alleluia exercised its influence on the liturgical centres of the East at a far earlier date than on those of the West, which were already becoming isolated in the 5th century by the barbarian incursions attendant upon the collapse of the Roman Empire.

Broadly speaking, by the turn of the 5th century, as Christian antiquity was drawing to a close, the Western Mass (or at least its African-Italian manifestation) had the following general aspect. The service opened abruptly with a greeting from the celebrant and the readings followed on immediately (the introductory items of introit psalm, Kyrie, Gloria and collect were not yet present). There was generally only one reading before the Gospel, the so-called Apostle (our Epistle), taken frequently from the epistles of Paul and less often from the *Acts of the Apostles* or the Old Testament. A psalm was chanted either before or after the Epistle by a lector; this psalm was frequently responded to by the congregation with melodious refrains, including alleluia refrains during Paschaltide, and it may also have been declaimed without refrains, particularly on penitential occasions.

The Gospel, the recitation of which would eventually come to be surrounded with great ceremony, was already preceded by a procession with lighted tapers. After the Gospel the celebrant preached a homily based on one of the readings (including sometimes the psalm), and there followed then the prayers of the catechumens and the catechumens' dismissal. The prayers of the faithful ensued and the bringing in of the eucharistic elements, not yet accompanied, apparently, by an offertory psalm. The celebrant began the Eucharistic Prayer over the elements by exchanging a series of greetings with the congregation. This prayer, which was chanted aloud, and the exchange of greetings was already very close to its early medieval form. The prefatory portion of the prayer concluded with the singing by all of the Sanctus, and the entire prayer ended with a solemn congregational 'Amen'. Levy (1958–62) has argued persuasively that the melody of the Sanctus, and indeed of the entire eucharistic dialogue between clergy and faithful, is closely related to that of the early medieval Western sources (the Sanctus is the familiar one of the Requiem Mass). After the Eucharistic Prayer there followed the 'Pax', the Fraction of the consecrated bread, the *Pater noster*, and finally the distribution of the sacred elements to all in attendance, during which a psalm – usually Psalm xxxiii (Revised Standard Version: xxxiv) – was sung responsorially with 'Taste and see' as refrain.

See also CHRISTIAN CHURCH, MUSIC OF THE EARLY.

2. The early medieval Roman-Frankish Mass.

(i) The Mass of 'Ordo romanus I'. Augustine died in 430 as the Vandals held the city of Hippo under siege. His passing is emblematic of the closing of the era of abundant patristic literature and the beginning of a centuries-long period of comparative silence during the barbarian ascendency. There is very little information about the development of the Roman Mass until the appearance of the celebrated *Ordo romanus I*, which describes in detail the Pontifical Mass of about 700. This service is of great importance because it became the model for the manner in which Mass was celebrated over much of Latin Christendom; moreover, virtually all the principal prayers, readings and chants of the mature medieval Mass (Table 1) are already present in it.

The pope celebrated Mass each day at a different one of the so-called stational churches, of which there were about 30 at the turn of the 8th century. He arrived at the church with his retinue and vested in the secretarium, a sort of sacristy near the entrance. During his procession through the nave of the church to the altar, the introit psalm was chanted by the Schola Cantorum, preceded by the singing of the Proper introit antiphon. On arrival at the altar the pope bowed before it in prayer, extended a greeting of peace to the clergy and then nodded to the Schola to curtail the chanting of the psalm and to go to the concluding *Gloria Patri* and repetition of the antiphon. There followed the singing of the Kyrie eleison by the Schola, and the Gloria in excelsis, intoned by the pope, and finally the declamation by the pope of the collect, a

TABLE 1: The Mass

Proper chants	*Ordinary chants*	*Prayers and readings*
	FORE-MASS	
Introit		
	Kyrie	
	Gloria	
		Collect
		Epistle
Gradual		
Alleluia/tract		
(Sequence)		
		Gospel
	Credo	
	MASS OF THE FAITHFUL	
Offertory		
		Preface
	Sanctus	
		Eucharistic prayer
		Pater noster
	Agnus Dei	
Communion		
		Post-communion
	(Ite missa est)	

Proper oration that brought the introductory rites of the Mass to a close.

After the pope and clergy seated themselves in the apse behind the altar, a subdeacon mounted the steps of the ambo to recite the Epistle. Next a cantor, with 'cantorium' in hand, mounted the ambo and chanted the 'responsum' or gradual, no longer the complete responsorial psalm of patristic times, but rather an elaborate response followed by an equally elaborate verse and a repetition of the response. A second cantor followed with either the alleluia or tract, depending on the liturgical occasion. The alleluia, sung on most feast days of the Church year, consisted of a rhapsodic rendering of the response 'Alleluia', followed by a moderately florid verse and repetition of 'Alleluia'. The tract, performed on a limited number of penitential occasions, lacked a response and was rather a psalm, or several verses thereof, sung to a limited number of elaborate formulaic tones. This portion of the service came to a climax with the chanting of the Gospel by the deacon; the deacon, holding the Gospel book, was led to the ambo by two acolytes with candles and two subdeacons with censers.

There is no mention of a homily in *Ordo romanus I*, nor indeed in the other *ordines romani*, an omission that occasions some surprise. A number of other omissions at this point in the Pontifical Mass are, by contrast, altogether expected. There was no Credo, because this chant of the Ordinary made its way into the Roman Mass only in the 11th century. Neither were there prayers of the catechumens, dismissal of the catechumens nor prayers of the faithful. These rites were no longer observed in the Roman Mass; the non-baptized were now admitted to the eucharistic portion of the Mass, while the prayers of the Fore-Mass had been moved to the introductory portion of the service, where they took the form of the Kyrie eleison, still a litany at the end of the 7th century. The absence of prayers from their traditional place in the Mass was marked by the vestigial 'Oremus', uttered by the celebrant at the beginning of the offertory.

The Proper chant called the offertory, which consisted of an initial chant of moderate melodic elaboration (referred to neither as a response nor as an antiphon in the sources) followed by two or three verses, was sung while a complex series of ritual acts were performed; among these were the reception by the pope of the gifts (including wine and leavened bread), the washing of the pope's hands, the preparation of the gifts by the clergy, and prayers said by the pope over the gifts. At the conclusion of these ceremonies the pope nodded to the Schola to complete the singing of the offertory, and he began his own chanting of the Preface with a series of greetings beginning 'Dominus vobiscum'. The Preface concluded with the clergy singing the Sanctus, presumably in the simple ancient tone mentioned above. After the Sanctus, which now included its second portion, 'Benedictus qui venit' (*Matthew* xxi.9), the pope began the Canon with the words 'Te igitur'. The Canon, which by the end of the 8th century would be read in silence, was at the time of *Ordo romanus I* recited in a subdued tone rather than being chanted aloud as it had been in the early Church. And it was not interrupted by the elevation of the host or chalice, acts of eucharistic adoration that would not be introduced until the 13th century. The Canon concluded with the words 'per omnia saecula saeculorum' and the response 'Amen'.

The introductory communion rites of the early 8th century followed a different order from those of the early Church; the *Pater noster* came first, followed by the 'Pax' and finally the Fraction. During the Fraction the Agnus Dei was sung; it had been introduced under Pope Sergius I (687–701). Communion was distributed to the clergy in hierarchical order and then to the laity, first to the men and then the women, who occupied different sides of the church (in the following centuries there would be a sharp decline in the frequency of lay Communion). During the distribution the Schola sang the communion chant, which was much like the introit in external aspect, consisting of a psalm with Proper antiphon. And as with the introit the pope nodded to the Schola to cease the singing of the psalm and to conclude with the Gloria Patri and antiphon when the distribution was completed. After the communion the celebrant recited the oration called the post-communion, then announced 'Ite missa est' (to which the response was 'Deo gratias') and returned in procession with attendant clergy to the secretarium.

(ii) The Mass Ordinary. The term 'Ordinary', as opposed to 'Proper', refers to any part of the Mass, sung or spoken, that has the same text at every enactment of the service. The sung Ordinary is usually said to consist of five items: Kyrie, Gloria, Credo, Sanctus and Agnus Dei. All but the Credo were in place in the Roman Mass of the early 8th century. The celebrant's announcement at the end of Mass, 'Ite missa est' ('Benedicamus Domino' when the Gloria is not sung), and its response 'Deo gratias', achieved something of the status of a sung Ordinary item in later centuries when it came to be chanted to the same melodies as the Kyrie. In the later Middle Ages and Renaissance the centrally important musical form of the polyphonic Mass Ordinary was created. Some liturgical historians consider this development to be unfortunate because they believe that the unified musical character of the five items belies their widely differing liturgical

functions, and that the prominence afforded to the Ordinary serves to denigrate the importance of other parts of the Mass such as the Proper chants.

The early history of the KYRIE ELEISON remains controversial. It was once thought to have originated when the *Deprecatio Gelasii*, a litany purportedly adopted from the East by Pope Gelasius (492–6), was moved from its place at the end of the Fore-Mass to the present position of the Kyrie. This view is doubted now, however, not least because the response to the *Deprecatio Gelasii* was 'Domine exaudi et misere' rather than 'Kyrie eleison'. The only certainty is that the Kyrie was originally a litany of some sort. It is frequently said to have lost its supplications under Gregory I (590–604), who wrote in his letter to John of Syracuse: 'In daily masses we omit the rest that is usually said, and say only "Kyrie eleison" and "Christe eleison"'. But *Ordo romanus I* still refers to the Kyrie as a litany that was concluded only when the pope signalled to the Schola to do so. In any event the late 8th-century Frankish-Roman Ordo of St Amand (*Ordo romanus IV*) described the Kyrie in its classic medieval form, that is, a threefold Kyrie, threefold Christe and threefold Kyrie.

The GLORIA IN EXCELSIS DEO had its remote origins in the Christmas story of Luke's gospel (chap.ii), where the angels sing 'Glory to God in the highest, and on earth peace to men'. It was expanded during the first centuries of Christianity into a prose-like hymn that had a prominent place in the morning Office of the principal Eastern ecclesiastical centres. It made its way into the Roman Mass only gradually, being restricted at first to Christmas Day and later to episcopal services. By the 11th century it was sung at most masses other than those of penitential occasions.

The CREDO is a Latin translation of a creed or 'symbolum', which was recorded first in Greek at the Council of Chalcedon in 451. The Chalcedon text was an attempt to summarize the doctrine of the councils of Nicea (325) and Constantinople (381), hence its title the 'Nicene' or 'Niceno-Constantinopolitan' Creed. Like the earlier Apostles' Creed, its original liturgical function was to serve as a profession of faith for the newly baptized. It found a place in the eucharistic services of several Eastern rites of the earlier 6th century, and made its first appearance in a Latin liturgy later that century in Spain, where it was recited before the *Pater noster*. Charlemagne (*d* 814) introduced it into the Frankish-Roman Mass, but it was not included in the Roman Mass itself until the period of German liturgical influence during the 11th century.

The SANCTUS, which occupies a prominent place in the Eucharistic Prayer as a sort of concluding doxology to the Preface, has a complex and controversial early history. Its original portion, the 'tersanctus', derived from *Isaiah* vi.3 (and *Revelation* iv.8), would appear to have been adopted from Jewish liturgical practice, but it does not figure in every preserved version of the early Christian Eucharistic Prayer. It had become almost universal, however, by the later 4th century. Its second portion, 'Benedictus qui venit' (*Matthew* xxi.9), from the narration of Jesus's triumphal entry into Jerusalem, is first attested by Caesarius of Arles (*d* 542). The Benedictus closes with the exclamation 'Hosanna in excelsis'; eventually this was added to the Sanctus portion of the chant as well. In performances of the polyphonic Sanctus, the two portions were separated, with the Benedictus being sung after the Elevation.

The introduction of the AGNUS DEI ('Lamb of God') into the Roman Mass by Pope Sergius (687–701) appears to have been an act of theological defiance against Byzantium. The chant was sung in Syria (Sergius himself was Syrian) but was not allowed in Constantinople because of a ban on depicting Christ in animal form. The Agnus may originally have been a litany; it was in any event at first repeated as often as necessary to cover the actions of the Fraction, always with the response 'Miserere nobis'. By the 11th century the chant was limited to three repetitions of the Agnus, and the final response was changed to 'Dona nobis pacem' ('Dona eis requiem' in the Mass for the Dead), a reference to the just completed Pax.

Ordinary chants were probably originally sung to fairly simple tones: the Sanctus, for example, to the tone known from the Requiem Mass, and the Agnus, perhaps, to the similar tone given in the Vatican Edition under 'Mass XVIII'. In the 9th century among the Franks, however, the process of providing a variety of new and more elaborate melodies had already begun; such melodies would eventually be organized into musically compatible chant 'ordinaries' after the manner of the polyphonic mass. The beginnings of this development were closely tied to the creation of tropes. Kyrie tropes for a particular feast, for example, might inspire the composition of a new Kyrie melody, which would in turn be associated with the festival in question. These melodies, with or without their tropes, came to be organized in portions of manuscripts referred to later as 'kyriales'. The Kyrie melodies would be grouped together, followed by those of the Gloria, Sanctus, Agnus and sometimes *Ite missa est*; Credo melodies, of lesser number, would appear last. There was a departure from this practice in the reform liturgy of the 13th-century Papal Curia; here the kyriale consisted of about ten chant 'ordinaries' without tropes, arranged in Kyrie to Agnus order, with each set of chants assigned to a different class of festival. The chant Ordinary was much cultivated in the 15th and 16th centuries – after the model, apparently, of its polyphonic counterpart.

(iii) The Mass Proper. The Proper consists of the introit (*see* INTROIT (i)); the gradual (*see* GRADUAL (i)); the alleluia (*see* ALLELUIA, §I), sung on festive days and replaced by the TRACT on certain penitential occasions; the OFFERTORY; and the COMMUNION; the sequence (*see* SEQUENCE (i)) was added by the 9th-century Franks as a poetic extension of the alleluia.

The gradual and communion were already in place in the Western Mass as the patristic period drew to a close towards the mid-5th century; but the first unequivocal testimony to the existence of the other items is to be found in *Ordo romanus I*, dating from approximately two and a half centuries later. As a general observation, it may be said that variable psalmody appears to characterize the Roman Proper more radically than the Propers of most other Christian liturgies, and this trait may shed light on the origins of certain chants. (For further discussion of origins see the individual articles mentioned above.) The entrance and offertory chants to the Byzantine Eucharist, for example, are Ordinary chants rather than psalmic Propers: the TRISAGION was the original entrance chant and the Cheroubikon the offertory chant. These hymns were introduced in turn into Latin eucharistic liturgies

such as the Mozarabic and Gallican, but not the Roman, which consistently manifested a preference for variable psalmody.

This preference may be explained by the influence on the Roman Mass of the Office psalmody of the Roman basilicas, the responsibility since the 5th century of monastic communities attached to them. Thus the introit psalm, for example, whatever the time of its introduction, would take on the general aspect of Office antiphonal psalmody, with a different psalm and antiphon sung at each service. The communion, perhaps, was transformed under the influence of Office psalmody into something different from its original state; it very likely began as virtually an Ordinary item, consisting of the singing of the same Psalm xxxiii on most days, but by the mid-8th century had achieved a repertory of nearly 150 Proper antiphons, far more than any other Christian communion chant, Eastern or Western. Its weekday Lenten series of numerically ordered psalmic texts, moreover, may betray the influence of the numerically ordered psalms of the Office.

In any event the core repertory of the Roman Mass Proper was in place by the time of its transmission to the Carolingian realm in the second half of the 8th century. That is to say there existed chants with the same texts as those of the so-called Old Roman (11th-century Roman) and Gregorian (9th-century Frankish-Roman) repertories; the precise nature of the 8th-century Roman melodies is not known, but it must be assumed that they share a basic relationship with the derivative Old Roman and Gregorian melodies, which are themselves obviously related. The number of introits and communions transmitted from Rome to the Frankish territories was slightly less than 150 for each genre, more than 100 for graduals, less than 100 for offertories, about 50 for alleluias and just 16 for tracts. The 9th-century Franks contributed relatively small numbers of chants to each genre, except for some 12 offertories and more than 40 alleluias.

While the repertory of the Mass Proper was substantially complete by the mid-8th century, very little is known about how it developed. At one time it was thought that Gregory I (590–604) supervised its completion; indeed according to medieval legend he personally composed the chants under the inspiration of the Holy Spirit. Many chant scholars now incline towards the view that much of the final composition, revision and organization of the Proper took place somewhat later than Gregory's time, perhaps during the second half of the 7th century and the early 8th. Aiding speculation on this point is the fact that considerably more is known about the development of the annual cycles of Proper prayers and readings than of the chants, and both prayers and readings, which may be at least as ancient as chants, became fixed at Rome only towards the mid-7th century. On the other hand, much of the chant repertory was certainly completed by the time of Gregory II (715–31), who added the Thursdays of Lent to the liturgical year. An analysis of the texts of the weekday Lenten chants shows them to have been organized before the addition of the Thursday chants.

The most fundamental consideration to be kept in mind when speculating on the development of any Proper is that all Christian liturgies observe a broad movement from the ad hoc selection of prayers, readings and chants each day by the celebrant to the permanent assignment of these items, and the recording of them in writing, for the entire year. An analysis of the patristic evidence makes it clear that the psalms sung in the Eucharist, except for rare exceptions such as the Easter gradual response 'Haec dies' (Vulgate Psalm cxvii.24), were not yet fixed in the 4th and 5th centuries. The same consideration also has chronological implications for the later stages of a Proper's development. There is reason to suspect that chants lacking stable assignments in the sources, that is, chants that vary from manuscript to manuscript (as does a large portion of the alleluia repertory), are later creations than chants with uniformly stable assignments.

Another factor to be taken into account when speculating on the time of a chant Proper's creation is the existence of a group of ecclesiastical singers capable of creating and maintaining it. The Roman Mass Proper comprises some 550 chants of considerable elaboration; the texts were recorded in writing but the melodies were not. The body responsible for their performance from year to year was the Schola Cantorum (*see* SCHOLA CANTORUM (i)), a clerical group that resided at the pope's Lateran palace. It was formerly thought that Gregory I (590–604) founded the Schola, but the evidence suggests a later date, perhaps the mid-7th century.

The examination of the Proper as a whole in the hope of discovering layers of compositional planning has proved to be a fruitful area of study. Peter Wagner was engaged in this kind of research in the early 1900s, revealing, among other things, patterns in the way that psalmic and non-psalmic texts were assigned over stretches of the liturgical year. One interesting result of his analysis is the conclusion that the final revision of the Mass Proper was carried out more genre by genre than festival by festival. This particular insight has received a measure of corroboration in later liturgical investigation, which shows that the Roman Gospel and Epistle cycles were developed independently of each other. A far more thorough employment of Wagner's method is needed, one that begins with an examination of the texts, where compositional planning is more easily discerned, and then moves on to an extensive analysis of the music.

3. LATER MEDIEVAL DEVELOPMENTS. The Mass had achieved its classic medieval shape by the time of its transmission from Rome to Francia in the mid-8th century. Its subsequent history might be described as an initial phase of accumulation in which the basic structure was heavily elaborated, and a subsequent phase of reform in which there was an attempt to undo the elaboration and return to earlier forms of the service.

Liturgical additions to the Mass in the 9th century and thereafter were particularly prominent at the beginning and end of the service; musical additions were more pervasive, consisting especially of the accretion of tropes to most chants of the Ordinary and Proper (*see* TROPE (i)). All the items of the Ordinary, except for the Credo, were subject to regular troping, while among the items of the Proper the introit was most often troped and the gradual least often. The alleluia came in for special treatment, tending to accumulate various additions after the verse; these include tropes, *sequentiae* (long melismatic extensions of the original jubilus) and, of course, the poetic genre known as the sequence. Independent chants were also added to the Mass: antiphons, for example, before the Gospel and after the Agnus Dei, and the chant that accompanied the sprinkling of the congregation before Sunday Mass with an aspergillum – the antiphon

Asperges me with Psalm l throughout most of the year, and *Vidi aquam* with Psalm cxvii during Paschal Time.

These additions reached their climax during the 11th and 12th centuries. The Mass of the time, and the Office for that matter, must have been splendid spectacles. Conducted in great Romanesque monastic churches and cathedrals, the liturgy benefited from the literary contributions of the most talented citizens of Europe and was performed by these same individuals, monks and canons who had sung chant daily from early childhood. It could be said, however, that this form of liturgy was doomed to collapse under its own weight, sapping the energy of its executants and leaving them little time to keep abreast of other developments in the rapidly changing society of the High Middle Ages.

4. Reform. Among the first to react against this liturgical grandeur, particularly in its Benedictine manifestations, were the 12th-century Cistercians; purporting to return to the pristine monasticism of St Benedict's time, they took aim at what they saw as liturgical excess, excising many of the Benedictine additions and even applying surgery to the melismas of the core chant repertory (Maître, 1995). But a reform of greater long-term significance was that undertaken in the Papal Curia of the 13th century. Motivated less, perhaps, by the sort of spiritual concerns that impelled the Cistercians than by the practical need to save time for harried bureaucrats, the Curial reform sought to pare down the liturgy to a form not far removed from that of the earlier 9th century. The Curial liturgy was embraced in turn by the Franciscan friars who – themselves active and itinerant in their efforts to bring religion to the laity – helped to propagate it throughout Europe (Van Dijk and Walker, 1960). The later medieval Mass, then, was less burdened in many localities by an excess of subsidiary chants than it had been in earlier centuries, but it came to labour under the abuses of a different nature. It differed so widely from diocese to diocese, not least from the proliferation of local saints' days, that it lost a good measure of its universality. And still worse, it degenerated in the minds of some into a sort of spiritual coinage: paying a stipend to have a Mass said or sung could save a soul or secure some temporal favour, and such masses were thought to be all the more efficacious if they took the form of a votive Mass or that of some favoured saint, rather than that called for by the liturgical calendar.

The Council of Trent (1545–63) addressed the problem of the late medieval Mass in general terms in its *Decretum de observandis et evitandis in celebratione missarum* of 1562, leaving matters of detail to be covered by the preparation of a reform missal, which appeared in 1570. The missal called for a lean Roman Order of the Mass to be observed precisely throughout the entire Church. A scaled-down version of the introductory prayers was retained, including the 'Introibo' (Vulgate Psalm xlii) and 'Confiteor', as was the 'In principio erat verbum' (*John* i) at the end of Mass. All tropes were eliminated, however, and also all sequences except for the highly favoured *Victimae paschali laudes* of Easter, *Veni Sancte Spiritus* of Pentecost, *Lauda Sion* of Corpus Christi and *Dies irae* of the Requiem Mass. As for the calendar, the celebration of sanctoral feasts and the use of votive masses was sharply curtailed. The general spirit of the reforms was to secure central Roman control and to prevent change. A point of considerable musical significance was the decision to retain the polyphonic Ordinary. The chant Propers did not fare so well: under the direction of Pope Paul V (1605–21), the composers Felice Anerio and Francesco Soriano prepared a reform gradual in which the medieval melodies were revised according to humanistic standards, a process that required, among other things, the excision of many melismas or their transferal from unaccented to accented syllables.

The mid-19th century saw the birth of the modern Liturgical Movement. Prominent among its early proponents were the French Benedictines of Solesmes, who made it one of their principal aims to restore the medieval chant. They achieved an undeniable success with the chant melodies, and while the rhythmic system they devised for the performance of the chant was historically questionable, it resulted nonetheless in the development of a practical church music of great beauty and refinement. At the same time groups such as the German Caecilians attacked the orchestral Mass Ordinary of the Baroque and Classical periods and called for a return to the *a cappella* Mass of the late 16th-century Roman school. By the early 20th century the ultimate liturgical ideal of Mass celebration was the scrupulous observance of the Tridentine rubrics by the presiding priest and the dignified chanting of his prayers in Latin, while an expert choir, preferably with boy trebles, sang a chant Proper and an Ordinary by Palestrina or some contemporary.

This was to change drastically as the Liturgical Movement entered into a new, more populist phase, which culminated in the reforms of the Second Vatican Council (1962–5). While it is not always easy to distinguish between the intentions of the Council and their realization at the local level, the central aim of the reforms may be characterized as an attempt to involve the lay congregation more actively in the Mass; in spirit and style there is a movement away from ritual to informality, and, historically, an abandonment of the medieval ideal in favour of the early Christian. The introit is generally replaced by a hymn of the chorale type (in the vernacular, of course, as is the entire ceremony); the introductory prayers such as the 'Introibo' and 'Confiteor' are omitted. The reading cycle on Sundays and festivals includes an Old Testament pericope, a psalm sung responsorially to a simple contemporary setting, a New Testament reading, a tuneful Alleluia with a few psalm verses and finally the Gospel. A homily is preached with due attention to the readings, followed by a period of variable prayer in the form of a litany. Members of the congregation bring in the gifts of bread and wine to the accompaniment of a hymn. The Eucharistic Prayer, now variable, is recited aloud; a simple congregational 'Holy, holy, holy' occupies its accustomed place, while the Elevation passes almost unnoticed without its medieval bells and genuflections. The congregational 'Amen' at the end of the prayer is given considerable emphasis, as is the Pax, an occasion for much informal greeting by those in attendance. A simple setting of 'Lamb of God' accompanies the Fraction, and a hymn the distribution of communion. After the final blessing (the 'In principio' is no longer read) the celebrant processes out to the accompaniment of a hymn.

A few Benedictine communities, not always with the blessing of the local bishop, have sought to work out compromises between the reforms and their medieval musical heritage. They might combine, for example, vernacular readings, prayers and Ordinary chants with a

Gregorian Mass Proper sung in Latin. In 1974 the monks of Solesmes published a new *Graduale romanum* that retained the Latin Proper chants while integrating them with the changes wrought to the liturgical year. Chief among these changes is the abandonment of the named Sundays of the year, that is, the Sundays after the Epiphany, the pre-Lenten Sundays beginning with Septuagesima and the Sundays after Pentecost; in their place is a series of 34 'Ordinary Sundays'. The majority of the Proper chants occupy their medieval positions in the new gradual, but there are a substantial number of changes; alternative chants are frequently given to provide choice, and a number of chants have been reassigned to accommodate changes in the lectionary – the celebrated five Lenten Gospel communions, for example, have been transferred from Lenten weekdays to Sundays along with their corresponding Gospels.

Most find little to defend in the latest reforms from a strictly musical standpoint. It is true that the changes are well intentioned from a pastoral point of view and that the ideal of chant Propers combined with 'Palestrina' Ordinaries was not so frequently realized. But even less often realized are the opportunities for significant new musical composition that have been opened up within the reform Mass. Perhaps the single unqualified gain is the introduction of many fine Protestant hymns, while the most absolute failure is the so-called Folk Mass. (*See also* ROMAN CATHOLIC CHURCH MUSIC.)

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CHANT

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Studies of Greek, Latin, and Slavonic Liturgical Music for Kenneth Levy, ed. P. Jeffery (forthcoming)

II. The polyphonic mass to 1600

1. Early organum to the school of Notre Dame. 2. Organa for the Mass in England, Spain, Germany and Italy. 3. The rise of the polyphonic Mass Ordinary in the 14th century. 4. 14th-century mass cycles. 5. The first half of the 15th century. 6. The cyclic mass in the later 15th century. 7. The mass in the earlier 16th century. 8. The Counter-Reformation; Palestrina. 9. The late 16th century.

1. EARLY ORGANUM TO THE SCHOOL OF NOTRE DAME. The beginnings of polyphony are closely associated with the chants of the Mass, particularly those of the Proper, which served as melodic material for early organum. Music examples and instructions in the *Musica enchiriadis* (*c*900) indicate that the sequence was performed polyphonically at a very early date; its syllabic pattern and clearcut melodic phrasing doubtless facilitated the improvisation of parallel or oblique organum in note-against-note style (*see* ORGANUM, ex.1). Polyphony may thus have entered the Mass at a point traditionally reserved for the most elaborate musical performance, the sequence with organum forming a final link in the succession of soloistic chants (gradual and alleluia) that served as musical interludes between the scripture readings.

The earliest fragments of mass polyphony outside the treatises date from the 11th century and include two-voice settings of alleluias (12), responsories (three) and graduals (three) in manuscripts from Chartres (*F-CHRm* 4, 109 and 130; facs. in PalMus, i, pl.xxiii), which were destroyed by fire in 1944, and Fleury (now *I-Rvat* Reg.lat.586; facs. in H.M. Bannister, *Monumenti Vaticani*, ii, pl.43*a*). From these beginnings polyphony appears to have spread to other parts of the Mass, particularly to those chants or sections of chants that were originally performed by a soloist. The earliest extensive repertory of polyphonic (two-voice) Mass chants is that of the 11th-century Winchester Troper, which shows a strong preference for the alleluia (53 examples in its main corpus). Second in number among the Proper chants in this source are the liturgically closely related tracts (19), representing the only known instance of polyphony for this chant in medieval sources. Apart from a large number of Office responsories (54), seven sequences and some introit tropes (four) that were added later, the Winchester Troper also contains the first polyphonic examples from the Ordinary with seven troped Glorias, four troped and eight untroped Kyries. Significantly, the emphasis is on the troped sections, which were performed by soloists, and it is through these that polyphony became part of the otherwise chorally performed Ordinary. The cheironomic notation of the two-voice organa in the Winchester Troper and the 11th-century fragments from Chartres and Fleury cannot be transcribed precisely, but the neumes indicate a polyphonic practice with simultaneous voice movement (note against note), frequent voice-crossing because of the equal range of both parts, and the melodically dominating role of the plainchant.

This first stage of polyphony connected with chants from the Mass is still partly represented in 12th-century sources from St Martial in Limoges and from the famous pilgrimage centre of Santiago de Compostela (Codex Calixtinus). Liturgically the ST MARTIAL pieces are almost exclusively associated with new textual additions, the tropes and sequence. Only the latter count as Mass items, however, since the large number of *Benedicamus* tropes belong to the Office. Mass chants in two-voice organum settings are found again in the Codex Calixtinus with the troped Kyries *Rex immense* and *Cunctipotens genitor*, the *prosa Portum in ultimo* and the *Alleluia, Vocavit Jesus Jacobum*. Unlike the *prosa* and the Kyrie *Rex immense*, which continue an earlier practice of simultaneous voice movement with frequent crossing of the voices, the *Alleluia, Vocavit* and the Kyrie *Cunctipotens* represent a new stage of polyphony in which the added voice stays principally above the plainchant and introduces melismatic formulae. The borrowed Mass chant thus loses its melodic profile and becomes a structural basis of single sustained notes supporting a dominating ornamental voice; the once-lively liturgical melody stagnates and assumes the role of a given dogma. The basic techniques involved in this new polyphonic art are outlined in contemporary treatises, especially the Milan treatise *Ad organum faciendum* and, more exhaustively, the Vatican organum treatise (*I-Rvat* Ottob.3025), both from the late 12th century. The music examples in the Milan treatise are Mass chants (Kyrie, alleluia) which give the structural consonance only, leaving the possible inclusion of melismas up to the performer. Closer to the performance level are the richly melismatic organa at the end of the Vatican organum treatise (ed. Zaminer), the *Alleluia, Hic Martinus* from the Mass for St Martin's Day and two similarly structured responsories, which foreshadow the elaborate *organa dupla* of the school of Notre Dame in Paris.

In the newly built Notre Dame Cathedral polyphonic music for the Mass was associated primarily with responsorial psalmody, specifically the solo sections of the gradual and alleluia. Leoninus provided a cycle of two-voice organa for these chants in his *Magnus liber organi*, and three- and four-voice settings were also composed by Perotinus, Leoninus's successor at Notre Dame. In these compositions polyphony assumed such proportions that not only its artistic quality but also its length made it the main feature of the liturgical ceremony, particularly for the high feasts of the church year. Significantly, this achievement coincided with concentration on only a few specific liturgical items, whereas the earlier and less elaborate polyphonic settings were distributed among a wider variety of Mass chants, including items of both the Proper and Ordinary.

The development at Notre Dame of a notational system capable of fixing durational values made possible a fairly rapid evolution and diversification of polyphonic styles and forms in the mass (i.e. organum versus discant; *see* DISCANT, §I, 2–3). By Perotinus's time (late 12th century) a rhythmically more sophisticated form of CLAUSULA was being composed as a substitute for sections in the older discant or original organum style; by the beginning of the 13th century the addition of text to the upper voices of these newer discant sections resulted in the MOTET. Like the clausula, the early motet had its place within the polyphonic gradual and alleluia, for which it furnished a kind of contemporary textual commentary to be performed simultaneously with the corresponding section of the cantus firmus in the tenor (for example, clausulas and motets with an 'In seculum' tenor were originally a part of the Easter gradual *Haec dies*). Once established as an individual form, however, the motet quickly developed into a separate composition and was no longer placed within a given gradual or alleluia. Some documentary

evidence calls for the performance of motets later in the Mass, after the Benedictus.

The polyphonic CONDUCTUS was also somewhat loosely connected to the Mass ceremony. In its original function as a processional piece, accompanying the movements of the clergy, the conductus was generally sung immediately before and sometimes also after the readings of Epistle and Gospel while the reader or celebrant proceeded to or from the lectern. Examples of this kind occur in the 13th-century mass repertory for the feast of Circumcision in manuscripts from Sens and Beauvais, as well as in the 14th-century Magi play from Besançon.

2. ORGANA FOR THE MASS IN ENGLAND, SPAIN, GERMANY AND ITALY. Outside Paris, in provincial France as well as in other parts of Europe, two-voice organa of a less elaborate kind covered a wider range of Mass chants. This is apparent in a special collection of two-voice settings originating in England and attached to the Notre Dame manuscript W[1]. The 11th fascicle of this source contains, in addition to various chants from the Proper (alleluia, tract, sequence, offertory), several troped chants of the Ordinary (Kyrie, Gloria, Sanctus, Agnus Dei), all belonging to Marian feasts. The distribution of polyphony among various parts of the Proper and Ordinary is not only reminiscent of the earlier Winchester Troper but is also typical of such later English sources as the Worcester Fragments from the 13th and 14th centuries, which contain polyphonic settings of the Kyrie, Gloria, Sanctus and Agnus Dei, as well as of introit, gradual, alleluia and offertory (*see* WORCESTER POLYPHONY). A similar distribution of polyphony among Mass chants is found in Spanish sources of the same period (*E-TO* C.135; *BUlh*, without signum; *Mn* 20324; *Boc* 1), especially in the famous 'Codex Las Huelgas' with its numerous organa for mostly troped Kyries (five), Gloria (one), Sanctus (eight) and Agnus Dei (nine). An even greater variety of organa for the Mass occurs in a large number of sources from Germanic countries and northern Italy, originating mostly in the 14th and 15th centuries but preserving the musical characteristics of an earlier period (i.e. voice-crossing as practised in the 12th century with simultaneous motion in the voice-parts based on the consonances of 5th, octave and unison). The Mass chants treated in this way include all parts of the Ordinary except the Gloria; the Proper is represented by tropes to the introit, verses of the gradual and alleluia, sequences, and tropes to the offertory. A unique feature in this group of sources is the inclusion of scripture readings (Epistle and Gospel) among the polyphonic items of the Mass.

3. THE RISE OF THE POLYPHONIC MASS ORDINARY IN THE 14TH CENTURY. In 1309 the French pope Clement V moved the papacy from Rome to Avignon, which became the home of his successors until 1376. After a move back to Rome under Gregory XI, the papacy of the Neapolitan Urban VI (1378–89) led to the schism, as a result of which there were popes in Avignon until the Council of Konstanz in 1417 secured the succession of Martin V alone, who finally returned the papacy to Rome.

Most mass polyphony in the 14th century is generally related to the papal residence in Avignon, which turned the city into one of the main musical centres of the time. The earliest known settings coincide with the move. These were officially denounced by Pope John XXII in the decree 'Docta sanctorum patrum'of 1324–5, which censured those who composed polyphonic chants for divine services using *minime*, hockets, texts in the vernacular, upper voices (*triplis et motetis*) and other features. Such music was forbidden; in its place the decree recommended polyphony that doubled the plainchant with simple consonances.

The decree's immediate effect, if any, is not known. But by the middle of the century there existed a remarkable repertory of polyphony in Ars Nova notation for the Ordinary; and the repertory grew in succeeding years. Although it never matched the rhythmic and harmonic complexity of the secular Ars Subtilior works, it did include short note values and hockets (especially in the Amen sections of Gloria and Credo movements) in music mainly in three or four voices. Stäblein-Harder (1962) has classified the surviving movements in various groups: some reflect motet style, with two upper texted voices that have the mass text unless they are troped; others are in the discant style of secular song, with only the upper voice texted; and some reflect the earlier conductus in having homophonic polyphony with all voices texted. These groups are not exclusive: some pieces have other defining features; and some survive in different versions that would put them into different categories – as in the case of the 'Sortes' Credo, which appears both in three-voice discant style and in four-voice homophonic style.

There are three main sources for the French repertory (ed. in PMFC, xxiii). The Apt choirbook (*F-APT 16bis*) of around 1400 contains ten Kyries, nine Glorias, ten Credos, four Sanctus and one Agnus, of which 21 have text only in the upper voices. The slightly earlier manuscript *I-IV* 115 has four Kyries, nine Glorias, ten Credos, two Sanctus and two motets on *Ite missa est*; 15 of these are in motet style. The manuscript *E-Bc 853c-d*, containing five Kyries, one Gloria, three Credos and one Sanctus, is one of 12 Ars Nova manuscript fragments known from the old Kingdom of Aragon, which bordered on Avignon: between them they contain some 40 Mass Ordinary movements, of which 23 are in discant style. Small though the French Mass repertory may be, it is very widely disseminated, with several works appearing in ten or more sources, often in substantially different versions. Composers can be named for less than a third of the repertory, but at least five of them can be associated with the Avignon curia: Perrinet, Tailhandier, Tapissier, Sortes and Peliso.

Of the mass music by Italian composers (mainly Glorias, Credos and Sanctus settings, ed. in PMFC, xii) only about a quarter shows pure Italian style: the rest is heavily influenced by the French tradition. The main named composers are Philippus de Caserta, who worked in Avignon, and Antonio Zacara da Teramo and Matteo da Perugia, both connected with the papal curia in Bologna. In the entirely anonymous English repertory from the early 14th century (ed. in PMFC, xvi) Credo settings are particularly rare. Most of the music is in simple homophonic style and perhaps derives from the growing custom of singing Marian votive masses. Special to the English repertory is the survival of Mass Proper settings.

4. 14TH-CENTURY MASS CYCLES. While the manuscripts normally grouped settings of a particular text together, there are some examples of apparent cyclic grouping, though never more than one such group in any single manuscript. The TOURNAI MASS (*B-Tc* 476, ed. in PMFC,

i; also ed. J. Dumoulin and others, Tournai 1988), considered the earliest, has six Ordinary movements, of which the last is a motet in Ars Nova style, *Se grasse/Ite, missa est/Cum venerint* (known also from *I-IV* 115 and from the index of *F-Pn* n.a.fr.23190; the Credo has three further sources, two of them in earlier notation and of Spanish origin, and the Gloria has a further source in *F-CA* 1328 (n), no.2). Only the Kyrie, Sanctus and Agnus are unique, all in Franconian notation. There is no apparent musical connection between the six movements apart from their being all in three voices and all in simultaneous style apart from the concluding motet (which shares its tenor with a motet by Marchetto da Padova).

The four-voice *Messe de Nostre Dame* of Guillaume de Machaut, composed perhaps in the early 1360s for Reims Cathedral, is more unified and is important as the earliest such cycle conceived as a unit by a single composer. Machaut may have known some of the Tournai cycle, since his Gloria and Credo have similar textless musical interludes and share other features; they are in simultaneous style and end with a long melismatic Amen. The other four movements of Machaut's mass are in the manner of motets, but all voices carry the same mass text. The tenor of the Kyrie is based on Vatican Kyrie IV; the Sanctus and Agnus correspond to Vatican Mass XVII; and the *Ite* is on Sanctus VIII. The Gloria and Credo have no apparent chant basis, though they are stylistically related to one another.

The masses of Barcelona and Toulouse (*E-Bc* 971 and *F-TLm* 94; ed. in PMFC, i) share the same Credo, ascribed in Apt and Barcelona to SORTES. The TOULOUSE MASS, copied on the blank pages of a monophonic missal, is in three voices and lacks a Gloria; Kyrie and Sanctus are in motet style and seem motivically related. The Credo likewise seems related to the *Ite*, which opens with a phrase similar to one in the Credo. These two and the Agnus are in discant style. The BARCELONA MASS has no *Ite* and is in three voices, except for a four-voice Agnus. Only the (unique) Kyrie and the Agnus are in any way related musically. The remaining movements are strongly contrasted and seem arbitrarily selected.

Other four-movement cycles are just as disparate in style. That in the second fascicle of *F-APT* 16 *bis* (ed. in PMFC, xxiii, nos.7–10) unites a Kyrie by De Fronciaco, a Gloria by Depansis (ascribed to Sortes in Solsona, Archivio diocesano, MS 109), a Sanctus by Fleurie and an anonymous Agnus, all quite unrelated. A group in *E-Boc* 2 comprises a Kyrie by Johannes Graneti, the Gloria that also appears in the Barcelona Mass, a Credo ascribed elsewhere to Tailhandier, and a unique anonymous Agnus; these are unified only by a broad stylistic uniformity between Kyrie, Gloria and Credo. The only known Italian cycle (in the Florentine manuscript *F-Pn* it.568; ed. in PMFC, xii, nos.3, 12, 15, 20 and 27) has a Gloria and Agnus by Gherardello (loosely related in style and conceivably intended as part of a cycle), a Credo by Bartholus, a Sanctus by Lorenzo and a *Benedicamus* by Don Paolo. Apart from the three-voice *Benedicamus*, it is entirely in two voices but give no further hint of cyclic unification.

Only the Mass of Besançon (or of the Sorbonne: *F-Pim*; reconstructed in PMFC, xxiii, nos.1–6), ascribed to Johannes Lambuleti, has unifying elements. Its one surviving bifolium lacks the intervening leaves: there is a single-section Kyrie followed by the opening of the Gloria, then fragments of the Sanctus, Agnus and *Benedicamus*. Kyrie and Agnus are musically related; the missing Credo may well be that in *I-IV* 115, no.48, which shares its opening with the Besançon Gloria. In that context it may be relevant to note that certain other scattered movements among the surviving sources have musical relationships that could suggest their origin in matched pairs or even fuller cycles.

5. THE FIRST HALF OF THE 15TH CENTURY. Johannes Ciconia may be an important link between these dispersed movements of the 14th century and the mass cycle of the Renaissance. While no full cycle by him is known, there are several apparently unified Gloria-Credo pairs in a style that sometimes reflects the Avignon music (ed. in PMFC, xxiv); pairs also appear in the music of Antonio Zacara da Teramo (ed. in CMM, xi/6). Ciconia's works include movements in a responsorial style that alternates the full choir with a duo of two equal high voices, a technique adopted by other composers and perhaps reflecting the divisions of some choirs, including the chapel of Pope Martin V. (Another example is the Gloria *Iubilacio* of Hymbert de Salinis, celebrating the election of Pope Alexander V in 1409).

Seven Gloria-Credo pairs appear in the early 15th-century manuscript *I-Tn* 9, from the Lusignan court in Cyprus (ed. in CMM, xxi); they are paired not on the basis of shared material but only in their scoring. Whereas this repertory is entirely anonymous, composers are named for some two-thirds of the music in the contemporary English OLD HALL MANUSCRIPT, probably written for the chapel of Henry V's brother, the Duke of Clarence (ed. in CMM, xlvii). 121 of its 147 pieces are Mass Ordinary movements, grouped by type: 40 Glorias, 35 Credos, 27 Sanctus and 19 Agnus settings. (An opening section containing Kyries may have been lost.) Among its wide variety of musical types, some written in pseudo-score, some in separate parts, both Gloria-Credo and Sanctus-Agnus pairs have been identified on the basis of layout, structure and musical material. The influence of continental music can be identified in many of these works; but, apart from Pycard and Antonio Zacara da Teramo, the composers all appear to be English, including Roy Henry (perhaps Henry V) and the major composer in the collection, Leonel Power.

Power and Dunstaple are the first known composers to have unified a mass by using a single cantus firmus tenor in all movements. This can be seen in Power's Mass *Alma Redemptoris mater*, in Dunstaple's Mass *Da gaudiorum premia* and Gloria-Credo pair *Jesu Christe Fili Dei*, and in other works of conflicting authorship: the masses *Rex seculorum* and *Sine nomine* (the latter probably in fact by John Benet). None of these cantus firmus melodies comes from the Mass Ordinary; and in that respect these works may point to the widespread use of non-liturgical melodies in the cantus firmus masses of the Renaissance. But the technique of unification by a single cantus firmus does not appear in non-English music before the late 1440s.

In the continental sources, particularly the Trent Codices, there are several examples of apparently paired mass movements – by Dunstaple, Binchois and others – that would hardly be considered pairs if they had not appeared together in a manuscript; many such pairs continue to be disputed, with the relatively large mass output of Binchois posing some of the severest problems.

At about the same time as the earliest English cantus firmus cycles, there seem to have been two other kinds of solution to the same problem. One kind survives only in the mass cycle (without Agnus) that is a later addition to the previously mentioned manuscript from Cyprus (*I-Tn* 9): it has consistent style but with each movement based on a different tenor, presented in the manner of a cantus firmus. The other kind is known mainly from works in northern Italian sources of the years 1420–35, including cycles by Arnold de Lantins, Johannes Reson, Guillaume Du Fay (two), Estienne Grossin, Johannes de Lymburgia and Reginaldus Libert. While all are loosely organized, they show enough unity to confirm that they were planned as cycles. But the idea seems not to have taken hold: among the 190 works in the Aosta Codex (1430s), no fewer than 129 are Mass Ordinary movements, though without showing any sense of cyclic organization. And it looks as though the composers of Du Fay's circle devoted their efforts in the early 1440s to cycles of the Mass Proper, with the chants paraphrased in the top line – perhaps those in *I-TRmp* 88 (ed. in Monumenta Polyphoniae Liturgicae Sanctae Ecclesiae Romanae, 2nd ser., i, Rome, 1947). Quite suddenly, however, various English masses became available in northern Italy, prime among them the anonymous Mass *Caput*; their impact was perhaps decisive in launching the fully unified mass cycle of the next 150 years.

6. The cyclic mass in the later 15th century. By 1450 the polyphonic Mass Ordinary had become the largest and most serious of contemporary musical forms. Owing to the length and central liturgical function of its texts it was suited to musical setting on the broadest scale, while the fixed yet contrasting content of these texts rendered it equally open to the most flexible methods of composition. Tinctoris, the great representative theorist of the later 15th century, distinguished the mass as *cantus magnus* from the smaller forms of motet and chanson, and from the period of the maturity of Du Fay to the maturity of Josquin (roughly from 1450 to 1500) settings of the Mass covered a wide range of compositional techniques while nevertheless maintaining a similar approach to structure and dimensions.

The earliest masses involving repetition of musical material from section to section have been divided by historians into two broad classes: the so-called 'motto' mass, in which the movements have closely similar or identical opening motifs but no further recurring features apart from their common mode and number of voices; and the 'cantus firmus' or 'tenor' mass, in which all movements are based on the same borrowed melody (taken from outside the mass itself), which is used as the structural basis for the entire work (*see also* Borrowing, §5). Of these the second category far outdistanced the first in importance and degree of cultivation. It became the basic mass type of the late 15th century, drawing on an increasingly broad range of sources for its antecedent melodies and subjecting these melodies to diverse types of elaboration. Within the repertory of the tenor mass of the late 15th century, two broad types can be distinguished whose origins can be traced back to the inception of the genre. In the first of these, descended from such early cycles as Power's Mass *Alma Redemptoris mater* (*c*1440 or earlier), the borrowed melody, normally in the tenor in a three- or four-voice texture, is stated in every movement of the mass in the same rhythmic and intervallic form or in schematically altered forms. In the second type, whose lineage extends back to such works as the Mass *Rex seculorum* attributed variously to Dunstaple and Power, the complete melody is elaborated in a different form in each major movement. But while pre-1450 models are almost invariably drawn from plainchant, the years after mid-century saw the rise and wide proliferation of cycles based on polyphonic antecedents, usually secular songs. While these masses are based on the tenors of their models, deployed, as in masses based on plainchant, in the tenors of the new works, many also make some reference to one or both of the other voices of their antecedents. Frequently cursory and seldom systematic at first, such borrowing would in time have a transformative effect on mass construction.

The development of the mass after 1450 took place primarily on the Continent in the work of Du Fay and his major successors, but it may have been given its first impetus by English musicians. Among English masses, surely the most influential was the widely distributed 'Caput' Mass formerly thought to be by Du Fay. Besides its direct emulations in 'Caput' masses by Ockeghem and Obrecht, its style, structure and texture – in four voices with low contratenor – is mirrored in a large number of continental masses of the 1450s and 60s, for example Domarto's Mass *Spiritus almus* and the anonymous German Mass *Gross Sehnen* (Wegman, 1991).

Of the seven complete extant masses by Du Fay, two (the *Missa 'Resvelliés vous'*, formerly known as the *Missa sine nomine*, and *Missa Sancti Jacobi*, the latter a so-called 'plenary' mass including settings of mass Propers alongside the usual Ordinary settings) are certainly early works, written not later than 1430. Du Fay's other extant plenary cycle, his stylistically diverse mass for St Anthony of Padua, was probably composed some 20 years later. The *Missa 'Se la face ay pale'*, which may date from the early 1450s, is among the earliest surviving masses based on a secular model (in this case a ballade by Du Fay himself probably dating from the 1430s). His *Missa 'L'homme armé'* is surely among the first of more than two dozen masses based on this famous melody and written over more than 150 years. Du Fay's later works include two tenor masses based on Marian antiphons – the *Missa 'Ave regina celorum'* and the *Missa 'Ecce ancilla Domini'*, which is actually based on two antiphons. Even the few masses securely attributed to Du Fay show a wide variety of cantus firmus techniques, and in this respect are representative of the range of styles deployed in mass composition in the late 15th century. The cantus firmus is almost always in the next-to-lowest voice, whatever the clef and range of this voice; it is often divided according to a systematic proportional scheme and is frequently differentiated from the prevailing rhythmic motion of the other voices, typically through the use of longer note values. At times this systematic differentiation is achieved through complex mensural schemes that change in the course of the setting. The tenor may be written out once complete, and a verbal canon, at times obscure, may be used to indicate its successive temporal and intervallic modifications (for a description of the treatment of the tenor in Du Fay's *Missa 'Se la face ay pale'* see *ReeseMR*, 70–71, or Brown, 1976, pp.45ff). Important in Du Fay's masses, as in those of other composers of his and the next generation, is the use of contrasting mensurations for the subdivisions of the five primary movements of the

Ordinary; each movement normally begins in perfect time and shifts to imperfect at a natural textual division; thus a familiar Kyrie plan is: Kyrie I O, Christe ¢C, Kyrie II Φ. Contrast through use of reduced number of voices and change in vocal register is normally achieved in subordinate divisions of the major movements, which often omit segments of the tenor; typical for these interludes are the Christe, Benedictus, Pleni and Agnus Dei II. This use of contrasting interludes lasted until the late 16th century.

In the main period of Ockeghem and his contemporaries (roughly 1460–90) the chanson came to the fore as a source of melodies for the tenor of the mass. Of 14 masses attributed to Ockeghem five are based on voices derived from contemporary three-part chansons, and at times the superius rather than the tenor of the model is used as tenor in the mass; sometimes parts of both voices are used, but not simultaneously. Ockeghem's sources include a number of his own chansons (e.g. the *Missa 'Fors seulement'*) and one by Binchois (*Missa 'De plus en plus'*). A broadening of style in his masses goes together with his remarkable control of flowing, largely non-imitative counterpoint in many works. Particularly noteworthy is the *Missa prolationum*, perhaps the first of all masses based completely on the principle of progressive canon through all movements (later used by Palestrina in his *Missa ad fugam* and in the canonic movements of Bach's Goldberg Variations). Another famous experiment that lacked imitators was Ockeghem's *Missa cuiusvis toni*, which can apparently be sung in any one of the four authentic-plagal pairs of modes in use at that time.

Of great significance for the development of the mass in this period was the rise of competitive settings of the same melody. Of these the most famous group is the series of masses based on the tune *L'homme armé*. Whatever the veracity of a later claim that the melody was actually written by Antoine Busnoys there can be no doubt of the importance of Busnoys' *Missa 'L'homme armé'*, which, in addition to its clear influence on a number of other masses, has been shown to be the particular model for the *L'homme armé* Mass by Obrecht and of an anonymous *Missa de Sancto Johanne Baptista* (for the latter see Wegman, 1989). Other composers of Ockeghem's generation who wrote masses on *L'homme armé* include (besides Du Fay, Ockeghem himself and Busnoys) Firminus Caron, Guillaume Faugues, Johannes Regis, Philippe Basiron, Tinctoris, Bertrandus Vaqueras and thec anonymous composer (although both Busnoys and Caron have been put forward as candidates) of six consecutive mass settings on the tune in a Naples manuscript of this time (*I-Nn* VI.E.40). Slightly later is the group of *L'homme armé* settings by Josquin (two), Compère, Brumel, Pierre de La Rue, Matthaeus Pipelare, Marbrianus de Orto, Mouton and Vitalis Venedier. In the 16th century the tradition was maintained by Mouton, Senfl, Festa, Robert Carvor, De Silva, Morales (two) and Palestrina (two). A lesser parallel to the great *L'homme armé* tradition is the large group of elaborations of Ockeghem's rondeau *Fors seulement*, which was used in numerous chanson settings but also for masses by Ockeghem, Obrecht, La Rue and others. In the 16th century similar groups of settings of familiar models are found, among them the series of masses on Richafort's motet *Quem dicunt homines* (*c*1515), on which masses were composed by Mouton, Antonius Divitis, Lupus Hellinck, de Raedt, Charles d'Argentilly, Morales, Ruffo and Palestrina.

The greatest flowering of the late 15th-century mass is in the works of Obrecht and Josquin. Obrecht's surviving mass oeuvre (see R. Wegman: *Born for the Muses: The Life and Masses of Jacob Obrecht*, Oxford, 1994) encompasses 27 securely attributed works, while at least four more have been reasonably ascribed to him on the basis of style. Covering a period of some 30 years beginning in the late 1470s, they span the gulf between the 15th-century mass styles of Busnoys and Ockeghem and that of the mature Josquin. The earliest masses, apparently dating from the decade beginning in the mid-1470s, are each based on a plainchant cantus firmus, presented in elaborated forms. *Missa 'Petrus apostolus'*, which may be Obrecht's earliest mass, is stylistically related to the masses of Busnoys, while *'Sicut spina rosam'* betrays the influence of Ockeghem, even quoting the head-motif of his *Missa -Mi mi'*. This was not Obrecht's only musical tribute to Ockeghem: his *Missa de Sancto Donatiano*, which shares with *'Sicut spina rosam'* something of the unpredictable contrapuntal diversity of the older composer, also quotes from his *Missa 'Ecce ancilla Domini'*.

The considerable demand for new masses at St Donatian, Bruges, where Obrecht worked as succentor from late 1488 and early 1491, seems to have engendered a spate of remarkable productivity. Wegman (1994) has plausibly suggested that this period was his most prolific as a mass composer, accounting for 15 or more of his surviving cycles. Copying records and paper dating for specific pieces also led him to surmise that these years, and those immediately adjacent to them, also constitute the period of Obrecht's greatest stylistic development. Techniques characteristic of the Busnoys generation – for example the strict cantus firmus procedures of the *Missa de Sancto Martino* of 1486–7 – seem to have given way in a very short space of time to the types of idioms which now appear quintessentially Obrechtian. In masses such as *'Fortuna desperata'* and *'Rose playsante'*, rigid, formulaic cantus firmus layouts become the frames for endlessly inventive and aurally compelling musical canvases which entirely belie their rigidity of background structure. Tenor layouts include the use of such procedures as retrograde motion (for example *'Fortuna desperata'*) and the composer's well-known 'segmentation' technique. In the latter the cantus firmus is divided into a number of segments, each of which, repeated according to various mensural and proportional formulae, is used as the basis for one mass section before the complete melody is laid out in the Agnus Dei (for example *'Rose playsante'*). While such segments, sometimes spun out in the tenor by means of very long notes, from time to time lend the music an ostensibly archaic appearance, they give rise to an infinite and highly distinctive range of textures in sound.

While many of Obrecht's masses embody structural complexity, only one, the *Missa 'Sub tuum presidium'*, seems to have given that complexity the status of raison d'être. The main cantus firmus, stated in the superius, takes the same form in each section. In the last three movements it is accompanied by other Marian chants, increasing in number by one chant each movement and culminating in the simultaneous quotation in the Agnus Dei of four chants. The number of voices similarly increases movement by movement, from three in the Kyrie to seven in the Agnus Dei. The mass also embodies a

complex numerical scheme, and it has been claimed that the *Missa 'Sub tuum presidium'* is a large-scale example of numerical symbolism traceable to late medieval speculative thinking.

In Josquin's masses traditional melodic sources are found side by side with new and highly original ones. Although the chronology of his masses is still largely in doubt, his first two volumes of published masses, issued at Venice by Petrucci in 1502 and 1505, are not only the first by any single composer but probably represent a generally earlier phase of his work, written between about 1470 and about 1500. His third book (1514) may well intermingle older works with one or two that could have been written after the second (e.g. the *Missa de Beata Virgine*, which Glarean especially praised). Josquin's masses represent a summa of contemporary approaches to mass composition. Of his two *L'homme armé* settings the one entitled *super voces musicales* is a strict tenor mass which successively presents the melody on ascending steps of the hexachord while maintaining the modal integrity of the whole texture; the *Missa 'L'homme armé' sexti toni*, in utter contrast, is a free elaboration of the given melody, presenting it in every voice of the complex, at times in embellished form. Several of his masses brilliantly exploit cantus firmi from polyphonic chansons, and it may be biographically significant that two of these are taken from chansons used also by Obrecht (*Fortuna desperata* and *Malheur me bat*); in method these works continue the tradition established by Ockeghem, to whom Josquin seems to have been indebted. Others break new ground in their choice of material. For example, the *Missa 'La sol fa re mi'* is based on a short and freely invented subject, identified only by its solmization syllables, on which Josquin erected a brilliant series of contrapuntal elaborations.

Even more original is the subject of the *Missa Hercules dux Ferrariae*, the first known mass based on what Zarlino later called a *soggetto cavato delle parole* (a 'subject carved out of the words'); the tenor of the mass is drawn from the name 'Hercules dux Ferrariae' (referring to Duke Ercole I d'Este of Ferrara) by substituting the proper solmization syllable for each vowel of his official name and title (*re ut re ut re fa mi re*). Unlike the *Missa 'La sol fa re mi'* the *Missa Hercules dux Ferrariae* has a rigid tenor construction in which the subject is normally presented in a threefold form, rising through the final and confinal of the mode onD (1st mode) and always in equal note values. The tradition of the canonic mass was cultivated by Josquin in his *Missa ad fugam* and *Missa sine nomine* of the third book, while the masses on *Ave maris stella* and *Pange lingua* (the latter probably a very late work) exemplify the imitative paraphrase mass developed from a single well-known plainchant; this was an important mass type about 1500 and a new departure from the older tenor mass on a plainchant. Similar to these is Josquin's widely copied *Missa de Beata Virgine*, which elaborates the complete plainchant Ordinary for festivals of the Virgin and begins a great tradition of works of this type.

Although older structural principles are still plainly visible in Josquin's masses they are perfectly blended with a freer, more expressive, declamatory approach to text that is conveyed in beautifully articulated polyphonic structures. A major development in the mass literature of Josquin's later years, visible in incipient form in such works as Obrecht's *Missa 'Rose playsante'* and Josquin's *Missa 'Mater Patris'* (whose authorship has been questioned by a number of scholars at the end of the 20th century), was the tendency to base a mass on the entire polyphonic substance of its antecedent.

This procedure was not in itself new: as noted above, it was as old as the practice of basing masses on polyphonic models. Even some of the earliest such masses include lengthy simultaneous paraphrases of two, sometimes even all three, voices of their models. These include Bedyngham's Mass *Dueil angoisseux*, Le Rouge's Mass *Soys emprentid* and Barbingant's *Missa 'Terriblement'*, all composed by the early 1450s (Kirkman, 1996). Block quotation of polyphonic models can be found in cycles dating back at least to the early 1460s (e.g. the anonymous *Missa 'Quand ce viendra'* in *I-TRmp* 89). Four (apparently related) anonymous, probably Austrian, cycles composed most likely in the late 1460s even include lengthy contrafacta of their antecedent German Tenorlieder (Peck Leverett, 1995). However, it was not until the early 16th century that such borrowing became systematic, developing in time into the standard practice for setting the mass in western Europe.

This wholesale borrowing from a pre-existing polyphonic piece has gained the widely used but misleading terms 'parody technique' and 'parody mass' in modern musicological terminology, owing in part to a misunderstanding of 16th-century usage. The term 'missa parodia' was used in one mass of 1587, by the little-known German composer Jakob Paix, published at Lauingen on the Danube. The actual title of the work is *Missa: parodia mottetae Domine da nobis auxilium Th. Crequilonis*, that is, a mass based on the motet *Domine da nobis auxilium* by Crecquillon. The word 'missa' is buried in the upper decorative border of the title-page and the word 'parodia' is clearly an elegant Greek substitute for the Latin *ad imitationem*. So the one known instance of the term is actually an obscure variant of a different terminological tradition. Historically the more correct term for the practice of large-scale borrowing is therefore 'imitation' and 'imitation mass', reflecting the 16th-century use of the term 'missa ad imitationem' in numerous titles of mass publications, especially in France. Whatever terminology is applied to it, this approach became the primary means of mass composition in the 16th century, and the gradual shift from the typical 15th-century practice of using a single pre-existing voice as cantus firmus to the typical 16th-century derivation of material from all voices of the complex is one of the decisive developments of the period.

Essential to this development was not only a change in the nature of the mass but a change in its models. In the works that best exemplify the change a shift can be seen from three-voice chanson models to four-voice motet models, with emphasis on motets by Josquin or his immediate successors. In these models the pervasive use of contrapuntal imitation, the uniform motivic content of all voices, and the consequent open texture make it virtually impossible to detach a single voice as cantus firmus of a new work, for in these models no single voice is any longer a self-contained linear unit. It follows that the use of contrapuntal imitation makes the rise of total borrowing in the mass not only possible but inevitable. The first realization of this principle in major works is seen in masses by French court composers of the period

1500–25, especially Mouton, Antoince de Févin, Divitis, Richafort, Claudin de Sermisy and the young Willaert. Pioneering works in this genre are Josquin's *Missa 'Mater Patris'* (based on a three-voice song motet by Brumel), Mouton's masses on *Sancta Trinitas* and *Quem dicunt homines*, and Févin's on *Mente tota* and *Ave Maria*, both of which are based on four-voice motets by Josquin. It may have been these that Glarean had in mind when he referred to Févin as 'felix Jodoci aemulator' ('the felicitous imitator of Josquin').

7. THE MASS IN THE EARLIER 16TH CENTURY. By Josquin's death in 1521 certain primary trends had been established that dominated the genre to the period of Palestrina and Lassus. During the era from 1520 to about 1560 the two basic mass types built on single melodies (both the older tenor mass and the newer polyphonic paraphrase) receded into the background while the contrapuntal imitation mass (the type frequently called the 'parody mass', as noted above) came strongly to the fore. The imitation mass indeed became the fundamental prototype for the rest of the century, reaching down to Monteverdi's *Missa da cappella* of 1610 (based on Gombert's motet *In illo tempore*). The vitality of the tradition depended on that of the polyphonic style of the 16th century, and with the rise of monody and polychoral writing in the early 17th century it lost its basis for further development and became an outmoded genre.

Alongside the imitation mass, in which the source composition was the essential basis for inner continuity and structure, certain secondary types continued to be cultivated and attained a definable role in 16th-century mass literature. One is the mass set in canon throughout; inherited from the late 15th century, and exemplified in Josquin's works of this type (see above) along with those of La Rue, the canonic mass is repreented in the earlier 16th century by the *Missa 'L'homme armé'* by Mouton or Forestier, and later by Palestrina's *Missa ad fugam*. A subclass of the canonic mass is formed by those works that are based on canonic motets or chansons and thus combine canon with polyphonic imitation: for example La Rue's *Missa 'Ave sanctissima Maria'* and Palestrina's *Missa 'Repleatur os meum'*. Another distinctive type is the mass based not on a pre-existing subject but on a freely invented one. At times this is designated *Missa sine nomine*, a term that existed long before the Council of Trent and thus, contrary to myths long perpetuated, had nothing to do with the alleged disguising of secular models during the Counter-Reformation. An example is Vincenzo Ruffo's *Missa sine nomine* of 1557, mentioned by the theorist Pietro Pontio (in 1588; see below) as an example of a mass based on a freely invented subject. The Palestrina *Missa Papae Marcelli* is by far the most famous example of this type (see Jeppesen, 1945).

Another type of mass that survived in this period was the *missa brevis*. In the 16th century this did not mean (as it came to mean in the 18th), a setting of only the Kyrie and Gloria; rather it denoted the shortest possible setting of the full Ordinary consistent with conveying the entire text. It was normally set for four voices even after this had become a less common practice, and usually entailed considerable overlapping of textual phrases in Gloria and Credo, with very short Kyrie, Sanctus and Agnus sections. A defining feature of the genre would also appear to be absence of borrowed material, though a number of masses on borrowed melodies, significantly Josquin's *Missa 'D'ung aultre amer'* and Martini's *Missa 'In Feuers Hitz'*, reveal similar dimensions and construction. The term itself dates back in surviving usage to around 1490, and the compilation, under the aegis of Franchinus Gaffurius, of four large volumes of polyphony for Milan Cathedral. One of these volumes (*I-Mcap* 2268) contains four very short masses, all probably by Gaffurius himself, which are so designated in the contemporary list of contents. These masses involve little or no mensural contrast and, in the Gloria and Credo, considerable omission of text and syllabic setting with many repeated notes. The genre, however, can be traced back at least another 15 years: the same characteristics appear in portions of an apparently composite mass in *I-TRmp* 91 (Peck Leverett, 1994), perhaps itself composed for Milan in imitation of a style already current in that city or a survival of similar practices elsewhere. The period from about 1560 to 1600 saw much cultivation of a similar idiom: exponents included Vincenzo Ruffo and Andrea Gabrieli in northern Italy, while Palestrina's *Missa brevis* is a masterpiece of the genre as practised further south. The latter was published in his third book (1570) and characteristically has no traceable pre-existing material. Interest in the *missa brevis* in the late 16th century arose amid a general tendency to shorten mass settings of all kinds and to lessen their contrapuntal complexity as a result.

For the major composers of the period between Josquin and Palestrina the mass was a basic form and the imitation mass the paramount category. Of some 17 masses reasonably attributed to Jean Mouton, 13 of them securely, only two are imitation masses while the majority are based on cantus firmi (see P. Kast: *Studien zu den Messen von Jean Mouton*, Frankfurt, 1955). But of Willaert's eight or nine masses only one is not an imitation mass and four of his masses are based on motets by Mouton, his teacher. Of the ten masses by Nicolas Gombert none is based on a cantus firmus in the true sense, and only two are paraphrase compositions (the masses on *Da pacem* and *Tempore paschali*) while eight are imitation masses. With Clemens non Papa all 14 masses are based on polyphonic models – four on motets or chansons of his own composition and ten on works by others. Perhaps the most prolific mass composer of this period was Cristóbal de Morales, of whose 20 masses at least eight are imitation masses based on models by Josquin, Mouton, Richafort, Verdelot, Gombert and possibly Févin. From about 1520 to the end of the century the choice of models for imitation masses is often a revealing clue to the background and stylistic leanings of the mass composer, at times forming part of the cult of competitive composition that flourished in the mass as well as in other genres, in part showing individual predilections for models of a certain type, length and complexity of elaboration.

The rise of the principle of polyphonic derivation conferred on the mass a high degree of stability in the means of integrating the five movements of the Ordinary through borrowed material. 'Rules' for the broad distribution of the material were later drawn up by Pietro Pontio (1588) and by Pietro Cerone (1613); those of Cerone are in part dependent on Pontio. These include the observation that the principal mass movements should begin with varied treatments of the opening subject of the model and close with its final cadence; if there is a second section in the model this should be used for subordinate

mass sections (e.g. 'Qui tollis', 'Et in spiritum' etc.). These points accurately describe the main outlines of the imitation mass from about 1520 to the end of the century, but they leave unaddressed the intricate and complex problem of the internal distribution of the borrowed material. Although a great deal of research is still to be done, it is clear that in many masses based on motets, chansons or madrigals the choice of distribution of motifs is in part cyclic and follows the order of motifs in the model; at the same time the contrapuntal fabric in the model is drastically altered, but still to some degree recognizable. Whether or not the sequence of motifs roughly follows the order of the model, the location of certain motifs is often changed in order to use elements of the model that best fit the declamation and meaning of particular phrases of the Mass text. In works of certain composers, notably Palestrina, one finds some tendency to choose motifs that have special meaning in the model, such as those mentioning the name of Jesus; frequently the text of the motif in the model may have a bearing, symbolic or structural, on its use in the mass. Thus, in Palestrina's *Missa 'Aspice Domine'* (published 1567) based on the motet *Aspice Domine quia facta est* by Jacquet of Mantua (published 1532), Jacquet's original motif on the text 'sedet in tristitia' is used by Palestrina for the phrase 'sedet ad dexteram Patris' in the Credo. The careful alteration and refashioning of borrowed polyphonic material in the mass became one of the most refined of 16th-century composition procedures, and it must have been motivated both by a sense of competitive skill among composers and by a desire to challenge the musical imaginations of auditors and fellow musicians. A sense of what this art could mean to a contemporary listener is given in a letter written from Vienna in 1559 to the Bavarian Archduke Albrecht V in Munich; the letter was written by the Bavarian vice-chancellor, Dr Seld, who reported having heard a mass sung that pleased him very much and added: 'the subject on which it was based rang in my ears but I could not immediately identify it. Afterwards, as I was singing it over, I found that the master of the imperial chapel [Jacobus Vaet] had based it on the motet *Tityre tu patulae* composed by Orlando [Lassus]'.

In the first half of the 16th century several fairly consistent regional schools of mass composition can be distinguished that adhere in some measure to stylistic tendencies associated with national traditions, particularly English, German and French. The most important source for English masses from the later 15th century is the Burgundian court manuscript *B-Br 5557*, and the best-represented composer is Walter Frye. The Brussels manuscript contains three masses by Frye and another that may be his (Kirkman, 1992), while the fragmentary Lucca Codex (*I-La* 238) contains the upper voice of a Kyrie by Frye apparently from another cycle which, as Brian Trowell has shown, reworks his own song *So ys emprentid*. All three of the complete ascribed cycles are based on plainchant cantus firmi, either strictly repeated or rhythmically varied on each statement. The Mass *Nobilis et pulcra*, which belongs to a sound world similar to that of the two cycles by Bedyngham, probably dates from the early 1450s, and suggests the work of a composer not yet entirely at ease with composing a large-scale work. On the other hand, the elegance, consistency and carefully judged pacing of the masses *Flos regalis* and *Summe Trinitati*, which reveal the hand of a master in full control of his craft, support dating in the mid- to late 1460s. The mass by John Plummer in the Brussels manuscript displays something of that peculiarly insular floridity which was to reach its apogee at the end of the 15th century in the repertory of the Eton Choirbook.

Something of the grandeur of Eton is perceptible in the sumptuous and contrapuntally dense festal masses in five and six parts composed in the early 16th century by Ludford and Fayrfax. By this stage insular developments were progressing on lines distinct from those on the Continent. The masses *Gloria tibi Trinitas* and *Western Wynde* by their near contemporary John Taverner are among the most memorable of the period, the latter for its extraordinary variation treatment of a popular melody, the former for its musical splendour and by reason of historical accident. In the Benedictus of the Mass *Gloria tibi Trinitas* Taverner set the words 'in nomine Domini' to the plainchant on which the whole mass is based, and when this section of the Benedictus was later used independently as an instrumental piece its plainchant basis became the antecedent for the whole tradition of English instrumental compositions called 'In Nomine' which persisted into the 17th century. On the whole the English mass tradition of the earlier 16th century, which was of course exposed to changing liturgical conditions with the establishment of the Church of England, maintained an emphasis on the cantus firmus and on florid counterpoint in a five- and six-voice texture that strongly reflects its detachment from contemporary trends on the Continent in the age of Josquin and his followers.

The German traditions of the mass are naturally divided, even more sharply than the English, between orthodox settings and the liturgical forms that arose from the upheavals of the Reformation. German and Austrian mass style of the later 15th century has been notoriously difficult to define, largely because most of its examples are apparently hidden anonymously in the large codices (chiefly in Trent) on which much knowledge of the repertory of this period is based. In such circumstances German repertory has to be identified on the basis of derivation from German antecedents and considerations of style. The latter presents major problems, chiefly on account of the widespread stylistic overlap between German works and more familiar cycles from the Low Countries and England. This is apparent in the cases of a number of masses based on German models, and thus clearly of German origin, for example the masses *Gross Sehnen* and *Christus surrexit*, both closely related to the English mass style represented by the anonymous 'Caput' Mass. Others, such as the four brief cycles embodying song contrafacta mentioned above, testify to the existence also of distinct local trends, probably fostered to at least some degree by local composers.

Perhaps the most influential figure for the German mass is the great international master Henricus Isaac, who was born in the Low Countries, lived for years in Italy, and in later life was court composer to the Emperor Maximilian. Isaac's *Missa carminum* illustrates a quodlibet-like procedure long cultivated by German composers, and is based on popular German songs. His numerous other masses include a set published in 1506 that contains four masses based on chansons; but the greater number of his masses have liturgical melodies as their sources. By far his most important single contribution to the whole field of

the mass was not to the Ordinary but to the Proper; his *Choralis constantinus*, a gigantic series of polyphonic settings of Proper texts for the liturgical year, was the first such collection of its kind by a single composer, and in the entire period is rivalled only by Byrd's *Gradualia*. Other German mass composers of this time reveal a preference for simple cantus firmus settings, along with an emphasis on *alternatim* settings using plainchant and polyphony in alternate segments throughout the mass, perhaps implying the use of the organ for many sections (*see* ORGAN MASS). On the Lutheran side the official liturgical transformation came in 1526 with the issuing of Luther's *Deutsche Messe*. The complex musical and liturgical developments of the mass in Lutheran centres require a separate discussion (*see* LUTHER, MARTIN) but they did not preclude the continued printing and use of masses by such Catholic composers as Josquin and Isaac, as is clear from the publication of their masses in the great collections produced in 1539 by Petreius and in 1541 by Georg Rhau, the official publisher of Lutheran music at Wittenberg.

In brief perspective, the French traditions of the period can be said to entail a reduction in complexity from the style of the French court circle that had surrounded Mouton and Févin in the first 20 years of the century. The later phase is best exemplified in the masses of Sermisy, Certon and, to a lesser extent, Janequin. In these works the predilection of the chanson composers for lightness of texture, brevity and homophonic writing leavened by simple polyphony is taken over as nearly as possible into the four-voice mass. This is seen most directly when the masses are based on chansons that can readily be adapted to the Mass text (e.g. Certon's *Missa 'Sus le pont d'Avignon'*) but often too when a motet or other basis is used.

8. THE COUNTER-REFORMATION; PALESTRINA. Although Italy had been the seat of the origins of music printing and of the first published mass collections, the printed repertory was wholly dominated by non-Italians from its beginnings in 1502 (Josquin's first book) to 1542, when a mass by Vincenzo Ruffo broke the northern monopoly. In1549 the first published book of masses appeared by an individual Italian composer, Gasparo Alberti of Bergamo; in 1554 Palestrina's first book of masses opened a new era, and after 1560 a vast outpouring of mass settings by Italians turned the tide towards Italian leadership. During the first half of the century the dominating figures for the mass in northern Italy had been the leading musicians at the major princely and cathedral chapels, chiefly Willaert at Venice and Jacquet at Mantua. In Rome the major figures in the papal choir after the international period of Leo X (1513–21) were the main contributors to the mass, especially Costanzo Festa and Morales. The latter, although Spanish by birth, is really the most important Roman composer of masses before Palestrina (he spent the decade 1535–45 in Rome) and probably exerted a substantial influence on Palestrina's development.

The two decisive factors for the mass in the Palestrina period, especially after 1560, were the gradual absorption by Italian musicians of the complex polyphonic art of the northern composers (which in itself was a major historical development from about 1470 to about 1560) and the Counter-Reformation. The rise of powerful Catholic militance in the papal dominated areas of Europe was in direct proportion to the huge losses of political and spiritual control suffered by the Church in Germany, England and elsewhere in Europe. In sacred music this militance was particularly evident in the mass; in 1562 the Council of Trent issued a canon prohibiting all 'seductive and impure' melodies from church use, and the primary goal of the reformers was to see that the Mass text was made as intelligible as possible to congregations. With this in view the most powerful papal leader of the 1560s, Cardinal Carlo Borromeo, called for the writing of 'la musica intelligibile', and actually tested certain commissioned masses at Rome to see if they were satisfactory. Such high-minded sentiments notwithstanding, however, the extent of their effect in practice, and particularly beyond Rome, is highly debatable. Yet such remarks as the following in a letter accompanying a mass by Palestrina sent by the composer to the Duke of Mantua would seem to reveal something of this spirit: in this letter, dated 1568, the composer requested that the duke let him know, should the mass prove unsatisfactory, if and in what ways he would like it reworked, 'whether short, or long, or composed so that the words may be understood'.

Certain works reveal the influence of the Counter-Reformation directly. These include the later masses by Ruffo (published from 1570 to 1592), some by Giovanni Animuccia (1567), Costanzo Porta (1578) and certain works by Palestrina, particularly his famous *Missa Papae Marcelli*, published in his second book of 1567. But the 'intelligible style' is only one facet of Palestrina's immense breadth of style and knowledge as a mass composer. His 104 masses make him the most prolific as well as the most consistently resourceful mass composer of the century. Fewer than half his masses were published within his lifetime (he died in 1594), and a large number were published after his death by his sons. This circumstance, with other evidence of the early composition but delayed publication of many masses, makes their true chronology an unsolved problem.

The scope of his achievement as a mass composer is clear from the stylistic variety of the works alone. Six are based on freely invented subjects (including the *Missa Papae Marcelli*); five are canonic throughout; seven are old-fashioned tenor masses, while 35 are paraphrase masses of different kinds. The largest group (53 masses) comprises polyphonic imitation masses, of which 31 are based on works by others, 22 on works by Palestrina himself. Those on models by his predecessors are strongly indicative of Palestrina's stylistic orientation and of other influences in his career. In his imitation masses, Palestrina's main leaning was towards the French, Flemish and Spanish composers who had been assimilated into Roman and especially papal musical circles during the first half of the century, among them De Silva, Lhéritier, Penet and Morales. He avoided models by Willaert or any members of the Venetian circle except Rore (whose connections with the Este of Ferrara may be the source of Palestrina's interest in him) as well as models by Gombert, Clemens or others associated with the imperial chapel of Charles V. A distinctive group of his masses is based on motets published in the *Motteti del fiore* collections issued by Jacques Moderne. Perhaps somewhat later than the masses on works by others is the large series based on his own models, especially motets. Palestrina's imitation masses constitute the largest group of such works by any

composer of the period, combining remarkable formal and technical perfection with the stylistic discipline for which Palestrina's works are justly famous. His subtle art of transformation of models by others has yet to be fully explored, although a beginning has been made by such authors as Klassen and Quereau.

Among other important compositional methods within Palestrina's mass output is the paraphrasing of a short plainchant melody (as especially in the masses based on hymns; see Marshall, 1963). This genre was revived in the Counter-Reformation as part of a reawakened interest in the polyphonic adaptation of plainchant and a tendency to transform plainchant traditions into polyphonic repertories wherever possible. This tendency is also reflected in the setting of Proper texts by Palestrina (*Offertoria totius anni*, 1593) and numerous other composers. Another important group comprises the special masses written for the ducal chapel at Mantua; these have *alternatim* Gloria and Credo settings and use plainchants supplied by Palestrina's distant patron Duke Guglielmo Gonzaga; after being lost for many years these masses were rediscovered by Jeppesen. Important too is the group of four polychoral masses published posthumously in 1600 but probably composed in the 1570s or1580s. Among these, the *Missa 'Confitebor tibi'*, copied into a Cappella Sistina manuscript in about 1577, is the first polychoral work copied for use by the papal chapel. These masses were widely imitated, inspiring similar works by Marenzio, the Anerios and others, and, not least, the *Missa 'Cantantibus organis Cecilia'* for double and triple choir composed collaboratively by members of the Compagnia dei Musici di Roma.

9. THE LATE 16TH CENTURY. While Palestrina's settings established an ideal fusion of structure and expression for the late 16th-century mass, they were only a part of its historical development and essentially a conservative part. A glimpse at the masses of three great rival composers of the late 16th century – Victoria, Lassus, and Byrd – may provide a wider view. Victoria was both the greatest Spanish composer of the period and, like Morales, one whose career unfolded essentially at Rome. Affinities with Palestrina are therefore to be expected in his masses, of which there are 20. 11 are based on his own motets while others have plainchant models or are derived from other composers' motets, significantly including the Spanish masters Morales and Guerrero and also Palestrina. The style is one of richly developed polyphony of great seriousness, lacking almost every trace of secular influence. The only exception is his double-chorus *Missa pro victoria*, based on Janequin's programme chanson *La guerre* – but it is likely to be a celebration piece for a special occasion. The Victoria masses show on the whole that Palestrina's highly disciplined polyphonic style was an individual idiom within the range of contrapuntal styles encompassed by Roman composers of the late 16th century, and it was these composers, notably Francesco Soriano, Ruggiero Giovanelli and others, who kept the mass a living form in Rome after its traditions elsewhere had succumbed to the drastic stylistic changes of the time.

A much broader outlook is of course to be expected in Lassus's 60 or so masses, which use a wide array of antecedent models ranging from German lieder to motets by Lassus himself and others, to madrigals by Arcadelt, Palestrina, Rore and others, and to chansons by French and Netherlandish masters such as Sandrin, Gombert and Clemens. His masses reflect Lassus's wide-ranging acquaintance with current styles and genres but above all reveal an extraordinary fecundity and variety of approach to the reworking of antecedent works of the greatest diversity. While stylistically removed from the masses of Palestrina, a number of his shorter masses display a frequent combination of clear text declamation with terse and uncomplicated counterpoint, perhaps in some – albeit rather different – way reflecting Counter-Reformation concerns. A further significant difference between the mass outputs of the two composers may be seen in their choice of models: Lassus's masses show a much greater emphasis on secular models, sometimes of a highly *risqué* nature: see for example his masses based on chansons such as *La, la, maistre Pierre* and *Je ne mange poinct de porcq*.

Byrd's three masses, probably dating from the 1590s, rank with the greatest of the period. There is no evidence in them of contact with the continental technique of the imitation mass or even the paraphrase mass; there are similarities between the openings of some movements but little more by way of musical consistency within individual cycles. The three works are written for three, four and five voices respectively, and thus seem to form almost didactic examples of mass settings for various combinations of voices, increasing in complexity with greater fullness of sonority. Clear influences are difficult to substantiate, and it seems that the style of the masses was to a very large extent of Byrd's own devising; however, if antecedents were to be sought, reasonable candidates would probably include such brief settings as were popular in England in the second quarter of the century. Masses in question include Taverner's Mean mass, the clear inspiration for Byrd's four-voice mass, and whose Sanctus formed the direct model for the same movement of Byrd's cycle. Structural modelling notwithstanding, the musical language of the two masses, separated by half a century or more, is radically different. Such grandiose festal works as Tallis's seven-voice Mass *Puer natus est nobis*, possibly written for the combined English and Spanish royal chapels during the reign of Mary I (1553–8), belong to a quite distinct tradition.

Returning to a more central terrain for the development of the mass, it can be said that in northern Italy a division is fairly clear between Venice and the territories dominated by Milan and the northern courts. In the latter the influence of the Counter-Reformation is perhaps at its clearest, and it coincides with a musical trend towards relative brevity, clarity of text-declamation in varying degrees, and a continued emphasis on the imitation mass, in which composers of good but not first-rank quality contributed to the literature as part of a sense of musical tradition and no doubt as part of their obligations as local *maestri di cappella*. At Venice the mass was less important than the motet and symphonia sacra as a vehicle for the increasing emphasis on dramatic contrast and antiphonal choirs. Less suited to dramatization than works on freely chosen texts, the mass at the turn of the century took only a small part in the trend towards the concertato style. With the drastic change in style that attended the rise of the basso continuo and the recession of interest in balanced contrapuntal writing as a form of expression, the polyphonic mass receded into the background. While some composers developed it towards larger choral forces and the stark contrasts of polychoral writing, the basic

reliance of the 16th-century mass traditions on derivation from polyphonic antecedents was now at a virtual end, and with it the traditional basis for mass composition had ended too.

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III. 1600–2000

The form and texts of the Latin Mass were largely stable between the publication of the revised Missal (1570) and the revisions initiated by the Second Vatican Council in the documents of 1693–4. However, there were minor regional variations: even in early 17th-century Rome Frescobaldi omitted the Benedictus from his two masses. The primary concerns until the 1960s are compositional rather than liturgical, but there is a persistent duality of approach. On the one hand composers have adopted contemporary musical styles and formal principles in setting the disparate texts of the Mass and in addressing problems of large-scale musical structure; on the other hand they have sustained the polyphonic idiom of the 16th century, especially in the four-part *missa brevis* in *stile antico*. The tension between liturgical propriety and musical imagination, evident since the 16th century, has been superseded worldwide since the 1960s by the requirements of a pastorally orientated liturgy, perhaps marking the end, for the time being, of significant mass composition.

1. Italy 1600–*c*1680. 2. 17th century outside Italy. 3. 18th century: (i) Neapolitan (ii) Viennese. 4. 19th century. 5. 20th century.

1. Italy 1600–*c*1680. The duality of style is made explicit in the distinction of *prima pratica* and *seconda pratica* in early 17th-century Italy, but the contrast is less extreme in mass composition than in secular vocal music, motets or psalm settings. In part this is due to the restrained and familiar nature of the unchanging Mass texts, and in part because fewer works were written for fewer than four voices. In some instances the use of *prima pratica* principles was a selfconscious imitation of an older style, the *stile antico*. This is the case in Monteverdi's six-voice *Missa da cappella* (1610), based on Gombert's motet *In illo tempore*, and reported to have been an undertaking of 'great study and fatigue'. Deliberate archaism is also evident in Carissimi's *L'homme armé* Mass, both in the choice of a melody popular in the 15th and 16th centuries, and in the use of cantus firmus.

The *prima pratica* or *stile antico* masses were particularly prevalent in Rome, where the influence of Palestrina was strongest on his colleagues and pupils, and include works by the Anerios, G.M. Nanino and Soriano. These works continue Palestrina's restrained and careful treatment of melodic contours, rhythm and dissonance which is confined to suspensions, and they often use the longer note values typical of the 16th century. The texture is polyphonic and generally imitative, and some masses include deliberate learnedness in their use of devices such as canon. Nevertheless the harmonic language is increasingly tonal, shaped by regular harmonic rhythm and cadence. Although they are frequently designated 'da cappella' this does not imply unaccompanied performance: the organ frequently supported the voices, further emphasizing the harmonic elements of the composition. One surprising trait is the consistent use of all the voices and the avoidance of contrasting textures. Continuous, even relentless use of all six voices is a feature of Monteverdi's *In illo tempore* Mass. More commonly it is found in the use of the four-part SATB texture, which removes much potential for the contrast of varied groups. It is symptomatic that Palestrina's originally six-voice *Missa Papae Marcelli* was arranged for four voices by G.F. Anerio in 1619.

The advantages to the composer of the *stile antico* mass lay in its natural unity, preserved by such 16th-century techniques as parody or the use of head-motifs for different sections. The advantages to the performer were its natural simplicity, which made it suitable for small churches or for ferial days in larger ones. Its disadvantages lay in its inexpressiveness and divorce from contemporary idioms, and it is noticeable that these were alleviated in some works by the use of madrigalian turns of phrase, as in Monteverdi's four-part mass (published in 1650), a usage which was to lead to two distinct styles within the *stile antico*.

The survival of the polyphonic style in this simple form probably accounts partly for the paucity of few-voice concertante masses. Viadana was the first to essay the style in his *Missa dominicalis* (1607) for solo voice, a functional work that added a continuo accompaniment to the plainchant. This concept was not followed up, both chant and the single voice being too restrictive for an extended form, but masses for three to five voices proved more suitable. Those for three voices, such as that by Alessandro Grandi (i) (1630), naturally used a trio texture (two equal upper voices and bass), with little polyphonic development of themes. Later examples, notably Carissimi's *Missa a tre* (1665–6), often have more melodious solo phrases. Those for more voices use a quasi-contrapuntal manner, in which themes are passed from voice to voice, but as there is no necessity to continue with individual lines because of the harmonic function of the continuo, the effect is often diffuse with little working towards a climax as in true polyphony. The melody of few-voice concertante masses is governed by the highly syllabic setting of the words, although the influence of the triple-time aria of the 1630s and 40s is felt in works of the mid-Baroque period. The methods of organization are usually projections of those of the 16th century: Grandi used head-motifs; others, such as Banchieri in his mass (1628) on Monteverdi's continuo madrigal *T'amo mia vita*, used parody. The ostinato bass technique, during its vogue around 1630, was also applied to the mass, the severest example being Merula's mass on the Ruggiero (1639) in which the bass figure is used throughout the mass.

The practice of writing masses for two or more choirs, begun in the later 16th century, continued and developed

in two ways: the use of several choirs with identical scoring separated spatially, and the combination of voices and instruments. The first of these methods was highly favoured in Rome, where polychoral music continued to follow the procedure and style established in the time of Palestrina and Victoria, with two or more choirs of similar scoring, most often C(antus)ATB. The choirs were often separated spatially in galleries or on specially built platforms, each with their own organ. Although the majority of these polychoral masses are set for two CATB choirs, there was a predilection in 17th-century Rome for the 'colossal' in the use of four or more choirs. According to the diarist Gigli, G.F. Anerio's first mass in the Gesù in 1616 was sung by eight choirs located in eight of the 14 galleries, and from the list of payments to organists it appears that in S Pietro the patronal feast was celebrated with 12 choirs in 1629. None of the surviving mass music is for more than four choirs. (Hintermaier established that Benevoli did not write the legendary 53-part *Missa salisburgensis* in 1628.) There are extant Roman masses for three choirs by Ugolini (1622), and parts of a mass for four choirs by Abbatini (1627). G.F. Anerio wrote the *Missa Costantini* for three choirs while serving the Polish court in Warsaw in the later 1620s. In Ugolini's *Missa 'Quae est ista'* most of the writing is for all 12 voices, but some sections are scored for three cantus and three altos or three tenors and three basses; the 'Osanna' of the Sanctus is a canon for 12 voices. The use of head-motifs and the stylistic idiom belong to the 16th century, but their deployment in the spatial context of three choirs places such a *prima pratica* work firmly within a 17th-century aesthetic. From mid-century and later come the better-known Roman polychoral masses for up to four choirs by Orazio Benevoli, Francesco Beretta and Carissimi. These massive works are far more extended (the concluding 'Amen' of the Credo may be as long as the complete Sanctus). They remain stylistically conservative with their reliance on the idioms of *stile antico*.

Archival evidence establishes that instruments were used with voices on occasion in Roman churches from at least the early 17th century, but their independent role in masses for two or more choirs was exploited more systematically and idiomatically in northern Italy. The mass in the second volume of Giovanni Gabrieli's *Symphoniae sacrae* (1615) requires trombones and solo voices in addition to a ripieno chorus. Although the motets of this collection make more imaginative use of such disparate forces, the mass is significant as one of the first to show idiomatic writing for instruments, virtuoso soloists and a less skilled choir. The tendency in all 17th-century music to reduce instrumental colours to comparatively few, based on string tone, is found almost at the outset in G.F. Capello's *Missa ad votum* (1615), parodying an instrumental canzona by Antonio Mortaro, which adds a quintet of strings to three voices and continuo. Although the nature of the thematic material is similar for both voices and instruments, the function of the instruments to provide interludes between vocal sections is clearly defined. Ercole Porta's Mass in G (1620) for two violins, three trombones, continuo and five-voice choir (or solo group), goes further in giving the voices expressively ornamented lines while the instruments double them at climactic, less flamboyant moments (the first violin often plays the second soprano part at the octave, a practice that became tradition in choral works of the later Baroque period). Porta's mass also shows the tendency towards division of movements into shorter sections, which is even more marked in Grandi's mass (1630) for soloists with ripieno chorus and orchestra, where the 'Crucifixus' is written as a miniature aria for solo tenor. In Monteverdi's mass written for the cessation of the Venetian plague of 1630, the Gloria is similarly divided into a series of duets, grouped together with strophic variation techniques, and massive contrapuntal choruses.

In the Venetian tradition it became common to omit one or more sections of the Ordinary as the scale of individual movements increased (missing sections might be replaced by instrumental music; *see* ORGAN MASS and SONATA, §I). That there were problems of form in the grander settings of the mid-Baroque period is clear from the surviving examples. Cavalli's *Messa concertata* (1656) is typical of works by Orazio Tarditi (1648), Cazzati (1668) and others in that the extended triple-time arioso of the period often seems overlong when developed in concertante open work as in earlier few-voice concertante settings. Equally, the muted sonorities of the reduced *cori spezzati* forces allow insufficient variety, and the lack of tonal direction and coherence is restrictive. Cavalli's choral passages often employ counterpoint, just as the Bologna composers of the 1660s to 80s used the *stile antico*, a sign of the integration of the two styles of church music within the mass.

2. 17TH CENTURY OUTSIDE ITALY. Developments in Italy were generally followed elsewhere with varying degrees of promptness. In France during the first half of the century a generally conservative attitude prevailed. There was little novelty in church music during the wars between Catholics and Protestants which ended in 1628: Lassus rather than Palestrina was the principal influence, and the main composers of masses were provincial choirmasters, who wrote in the *stile antico*. The most interesting of these was Guillaume Bouzignac, whose works include one mass in traditional polyphony, another larger-scale piece for seven voices and a remarkable concertante work for two sopranos and organ.

Towards the middle of the century, Parisian composers turned more to setting the Mass but remained old-fashioned, although works attributed to Boësset (probably Jean-Baptiste) in a manuscript copied in the 1650s show more progressive attitudes. The advent of Louis XIV, which had a great effect on the motet, resulted in little progress in the royal chapel, since he preferred to hear Low Mass, as did his successors. The only French composer to make a considerable contribution was Charpentier, who remained outside the royal establishment and whose studies with Carissimi had a marked effect. One of his probably early works is a mass for four choirs after the manner of the Roman school, while a mass for four voices with instruments is written in a kind of modernized *stile antico*, with richly dissonant, and at times chromatic, harmony derived from the late madrigal rather than from Palestrina. His best-known work, the *Messe de minuit pour Noël*, breaks away from Italian models and is purely French in its adaptation of popular noëls, with square rhythms and alternations of orchestral, choral and solo sonorities after the manner of operatic and ballet music.

North of the Alps, Italian methods spread faster, owing both to German musicians studying in Venice and to the

employment of Italian musicians in such important posts as that of Kapellmeister at Salzburg Cathedral. These links continued and strengthened through the century as students attended the Collegio Germanico in Rome, where a healthy musical tradition was fostered by such masters as Cifra, Agazzari and Carissimi. Thus the *stile antico* was much practised in both southern Germany and Austria, and to an extent in the Protestant states where the Lutheran liturgy retained the Kyrie and Gloria. Although some composers followed Italian fashion in making the style selfconsciously learned, most, including Buxtehude and Rosenmüller, used chromaticism and dissonance expressively, and were not afraid to use contrasts of texture, thus being more faithful to Palestrina. As in Italy, tonality as expressed by the tendency of figures to outline chords, and regularity of accent and harmonic rhythm, helped to modernize the style. The few-voice concertante style, though known in Germany as early as Johann Stadlmayr's mass collection (1610), was found more useful for motets and resulted in no considerable mass repertory.

However, the most distinctive contribution to the mass was in the development of *cori spezzati* ideas; unlike the Roman school, German composers found the mixture of instruments and voices of the late Venetians capable of further exploitation. Retaining many of the families of instruments (particularly wind and brass) of the late Renaissance orchestra, they eschewed the Italian tendency towards the monochrome, and thus preserved and at times increased the resources of the Venetians, especially in their use of clarino trumpets and the obsolescent cornetts. They were also conscious of the division between the 'coro favorito' (solo voices) and ripieno. The resulting music often has very simple harmonies, to accommodate the clarinos, and melodies that are less attractively fluent than those of contemporary Italians. Nonetheless, its brilliant sonorities and exploitation of choral dialogue made it the most exciting festive music of the 17th century. The works of Schmelzer, Kerll and Biber bring the style to its highpoint in the later part of the century and it is most probably to a composer of their epoch that the famous *Missa salisburgensis* in 53 parts belongs (not to Benevoli, as in DTÖ).

Elsewhere in Europe Italian domination was almost complete. The Polish court had Italian *maestri di cappella* until 1648, and such native composers as Marcin Mielczewski wrote in the *stile antico*. Succeeding generations were more enterprising: Bartłomiej Pękiel also wrote in the old style, but his *Missa 'La Lombardesca'* is a large-scale mass in a style similar to that of the mid-century Italians. Where Polish influences are to be found, as in his *Missa paschalis* (1662), which uses a Polish Easter hymn, the working out is in the motet manner developed by Germans such as Michael Praetorius for hymn settings. Bohemia shows a similar situation. At the beginning of the century Kryštof Harant z Polžic a Bezdružic significantly used Marenzio's madrigal *Dolorosi martir* for a parody mass (1602); and Adam Václav Michnaz Otradovic used the concertato style, writing a mass (in *Sacra et litaniae*, 1654) on an ostinato bass. The strict Roman Catholicism of Spain, Portugal and their uncultivated colonies may account in part for the musical conservatism of the church music, where the *stile antico* persisted well into the 18th century. Composers such as Bernardo Clavijo del Castillo, Mateo Romero, Joan Pau Pujol and Sebastián López de Velasco wrote masses in the *stile antico*, using *cori spezzati* in larger-scale works in a manner employed by their predecessors, Victoria and Alonso Lobo, close to that of Rome, but demonstrating an aesthetic and contrapuntal fluency far closer to the late 16th century than to their Italian contemporaries.

3. 18th century.

(i) Neapolitan. The main influence on church music throughout much of the 18th century was the so-called Neapolitan school of composition. Its exponents were largely trained in the conservatories (originally foundling homes), where they learnt the art of church music first, only later turning to the more profitable opera; and they then often travelled abroad, spreading their style throughout Europe. Although the source of the style was thus homogenous, the resulting music is extremely varied, the more so since Neapolitan-trained composers flourished throughout the century and followed the period's main developments. There is, therefore, no 'Neapolitan' mass or even 'cantata mass' style, but rather a general attitude that infected the whole century. Virtually all composers studied the *stile antico*, though not all wrote complete masses in it. Alessandro Scarlatti, eight of whose ten masses are in the *stile antico*, took a strict approach that allowed little expressiveness; others, notably Francesco Durante, used chromaticism and irregular harmonies even in works marked 'in Palestrina' (e.g. the four-voice mass in *I-Nc* 470).

But the *stile antico* also pervades many masses in the more common 'stilus mixtus'. The mixture is drawn from three main elements: choruses in *stile antico* with orchestral doubling of the voices; choruses where the orchestra plays a prominent part in the formal organization; and music for solo voices. To accommodate these, the text of the Mass was sectionalized, as in certain 17th-century settings, except that for the Neapolitans the individual items were more or less independent of each other and much important mass music consists of settings of only the Kyrie and Gloria. Some items served a structural purpose, such as the fugues that became customary for the 'Amen' settings that end the Gloria and Credo, while others used the expressive manner for solemn moments such as the 'Crucifixus' (e.g. Leo's mass for ten voices, *I-Nc* 1039). The choruses with independent accompaniment reflect the rise of orchestral forms. In these the chorus is mostly homophonic, with a syllabic declamation of the words, often in stereotyped regular rhythms, fulfilling the functions of recitative and of strengthening the continuo harmonies; the orchestra is given the main thematic material. In the early part of the century, themes were generally worked out as though in a concerto, as in Alessandro Scarlatti's 'St Cecilia' Mass (where, however, the treatment of the voices is more thematic than usual). There are sometimes echoes of the French overture (e.g. Durante's Mass in B♭, *I-Nc* 469; Sabatino's mass, *I-Nc* 3044). Later, incipient symphonic forms appeared, as in Jommelli's fine *Missa nsolemnis* (1766), whose Credo opens in the manner of an operatic overture and develops material in a manner similar to a concerto, even though it involves bringing back the word 'Credo' in an unliturgical way. Sections for solo voice do not always occur, and they are usually most extended in works by opera composers. Porpora's Mass in D (*I-Nc* 1630) has a Gloria with a florid aria for 'Laudamus te', and a scarcely less

elaborate duet for 'Domine Deus' dominates the whole movement.

The Neapolitan formula is found with different regional and personal emphases in virtually all Europe. A few examples, such as the rather eccentric masses of the antiquarian Padre Martini in Bologna, resulted in large-scale contrapuntal essays using canon and other learned devices. In Venice, the most important church music also came out of the conservatories, and in general style followed that of Naples; the divergences were caused by the nearly exclusive use of girls in the choirs, which caused difficulties in writing in the *stile antico*. There was therefore an even stronger preference for the orchestrally orientated mass, and for the use of the solo voice. Vivaldi's well-known Gloria in D is a typical example, for even though men's voices are brought in for the choruses, the opening section is virtually a concerto allegro with 'vocal continuo' and the solo sections are for women. Remarkable and by no means typical is his Kyrie in which there is a florid concertante part for soprano, setting words outside the Mass text almost in the manner of a trope. Galuppi's church music similarly recalls his symphonic works, while Jommelli's Mass in F for the Incurabili (*I-Nc* 977) offsets the limitations of using SSAA chorus and strings by including elaborate parts for no fewer than five soloists.

Outside Italy the Neapolitan style was especially influential in Germany and Austria, having little effect in France, where there was still little demand for sung Ordinaries. Surprisingly, the greatest work in the style was by a northern Protestant, J.S. Bach, whose Mass in B minor shows the mixture of styles at its most diverse. As with many Italian as well as Lutheran works, it was designed as a setting of the Kyrie and Gloria alone, the other sections being conceived as separate entities and in some cases drawn from existing works. This helps to explain the disparities of style and resources. Local traditions determined that the choruses played a larger role than in many Neapolitan works. In these choruses the *stile antico* is used extensively but in an idiom adapted to an 18th-century style, using freer harmonies and a more natural command of device. The choruses with orchestral continuity improved equally on the Neapolitan principles, especially those in ritornello form, which are much tighter than most of their Italian equivalents. The solo music is less operatic than that of the Italians, its elaborate ornamentations unlike the relative musical simplicity of their traditional treatment of da capos; the use of obbligato instruments shows that Bach preferred trio texture to pure aria. The orchestration is equally German, in both the wide range of wind instruments and their groupings, as for example in the 'Quoniam', scored for horn, bassoons, continuo and solo voice. His other masses are all of the Lutheran Kyrie–Gloria form.

The Roman Catholic composers of southern Germany and Austria were more thoroughly indoctrinated in the Italian style, especially since the principal composers at the leading court of Dresden, Lotti and Hasse, were distinguished in opera. Lotti wrote a great deal in the *stile antico*, both in a severe style and in the richer vein displayed by the well-known 'Crucifixus' from his Credo for eight voices (*F-Pc*), which shows how much dissonance and chromaticism can be encompassed within the rules of suspension and resolution. Fux, at Vienna, preferred the strict manner, although his music is completely tonal and rhythmically quite rigid compared with the 16th-century models he undoubtedly knew. In addition to strict *a cappella* masses, he wrote settings in a grander vein that are both backward-looking and Baroque. His instrumental resources include trumpets, trombones and occasionally a cornett, together with strings. The trumpets sometimes play fanfare-like material (as in the symphonies in the *Missa corporis Christi*), the trombones usually doubling the voices in the traditional manner. There is solo music for the voices, although the development of a section for single voice is rarely on a large scale. The chorus sings either in homophony, often in an expressive harmonic idiom far from that of the Neapolitans, or in the *stile antico*, although this is not so severely old-fashioned as in the *a cappella* masses. Hasse's 14 masses tend much more towards a *galant* interpretation of Neapolitan principles; the most attractive element occurs in the solo music, where an ability to write operatic arias for soprano clearly stood him in good stead. Here the straightforwardness of ornament (although the writing is still exceedingly florid) and the use of vocal colour more nearly approach operatic style than do his Italian models. His choral writing uses both the *stile antico* and the orchestral style, the latter less purposeful in its development of material, giving rise to pleasant rather than taut music. This is the feeling of much church music of the mid-18th century, as for example that of Haydn's teacher in Vienna, the younger Georg Reutter, whose solo writing cannot compare with Hasse's and whose choral movements often consist of purely routine homophony for the choir, accompanied by constant movement with little thematic significance in the violins ('rauschende Violinen'). It was nevertheless the Viennese who pointed the way from the strictly sectional nature of the Neapolitan mass to something more integrated, by making the separate sections of Gloria and Credo join more satisfactorily, and by taking more trouble to make the vocal parts tuneful.

(ii) Viennese. Even in Austria the *stile antico* persisted in the mid- and late 18th century, with examples by Reutter (3), Werner (5), Wagenseil, Albrechtsberger (4), Michael Haydn, Leopold Hofmann and Salieri, and the *Missa 'Sunt bona mixta malis'* by Joseph Haydn. Neverthless, the mainstream of the Viennese tradition derives largely from the work at the Viennese court, early in the century, of the highly influential Kapellmeister J.J. Fux and his Venetian colleague Antonio Caldara. Of the three important composers of masses in the Austrian tradition in the later 18th century, both Joseph and Michael Haydn were pupils of Reutter, also a Viennese court Kapellmeister, whose work their early essays in the genre resemble. Michael's *Missa in honorem sanctissimae Trinitatis* has the same busy violin figuration for solos and rather dull choral parts, while Joseph's *Missa 'Rorate coeli desuper'* and *Missa brevis* in F show the same technique, though occasionally investing such words as 'incarnatus' with deeper feeling. His *Missa in honorem BVM* (HXXII:4, by 1774) has a concertante part for organ, and uses the solo quartet as a concertino to be set against orchestra and tutti, which, together with some modern (as opposed to *stile antico*) counterpoint, puts more emphasis on the voice without being operatic. Mozart, whose complete masses all date from the period 1768–80, showed his operatic leanings in his earliest works (K139/47*a* and K66) by following the Neapolitan model closely, in the former

even using the brass to give a theatrical atmosphere in the 'Crucifixus'. A similar influence may be seen in his treatment of the 'Et incarnatus', usually with a hushed tone, chromaticism and often a move to the minor mode. Mozart's main preoccupation in the early 1770s, however, was with the *missa brevis*, forced on him by the reforming taste of the Salzburg archbishop, sometimes resulting in polytextual word setting and in less fugal writing (most of his longer mass settings, in the Salzburg tradition of Eberlin and Michael Haydn, have extended fugues on 'Cum Sancto Spiritu' to end the Gloria and 'Et vitam venturi' to end the Credo). From this period come his 'Credo' masses (K192/186*f* and 257), in which he used the Austrian tradition of having a figure set to the word 'Credo' recur throughout an entire section. He also introduced symphonic devices, especially in the 'Coronation' Mass (K317), which has virtually a complete thematic recapitulation in the Gloria and music from the Kyrie returning in faster tempo at 'Dona nobis pacem'; however, the solo Agnus Dei, with its strong suggestion of 'Dove sono' (*Le nozze di Figaro*), serves to recall that his ecclesiastical and operatic idioms were close. Both Haydn and Mozart produced fine masses in the year before the abolition of elaborate church music by the Emperor Joseph II in 1783. Haydn's *Missa Cellensis* ('Mariazeller', HXXII:8) is notable for its imaginative treatment of sonata principles in the context of choral music and for its concertante interplay of solo quartet and chorus. Mozart's unfinished C minor Mass K427/417*a* is a 'Neapolitan' mass, but with the *stile antico* element now interpreted as the Handelian manner of choral writing, with Baroque dotted rhythms, ground bass techniques and the use of double choir.

Haydn resumed writing masses in 1796 as a direct result of new duties for the Esterházy household on the assumption of Prince Nicolaus II, and the six works he wrote, finishing in 1802, are among the greatest settings ever made. All are 'solemn masses' scored for medium or large orchestra and show an expansion of scale over previous masses in the Viennese tradition. Although there are operatic-style sections, notably at times in the 'Benedictus', the predominant manner is that of the symphony. Three of the Kyries have slow introductions which lead into Allegro movements, that of the 'Theresienmesse' being specially close to those of Haydn's London symphonies; and it is usual for the Sanctus to be similarly constructed, the Allegro arriving at the words 'Pleni sunt coeli' or 'Osanna'. The Kyrie is also often in a variant of sonata form, as in the *Missa in tempore belli*, where, after the slow introduction, the Allegro exploits the customary key structure. In both the *Missa Sancti Bernardi von Offida* and the 'Theresienmesse' a similar pattern is combined with fugal textures; and in the 'Nelsonmesse' (HXXII:11) the form is close to the concerto, with a ritornello section preceding the 'exposition'. In this work the concertante nature is emphasized by a florid part for solo soprano; but normally the soloists are used in the early Baroque manner as a quartet contrasting with the ripieno, rather than with individual roles. Other reminiscences of Baroque practice occur in the fugues that end both Gloria and Credo, although the counterpoint derives not from Palestrina as much as from the Fuxian fugal style of the op.20 string quartets. The orchestra is used in the longer movements to provide continuity, and there are still relics both of trio textures and of the rapid violin figurations of Reutter. There are also dramatic moments, in the 'Nelsonmesse' as in the *Missa in tempore belli*, where trumpets and drums play fanfares at the climax of the Benedictus and Agnus Dei, a tradition dating to at least the Fux era in Austria.

4. 19TH CENTURY. Haydn' 'Nelsonmesse' and the *Missa in tempere belli* may have been written with knowledge of French church music of the Revolutionary period. This was mainly the work of Italians living in Paris, and was an offshoot of Neapolitan traditions, though with some distinctive stylistic features, notably in the use of wind instruments encouraged by the nature of the new Conservatoire. Of Paisiello's masses, one (*I-Nc* 1268–9) for double choir uses a large orchestra divided so that the strings support the first choir and a full wind band the second choir. The Gloria is especially expansive, with horn and trumpet fanfares at solemn moments. Another for similar forces (*I-Nc* rari senza numero) puts more emphasis on the solo voices, especially the soprano who has several highly decorated arias, one with a pause for a cadenza, a feature that approaches the later style of Rossini. A *Messa in pastorale per il Natale per la cappella del Primo Consolo* (1802) uses the wind instruments for concertante solos; its siciliana rhythms reflect a tradition, deriving from Charpentier's *Messe de minuit*, of pastoral Christmas masses (*see* PASTORAL, §5), of which there were several other 18th-century examples, notably by Durante, G.O. Pitoni, Zelenka, Abbé Vogler, Vanhal and the Czech J.J. Ryba (to a vernacular paraphrase). Cherubini's eight surviving masses also show an individually French approach. His earliest settings (now lost) were probably student works, and a Credo for eight voices in double choir, completed in 1806, shows his intensive practice in the *stile antico*. His first complete mass of importance, in F, dates from 1808–9; although in general it approaches the forms used by Haydn, whose works he admired, it is more consistently contrapuntal, with a fugal passage in the 'Christe eleison' and extended fugues in the usual places. The solo writing is much less florid than that of 18th-century composers. These features reappear in his first really mature setting, in D minor (1811); the soloists are used entirely in ensemble with the writing a little more decorated than that for the chorus. The chorus itself is the protagonist: sometimes it is used in a quasi-dramatic manner, as in the 'Et resurrexit', accompanied by trumpet fanfares, following a 'Crucifixus' in which funeral march rhythms are prominent in the orchestra; at other times the choruses are in a heightened *stile antico*, with specially extensive treatment of the second Kyrie and the 'Cum Sancto Spiritu'. In scale the mass as a whole is comparable to Beethoven's *Missa solemnis*, while Cherubini's later setting, in C major (1816), may well have been influenced by Beethoven's mass in the same key. In his last mass (1825), written for the coronation of Charles X in Reims, Cherubini's attitude is distinctly more theatrical, including a 'Marcia religiosa' for the communion. It is significant that Spohr, visiting Paris in 1820, found church music more completely operatic there than anywhere else.

In southern Germany and Austria the symphonic manner was more influential, perhaps because (with the main exception of Weber) the composers were less often involved in the theatre. Two types of setting are discernible, both using choir, orchestra and soloists, and symphonic procedures. The first is modest in scale (though

not so short as to be a true *missa brevis*), derived from the early style of Haydn and Mozart. It is characterized by comparatively simple melodic lines for the soloists, who are treated as a concertante group rather than as individuals, and homophonic treatment of the choir (except in traditionally fugal sections, which are usually brief). The orchestra provides unifying material, though rarely in the intense way of Haydn. The masses of Hummel are typical: his Gloria openings are often recapitulated at the 'Osanna' of the Sanctus; similarly, the opening of the Credo often recurs at 'Et resurrexit', without any close thematic development during the remainder of the movement. The choral writing in such masses also differs from Haydn's in being more obviously melodious, as in Schubert's G major Mass (D167), which has a distinct pastoral flavour, its tunes close to folksong or the simple songs of Singspiele; folksong influence is even stronger in Weber's G major Mass. The 'pastoral' mass as a recognizable type continued to be developed, as in Diabelli's mass of 1830 and in the work of such minor composers as Ludwig Rotter, Schiedermayr, Lidl, F.M. Kníže and Kempter. The work that pushes this short mass technique and style to its limits is Beethoven's C major setting, with the melodious opening of the Kyrie recapitulated at the final 'Dona nobis pacem'. The quasi-sonata form of the Kyrie is, significantly, worked out in the vocal parts rather than in the orchestra, in contradistinction to the usual 18th-century practice as exemplified by the Neapolitans; the contrapuntal textures of the Gloria approach Cherubini's style, especially the extensive concluding fugue.

Larger settings also develop the forms through the vocal rather than the orchestral material. Schubert's last two masses, in A♭ and E♭, both recapitulate material in the symphonic manner in the Kyrie and Gloria sections, but the structure is contained in the choral writing, even though there are relics of 18th-century procedures, as in the Gloria of the A♭ Mass, which has the rushing violinistic accompaniment of the kind used by Reutter. The most notable features of these works are the sophisticated chromatic harmonies which infect even the *stile antico* fugues, and Schubert's penchant for interesting orchestral effects, now distinctly non-thematic and Romantic. The writing for solo voices owes little to opera: the quartet is used as an entity rather than as individuals, with songlike melody for soprano predominating. The largest setting of this period is Beethoven's conventionally named *Missa solemnis*, intended for the enthronement of Archduke Rudolph of Austria as Archbishop of Olmütz in 1820, though completed only in 1823. Though the scale is considerably greater than even the largest mass of Cherubini, and the manner of writing, especially for the voice, goes beyond the potential of normal church circumstances, in many respects it is a continuation of the symphonic settings of the Viennese school. The formal patterns are extensions of Haydn's procedures, as in the Kyrie which, in the light of Beethoven's late style, may be interpreted as being in sonata form. The vocal writing contains both choral recitative and fugues, the soloists again used mostly as a group, although the way the 'Benedictus' grows out of a bass solo adding voices until the quartet are all involved is slightly more elaborate. The contrapuntal style is an individual interpretation of the *stile antico*, with dissonance largely confined to suspensions and passing notes, and the arrangement of note values for individual melodic lines is derived from the species of Fux's *Gradus ad Parnassum*. The orchestration is typical of Beethoven's later years; the 'Preludium' (so entitled by the composer) between the Sanctus and Benedictus, an interesting traditional feature, fulfils essentially the function of the Baroque *sonata da chiesa*. The occasional military calls for brass and drums derive from Haydn's late masses. Thus the *Missa solemnis* can in no sense be considered unliturgical by the light of its own time. Its difficulties lie in the treatment of the performers, especially the high tessitura of the vocal parts.

In the post-Beethoven era there came to be an essential divorce between sacred music conceived for the concert hall and that conceived for the church, a division accentuated by the growth of amateur choral societies in both Great Britain and Germany. The trend towards antiquarianism, particularly in the Cecilian movement (which although officially begun in the 1860s had much earlier roots), stressed the revival of older church music but did not provide incentives for composers to write new masses in a contemporary idiom. Furthermore, the decline of royal chapels after the French Revolution meant that few composers of significance had to compose church music as a major duty. Thus masses tend to be isolated, either student works or occasional music. In Italy the 'cantata mass' was dominated by the operatic idiom, the most distinguished example being Rossini's *Petite messe solennelle* (1864), written after his retirement from opera and scored for piano and harmonium accompaniment. The chorus sings either in a freely contrapuntal *stile antico* or as the background to operatic scenas, while the solo music is in an operatic style somewhat less florid than usual. This tradition is also found in the many mass movements by Donizetti and in Puccini's one mass. In France, the style of Cherubini and the study of counterpoint at the Paris Conservatoire helped to preserve church music from this domination. This is to be seen in the 'orchestral' masses of Gounod, who used orchestral effects freely in a quasi-dramatic manner but gave the greater part of the material to the chorus rather than to soloists, using traditional choral homophony in the Gloria and Credo and maintaining a remarkably pure harmonic style. It was in that ambience, under the tutelage of Le Sueur, that Berlioz composed his very early, rejected *Messe solennelle* in 1824 (presumed destroyed by the composer until its rediscovery in 1991), a setting in 14 movements for three soloists, choir and orchestra, from which he later quarried material for re-use in the *Symphonie fantastique*, *Benvenuto Cellini*, the Requiem and the *Te Deum*.

In Germany and Austria the most interesting large-scale settings are those by Liszt and Bruckner. Liszt's mass for the coronation of Emperor Franz Josef as King of Hungary in 1867 uses a large orchestra, to which much of the thematic material is given; the choral homophony, in which soloists and tutti are frequently contrasted, is used imaginatively to gain additional effects of colour, even though it is based, in the Credo, on the plainchant style. The two smaller works for chorus and organ revert to the manner of the *missa brevis*, where simple counterpoint and often richly harmonized homophony alternate. The obvious attempt to make this music suitable for liturgical use, both in the use of limited forces and in the retrospective style, does not preclude strong emotional effects, such as the breaking up of the melodic line in the

Kyrie or the anguished harmonies of the 'Crucifixus' of the *Missa choralis* (1865). Bruckner's masses were also conceived as an attempt at combining traditional means of expression with novel ones. In the masses with full orchestra he used symphonic patterns, even though this could involve the repetition of words in an unliturgical manner (as in the Credo of the F minor Mass). The choral writing, both in homophonic and in fugal sections, has at times a chant-like quality, at others a resemblance to the 'old' polyphony, although the latter contains much dramatic and angular melody. The E minor Mass is even nearer Austrian tradition in its use of wind band mainly to support a choir of up to eight parts (although significant material is occasionally given to the instruments rather than the voices). In none of these works is there any resemblance to a purely secular style, and yet they are far from being classifiable as *stile antico*.

The solutions to the liturgical problem offered by Liszt and Bruckner did not lead to any substantial developments, and by the end of the 19th century settings were of two kinds: the 'concert' mass for soloists, full choir and orchestra, with virtually no attempt to provide suitable music for use in church, and the small-scale setting, often in a completely retrospective style and of little musical ambition. Examples of the first may be found among British composers' works such as the settings by Stanford (1893), which follow the style of Brahms's *Ein deutsches Requiem* in their conception for amateur choral societies or *Singvereine*, and particularly Ethel Smyth's Mass in D (1891), in which the order of movements places the Gloria at the end (as in the Book of Common Prayer), making a more obviously effective concert conclusion. Masses of the second kind were widespread in origin, assisted by not only the Cecilian movement in Germany but also the work of the Ecole Niedermeyer and Schola Cantorum in Paris. The decline of this type was assisted by the new printed editions of the original models, mainly from the 16th century, which became universally known by the beginning of the 20th century.

5. 20TH CENTURY. The reluctance of major 20th-century Christian composers to set the Mass texts is best exemplified in Messiaen, whose only setting, a Mass for eight sopranos and four violins (1933), remains unpublished. The outstanding modernist setting is Stravinsky's Latin Mass for soloists, choir and ten wind and brass instruments (1944–8). The writing is uncompromising, and the aesthetic is closer to the Russian Orthodox than the Roman Catholic Church, but its scale is entirely appropriate to the liturgy even if it is more often performed in the concert hall. This work was composed in the USA, as was Hindemith's only Latin mass (1963), which harks back to the polyphony of Bach. By contrast, the unaccompanied Mass in G by Poulenc (1937) adapts the lyricism and harmonic colour of French *mélodie* to unaccompanied sacred music. Chromatic colour is also a feature of the Mass for double choir by Frank Martin (1922–6, first performed 1963).

Settings of the Mass text with orchestra continued in Janáček's large-scale *Glagolitic Mass* (1926) with Slavonic text, and Kodály's more modest *Missa brevis* (1948). In the aftermath of World War II, Alfredo Casella set the Mass Ordinary in his *Missa solemnis 'Pro pace'* for solists, chorus and orchestra (1944), but Britten chose to combine the Requiem text with poems by Wilfred Owen for the comparable *War Requiem* (1961–2). This technique of collage was taken a step further by the American-Jewish composer Leonard Bernstein in his Mass, a theatre piece for singers, players and dancers (1971). Peter Maxwell Davies's *L'homme armé* (1968) represents a more radical transformation of a 15th-century mass with superimposed narrative of the Last Supper into an ironic secular music-theatre piece. Much earlier Delius took texts from Nietzsche for the work he entitled provocatively *A Mass of Life* (1904–8).

The revival of choral celebration of Holy Communion in the Anglican Church in the late 19th century marked the beginning of a steady stream of liturgical settings of Mass texts in English, mostly for choir and organ. Those of Stanford belong to complete cycles of service music, with linked themes and elements of sonata principle in their construction. Similar choral settings have been composed by English organist-composers, including Harold Darke, Francis Jackson, Herbert Sumsion and Arthur Wills, as well as by Herbert Howells, Kenneth Leighton and William Mathias, together with Roman Catholic Latin masses by Edmund Rubbra, Egon Wellesz and Lennox Berkeley. In the first quarter of the century Charles Wood's unaccompanied setting in the Phrygian mode (1919) attempted to match the modal language of the 16th century vernacular parish worship, while Martin Shaw's *An Anglican Folk Mass* (1918) for unison voices drew on native hymn melodies. These last two works reflect the worthy but self-conscious stance adopted by some composers in writing for the liturgy. Far more important and successful are the unaccompanied double-choir Mass in G minor by Vaughan Williams (1920–21), which draws heavily on 16th-century polyphonic and modal idioms, and the striking *Missa brevis* in D for boys' voices and organ by Britten (1959) written for Westminster Cathedral.

The move to reinvigorate Lutheran church music during the 1930s can be observed in the mass settings of Hindemith's contemporaries and pupils Hugo Distler, J.N. David and Ernst Pepping. European organist-composers have also made regular contributions to the repertory, among them Maurice Duruflé, Jean Langlais (notably the *Mass 'Salve regina'* for choir, congregation, organ and brass, 1954), Hendrik Andriessen, Flor Peeters and also Anton Heiller, whose masses break away from the modally derived, chromatically coloured idioms typical of these composers by employing 12-note methods in the *Missa super modos duodecimales* (1960) and the *Kleine Messe über Zwölftonmodelle* (1961). In Canada the organist-composer Healey Willan wrote 14 settings of the *missa brevis* (1928–63).

The movement for liturgical reform which had been gaining ground during the 20th century began to take effect especially from the 1960s, when most Christian churches with formal patterns of worship reviewed and revised their orders of service. This radical and continuing process has resulted in revised forms of the Mass, comprehensible modern texts (especially in the Roman Catholic Church, where the local vernacular has largely displaced Latin) and new pastoral theology which emphasizes the active participation of all present. This has stimulated a plethora of functional mass music using a variety of accessible styles, some popular and some genuinely ethnic, generally local in production and use, some with new procedures of refrain and response to encourage congregational involvement, often led by a

solo cantor rather than a choir. Some of the most striking results come from Africa and South America. At the same time the availability of new editions of early music and the freer migration of sacred music across denominational boundaries have allowed professional and able amateur church choirs to sing the mass repertory of the 16th to early 19th centuries. Since the 1970s much significant music based on Christian spirituality has been written (in Europe, for instance, by Messiaen, Penderecki and Pärt, in Britain by John Tavener, Jonathan Harvey and James MacMillan) but not settings of the texts of the Mass. At the end of the 20th century the requirements of a pastoral liturgy offered little opportunity for musical creativity. The tension between the liturgical purpose and creative treatment of the texts of the Mass Ordinary, apparent since the 16th century, may have fractured permanently.

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JAMES W. McKINNON (I), THEODOR GÖLLNER (II, 1–2), MARICARMEN GÓMEZ (II, 3–5), LEWIS LOCKWOOD/ANDREW KIRKMAN (II, 6–9), DENIS ARNOLD/JOHN HARPER (III)

Massa, Nicolò (*b* Calice Ligure, 26 Oct 1854; *d* Genoa, 24 Jan 1894). Italian composer. He studied with Giovanni Papa, Giovanni Rinaldi, Martin Roedel and, from 1875, with Antonio Bazzini, the teacher of Catalani and Puccini, distinguishing himself as one of the best students at the Milan Conservatory. His test pieces included the nautical fantasy *Maria e Taide* (1876) and the medieval scena *Aldo e Clarenza* (1878). He composed various songs, published by Lucca and Sonzogno, and some chamber music which has not been published. After taking his diploma in 1877, he played a part in Milanese musical life for the next decade, and was on friendly terms with the composers and librettists involved in the renewal of opera: Puccini, Catalani, Boito, Franchetti, Fontana and Ghislanzoni. His first opera, *Il conte di Chatillon*, was a success in Reggio nell'Emilia in 1882, but the score was destroyed in a fire. His second opera, *Salammbò*, given at La Scala, Milan, in 1886 (with Gemma Bellincioni in the title role and Franco Faccio conducting), reduced Flaubert's novel to a love story whose exotic location allowed for some colourful effects. It was considered favourably for its melodies and orchestration, and was revived in Turin (1887) and Genoa (1889). Two other operas followed in quick succession: *Eros*, which won the approval of Eduard Hanslick when it was performed in Vienna in 1893, and *Onesta*. The former was performed in 1895 in Florence (with Bellincioni, and Leopoldo Mugnone conducting), while the latter was not seen until 1929 in Genoa, on the initiative of the composer's daughter. Massa died of pneumonia while working on *Taide*, a grand opera on a Greek subject, just when he was about to be appointed professor of composition at the Milan Conservatory. Giuseppe Verdi wrote a letter to the family, dated 31 January 1894, expressing his admiration for Massa's work.

A composer with a strong dramatic sense, Massa was notable for the elegance and spontaneity of his melodic language. Critics of the day noted the influence of Wagner on his use of the orchestra, and drew an interesting parallel with Catalani for his melancholy, tone, misty atmospheres and detailed instrumentation.

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Maria e Taide (fantasia marinaresca, F. Fontana), 1876, lost

Aldo e Clarenza (scena medioevale, Fontana), 1878, *I-Mcom*

Il Conte di Chatillon (op, 4, R. Paravicini), 1880, Reggio Emilia, Municipale, 11 Feb 1882, lost

Salammbò (op, 4, A. Zanardini), Milan, Scala, 15 April 1886

Eros (op, 4, E. Golisciani, after G. Bellincioni), ?1892, Florence, Pagliano, 21 May 1895

Onesta (op, 3, A. Ghislanzoni), ?1893, Genoa, Carlo Felice, 9 March 1929

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Inst: Armonia degli astri, str qt, ?1875, *I-Mcom*; Quartetto vn, va, vc, pf, 1875; Il torneo di Val d'oro, prologo sinfonico (from Aldo e Clarenza), orch, 1878, *Mcom*; Melanconia, pf (1882); Luna e Amore, Strimpellata, mand, pf (1892); Ineunte vere, piccolo valzer, pf (1887); Intermezzo (from Onesta), org; Valzer

Vocal (v, pf unless otherwise stated): 5 pezzi da camera (L. Marenco, Fontana, Massa, E. Panzacchi) (1878); Vieni al mar (A. Maffei), 1879; La Vergine di Sunam, serenata orientale (A. Boito), S, A, T, B, 1879; La cieca (Fontana) (1882); Dormi, bimbo, Ninna-nanna (from Aldo e Clarenza, Fontana) (1883); 4 pezzi da Salammbò (Zanardini) (1886); Lieto mattino (D. Morchio) (1888); Il canto del marinaio italiano (P.E. Guarnerio), 4 male vv, 1892; Al lavoro, inno popolare (S. Caligo), chorus with pf, 1892; 2 melodie (Fontana); Lamento - Elegia; The Land of Sunshine Fruit and Flowers; Il Tramonto

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FLAVIO MENARDI NOGUERA

Massaino [Massaini], **Tiburzio** [Tiburtio] (*b* Cremona, before 1550; *d* Piacenza or Lodi, after 1608). Italian composer. He was a member of the Augustinian order, and lived at the Piacenza convent until he became *maestro di cappella* at the church of S Maria del Popolo, Rome, in 1571. In about 1578 he was in the service of the Rangoni family of Modena. In 1580 he was in Lodi and, by 1587, at Salò Cathedral. After two years (1589–90) as chaplin and singer in the court chapel of Archduke Ferdinand II at Innsbruck he moved to Salzburg to the household of the Archbishop Wolf Dietrich von Raitenau. He was forced to leave Salzburg in 1591 after a criminal conviction for homosexuality. He probably went to the court of Rudolf II at Prague, where he met Philip de Monte. In 1594 he was at Piacenza and then Cremona; in 1598 he was back at Piacenza, and between 1600 and 1608 he was at Lodi where, according to Antegnati, he was *maestro di cappella* in 1608. In 1609 Banchieri referred to him as *maestro di cappella* of Piacenza Cathedral.

Massaino's earliest publication (1569) contains some youthful madrigal exercises, probably associated with circles close to the Farnese court of Parma. In addition to many books of madrigals, masses and motets for five and six voices, he published solo motets and sacred polychoral music. The latter show the influence of Giovanni Gabrieli; the grandiose sonorities of Gabrieli's instrumental music also permeate Massaino's canzonas for eight or sixteen trombones.

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published in Venice unless otherwise stated

SACRED VOCAL

Concentus in universos psalmos . . . in vesperis omnium festorum per totum annum frequentatos, cum 3 Magnificat, 5, 9vv (1576, 2/1588 with only 2 Magnificat)

Motectorum liber primus, 5, 6vv (1576)

Missae . . . liber primus: Missa 'Rorate coeli', Missa 'Nuncium vobis', Missa 'Omnes gentes', 5, 6vv (1578)

Sacri cantus . . . liber secundus, 5vv (1580)

Psalmi omnes ad vesperas per totum annum decantandi, una cum Magnificat, 8vv (1587)

Secundus liber missarum, 5vv (1587)

Motectorum . . . liber tertius, 5vv (1950)

Liber primus cantionum ecclesiasticarum, 4vv (Prague, 1592; 1580 edn cited in *FétisB*); ed. In DTÖ, cx (1964)

Sacrae cantiones . . . liber primus, 6vv (1592)

Sacri modulorum concentus, 6–10, 12vv (1592)
Primus liber missarum, 6vv (1595)
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Tertius liber missarum, 5vv (1598)
Motectorum liber quartus, 5vv (1599)
Musica super Threnos Ieremiae prophete in maiori hebdomada decantandas, 5vv (1599)
Missarum liber primus, 8vv (1600)
Sacrae cantiones . . . liber tertius, 6vv (1601)
Sacri modulorum concentus, 8–10, 12, 15, 16vv, op.31 (1606)
Musica per cantare con l'organo, 1–3vv, org, op.32 (1607[19])
Sacrarum cantionum liber primus, 7vv, bc (org), op.33 (1607)
Quaerimoniae cum responsoriis infra hebdomadam sanctam concinendae, et passiones pro Dominica Palmarum, & feria sexta, 5vv, op. 34 (1609)
2 masses, vesper ps, 5vv, lit, 3 Mag, 21 motets, 20 other sacred vocal works: 1585[1], 1590[4], 1591[27], 1593[4], 1596[1], 1596[2], 1598[2], 1599[1], 1600[1], 1600[2], 1603[1], 1605[1], 1609[1], 1611[1], 1612[1], 1612[3], 1613[1], 1615[2], 1618[1]

SECULAR VOCAL

Il primo libro de madrigali, 4vv (1569)
Il primo libro de madrigali, 5vv (1571)
Il secondo libro de madrigali, 4vv (1573)
Il secondo libro de madrigali, 5vv (1578)
Trionfo di musica . . . libro primo, 6vv (1579[3]) [works by Massaino and others for the wedding of Bianca Cappello and Francesco I de' Medici]
Il terzo libro de madrigali, 5vv (1587)
Il quarto libro de madrigali, 5vv (1594)
Madrigali . . . libro primo, 6vv (1604) 1 ed. in *Girolamo Frescobaldi: Opera complete*, v (Milan, 1996)
Il secondo libro de madrigali, 6vv (1604)
4 madrigals, 5, 6vv, 1582[5], 1585[16], 1591[10], 1592[11]

INSTRUMENTAL

3 canzonas, 4 madrigals transcr. lute, 1601[18], 1607[29], 1608[24], 1612[18]; 3 canzonas ed. in DTÖ, cx (1964)
For MS works, mostly copied from above printed vols., see *EitnerQ*

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DAVID BRYANT

Massana (Bertrán), Antonio (*b* Barcelona, 24 Feb 1890; *d* Raimat, Lérida, 9 Sept 1966). Catalan composer and organist. He began his musical education in Barcelona with Domènec Mas i Serracant, studying piano (with Frank Marshall and Enrique Granados), organ (with Vicenç Maria de Gibert), and harmony and composition (with Enrique Morera and Cristòfor Taltabull). In 1911 he joined the Jesuits, becoming a priest in 1922. A year later, at the Scuola Superiore di Musica Sacra (Rome), he studied with Raffaele Casimiri and Eduardo Danigno, obtaining a degree in Gregorian chant and a doctorate in composition. He completed his education in Munich and Solesmes. From 1925 to 1936 he lived in Spain, composing, teaching and performing. He later lived in Italy (1936–9) and in several Latin American countries including Uruguay, Argentina and Brazil (1949–53), where his music was performed with great success. He settled permanently in Spain in 1953.

Massana's output is enormous and includes pieces in all the major genres and forms. His compositions tend to be on a grand scale and are often characterized by an epic tone. A good example is his opera *Canigó* (1953), a work that draws on medieval heroic legends and on a world of fairies, knights and monks. *Canigó* uses a musical language rooted in late Romanticism – large vocal and instrumental resources, complex formal design, a wide range of dynamics and overall grandiosity. Generally speaking, Massana's music shows the direct influence of Wagner (in its epic themes and grandiose musical language) and to a lesser extent that of Strauss and Debussy. Equipped with a solid compositional technique and a broad musical education, Massana's music avoids the main currents of his time (nationalism and the avant garde), withdrawing into *fin-de-siècle* aesthetics. With acute perception, Massana defined himself as a 'moderately modern' composer.

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(*selective list*)

Op: Canigó (J. Carner, after J. Verdaguer), concert version, 1936, stage version, 1953, op version perf. Barcelona, Liceo, 1953; Nuredduna (M. Forteza, after M. Costa i Llobera), 1947, unperf.; El paradís perdut (after Milton: Paradise Lost), 1953, unperf.
Orat: Montserrat, 1925; Xavier, 1932; La Creació; Miles Christi, 1949; Ignis flagrans charitatis
Orch: Suite, hpd, str/small orch; Fantasia simfònica, 1929; Elegia a Debussy, pf. orch, 1930; Vc Conc., 1945; Sym., C, 1952; Pf Conc., 1953
Sacred: Cantos de pietad; 7 palabras; TeD, 4 mixed vv, org; TeD, 4vv; masses; motets; org works; 8 children's plays
Chbr: Suite, chbr orch; Berceuse, vn, pf; Melodía, vc, pf; Sonata, vn, pf Songs, v, pf
Pf: Danza selvàtica; Suite no.1
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Obituaries, *TSM*, lix (1966), 114; lx (1967), 1

ANOTI PIZÀ

Massarani, Renzo (*b* Mantua, 26 March 1898; *d* Rio de Janeiro, 28 March 1975). Italian composer and critic. He studied in Rome with Respighi, and in the early 1920s was associated with Labroca and Rieti in the group I Tre (named in imitation of Les Six). For a time he was music director of Vittorio Podrecca's famous puppet theatre, the Teatro dei Piccoli, with which he travelled widely during the mid-1920s. Between the wars he wrote occasionally

for the newspaper *L'impero*. When Mussolini adopted Hitler's race policies, however, his works were banned, and much material was destroyed during World War II. He emigrated to Brazil, where he took citizenship in 1945 and wrote music criticism for the newspapers *Jornal do Brasil* and *A manhã*. But after his traumatic experiences, he preferred to forget about his own music, forbidding its republication and performance, and refusing access to the manuscripts even of his best compositions. Only since his death have his many unpublished pieces (which include the successful puppet ballet *Guerin detto il meschino* as well as several operas) again become available, at least for inspection; and some of them were not brought back to Italy until 1991.

In the 1920s and 30s Massarani was highly regarded by some of the most intelligent Italian critics. For instance, Rossi-Doria (1924) wrote of 'compositions saturated with life and with warm, red, very Italian blood like that of our rough Lombard craftsmen'. He especially praised the *Due canzoni corali*, the Sinfonietta and the Pastorale, while having serious reservations about the composer's sense of form. Among the long-concealed operas, *Il pozzo* and *La donna nel pozzo* are indeed full of explicitly Lombard local colour; but probably the most interesting (and certainly the most widely performed) part of Massarani's output consists of the works that he wrote specifically for Podrecca's puppets. The brief 'inter-mezzo grottesco' *Bianco e nero* (also described as an 'operina') is an amusing early example; but it was with *Guerin detto il meschino* that he came to international notice. Though not strictly speaking an opera the work contains extensive vocal narrations (alternately lyrical and rapidly declamatory) which introduce the danced action and owe something to Falla's *El retablo de maese Pedro*. The freshness of the melodic invention, and the well-judged excursions into irregular barring and polytonality as foils to the simple ostinatos of other passages, suggest a composer of real, if unassuming, individuality. The few other works available for study confirm the impression that Massarani was potentially the most original of I Tre, though not always the best at giving his ideas coherent shape. The improvisatory piano pieces *Dal lago di Mantova* reveal an interest in unusual sonorities and textures, while *Il vero segretario galante*, with its neat rhythmic asymmetries, shows a bright and pungent sense of humour. Massarani's neo-classical pieces of the 1930s, such as the Cello Sonatina, are less personal and convincing; but *Boè*, whose success was tragically cut short by anti-Semitic persecution, shares many of the best qualities of *Guerin* while being much more complex and sophisticated. Massarani's critical writings include booklets on Verdi, *Lohengrin*, *Tristan*, *Don Pasquale* and *L'elisir d'amore*.

WORKS
(selective list)

many works unpublished, some apparently lost

STAGE
some for puppet theatre

Op: La vittoria, perf. 1921, ?lost; Noi due (3, Massarini), 1922, ?unperf.; Bianco e nero (int grottesco, 1, A. Pagan), 1923, Rome, Palazzo Odescalchi, 1923; Le nozze di Takiù (operina), Rome, 1927; Il pozzo (op contadina, 1), 1928, ?unperf.; Gibetto e Gherminella (operina, 3, R. Bartolozzi), 1928–9, Rome, 1929; I dolori della principessa Susina (operina, 3, C. Pavolini), Rome, Circola delle Arti, via Margutta, 1929; La donna nel pozzo (notturno paesano, 1, A. Rossato), perf. 19 Dec 1930; Eliduc (C. Meano), 1938, inc.

Ballet: Guerin detto il meschino (puppet ballet with sung narrative), Paris and Darmstadt, 1928; È nata una bambina, Bari, 1933; Boè (after C.F. Wolff), Bergamo, 1937

Other: 18BL (music for mass spectacle), Florence, 1934; L'annonce faite à Marie (incid music, P. Claudel) Rio da Janeiro, 1941

OTHER WORKS

Orch: Sinfonietta, 1924; Introduzione, tema e 7 variazioni, small orch, 1934; Il molinaro, vn, orch, 1935; Squilli e danze pier il 18BL, 1937; several other pieces, small orch

Choral: 2 canzoni corali, 1924 or earlier

Chbr: Pastorale, ob, bn, va, vc, 1924 or earlier; Sonatina, vc, pf (1937); Str Qt

Songs: 3 acquarelli notturni, 1921; 2 coplas, 1925; Besciagnàd Annegnilà (1930); Il vero segretario galante (1930); 4 canti veronesi (1934); 2 madrigali (1937)

Pf: Dal lago di Mantova (1922); 3 preludi (1936)

Publishers: Carisch, De Sanctis (Rome), Euterpe, Forlivesi, Mangione (Rio de Janeiro, Mirafior (Trieste), Pizzi, Ricordi, Saporetti e Capelli, Sonzogno, Stamperia Musicale (Rome), Théo Muccy (Rome), Venturini Vitale (Rio de Janeiro)

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G. Rossi-Doria: 'Lettera da Roma', *RaM*, ii (1929), 330–32 [on *Guerin detto il meschino*]
L. Colacicchi: 'Lettera da Bergamo', *RaM*, x (1937), 383–4 [on *Boè*]
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JOHN C.G. WATERHOUSE/R

Massarano [Isaaco], **Isacchino** (*fl* Mantua, 1580–1608). Italian singer, lutenist, dancer and choreographer. He appears in court records from Mantua from about 1580. For the wedding of Duke Vincenzo I and Margherita Farnese, he arranged the dances for Bernardo Pino da Cagli's *Ingiusti sdegni*, presented in Parma in 1584 by the Jewish theatrical company of Mantua. In 1591–2 he was commissioned to provide the dances for the performance in Mantua of Battista Guarini's *Pastor fido*, which was postponed until 1598; Massarano planned the dance scheme for the 'Gioco della cieca'. Other productions on which he collaborated were Leone de' Sommi's *Le tre sorelle* (1598) and Torquato Tasso's *Delli intrighi de amor* (1606). In 1608 Massarano appeared, together with Salamone Rossi, in an entertainment at the home of the Paduan nobleman Pietro Priuli.

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E. Birnbaum: *Jüdische Musiker am Hofe von Mantua von 1542–1628* (Vienna, 1893; It. trans., rev., in *Civiltà mantovana*, ii, 1967, 186–216, esp. 191; Eng. trans., enlarged, 1978)
S. Simonsohn: *History of the Jews in the Duchy of Mantua* (Jerusalem, 1977)

DON HARRÁN

Massard, Robert (*b* Pau, 15 Aug 1925). French baritone. After studying in Pau and Bayonne, he made his début on 8 June 1952 as the High Priest in *Samson et Dalila* at the Paris Opéra, remaining with the company until 1976. In 1952 he also scored a success as Thoas (*Iphigénie en Tauride*) at the Aix-en-Provence Festival, an interpretation preserved on disc. His big, easy baritone established him from the outset as a favourite for repertory parts throughout France. He sang in many leading houses, his roles including Thoas, Enrico Ashton, Ramiro (*L'heure espagnole*), Valentin and Escamillo. But it was in the important revivals of Gluck and Berlioz that he proved indispensable: his Orestes with the Covent Garden Opera at the 1961 Edinburgh Festival was praised as stylish,

vigorous and impassioned; by contrast, his slow-witted Fieramosca (*Benvenuto Cellini*), which he sang in Paris and London, was a clever character study. Massard created the Harpist in Barraud's *Numance* in 1955 and sang the Count in the first Opéra-Comique production of *Capriccio* (1957), as well as Orpheus in Milhaud's *Les malheurs d'Orphée* and Nero in *L'incoronazione di Poppea* at Aix. Successes outside France included Rigoletto (1962, Bol'shoy) and Valentin (1967, La Scala). Among his recordings, his Orestes, Escamillo (to Callas's Carmen), Fieramosca and Athanaël (*Thaïs*) stand out for the compact vigour of his singing.

ANDRÉ TUBEUF/ALAN BLYTH

Massarenghi [Mazarenghi], **Paola** (*b* Parma, 5 Aug 1565; *fl* 1585). Italian composer. Her parents were probably well-to-do bourgeois, perhaps civil servants, as they were able to obtain the aid of Duke Ranuccio Farnese in the education of her younger brother, Giovanni Battista (*b* 3 April 1569), also a composer. One madrigal by Massarenghi was published in Arcangelo Gherardini's *Primo libro de madrigali a cinque voci* (RISM 1585[24]).

THOMAS W. BRIDGES/R

Massarengo, Giovanni Battista (*b* Parma, 3 April 1569; *d* after 1595). Italian composer and poet. He was known as 'Accademico Innominato'. His extant musical works are a collection of 19 *canzonette alla napolitana* (RISM 1591[22]) and an eight-part motet, *Altitonans cunctasque* (*D-Rp* Butsch 205; inc.). Typically for the period Massarengo's canzonettas are short strophic pieces on amorous, often pastoral, texts. In binary form with each half repeated, they are generally homophonic and syllabic, with brief passages of imitation and word-painting, showing the influence of the madrigal on this lighter genre. A number of madrigal texts by Massarengo were printed in a volume of poems by Angelo Peregrino (Pavia, 1592); they were republished in Massarengo's *Rime* (Pavia, 1594). His annotations of Jacopo Sannazaro's *Arcadia* appeared in at least three editions of the work (Pavia, 1596, 3/1723).

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N. Pelicelli: 'Musicisti in Parma nei secoli XV–XVI', *NA*, ix (1932), 41–52, 112–29, esp. 126

PATRICIA B. BRAUNER

Massart, (Joseph) Lambert (*b* Liège, 19 July 1811; *d* Paris, 13 Feb 1892). Belgian violinist and teacher. He was taught music first by his father and his brother Jean-Joseph, then studied the violin with Ambroise Delaveux. After his début at the Théâtre Royal de Liège on 26 March 1822, he was given financial help by the king and the local authorities to study in Paris. Cherubini blocked his admission to the Conservatoire on the grounds that he was a foreigner, but Kreutzer made him his pupil and protégé. In 1829 he was finally admitted to the Conservatoire as a composition student and studied theory there with P.J. Zimmermann and counterpoint and fugue with Fétis. In the 1830s, after early successes in the *concerts spirituels* at the Opéra, he won recognition as an outstanding violinist. In 1837 he played in concerts with Liszt, Thalberg and Labarre, as well as at the Conservatoire, all within a two-week period, 'thereby doubling his reputation', according to a critic for the *Revue musicale*; his association with Liszt continued for several years. After being named violin professor at the Conservatoire in 1843, Massart confined his playing to chamber music. He performed quartets with his prize-winning pupils and with the pianist Louise Agiaé Masson (1827–87) whom he married. The Massarts, their pupils and relatives, and distinguished artists performed frequently at musical soirées held at their home; but after 1850 Massart's public appearances were rare. He continued to teach until his retirement in 1890; his pupils came from all over Europe as the administration of the Conservatoire no longer barred admission to foreigners.

Massart was shy and modest; he had the equipment, but not the temperament, of a violin virtuoso. He preferred playing chamber music to solo performance. Unlike his colleagues, Allard and Dancla, or his compatriot Léonard, he wrote no original didactic works and had little interest in composition. He nonetheless had a remarkable number of outstanding pupils, of whom Wieniawski and Kreisler were the most illustrious. His success as a teacher may be attributed to his intelligence, his command and knowledge of the violin, and the high standards of performance he demanded.

ALBERT MELL

Massé, Denis. *See* MACÉ, DENIS.

Massé, Victor [Félix Marie] (*b* Lorient, 7 March 1822; *d* Paris, 5 July 1884). French composer. He moved to Paris as a child and entered the Conservatoire in October 1834, where he gained the second solfège prize (1837), and first prizes for piano (1839), harmony (1840) and fugue (1843). Finally, after some years of study with Halévy, he won the Prix de Rome in 1844 for his cantata *Le rénégat de Tanger* which was given three times at the Opéra in February 1845. During his two years in Rome he composed a mass performed at the church of S Luigi dei Francesi in May 1846, as well as an opera, *La favorita e la schiava*; before returning to Paris he travelled through Italy and Germany. He composed songs and romances, including some to words by Victor Hugo, but found little success in opera until his one-act *La chanteuse voilée* was produced at the Opéra-Comique in 1850, to be followed by the more ambitious *Galathée* (1852), in which Jean-Baptiste Faure made his début. The following year he achieved a major success with the one-act *Les noces de Jeannette*, the title role being sung by Marie Miolan (later known as Caroline Carvalho). The work was mounted at Covent Garden in the 1860s. His subsequent works generally were received less well, apart from *La reine Topaze* (1856) which incorporated into the second act some variations on *The Carnival of Venice* for Carvalho, who again had the title role.

In 1860 Massé replaced Dietsch as chorus master at the Opéra, and his own opera *La mule de Pedro* was produced there in 1863. He was appointed professor of advanced composition at the Conservatoire in 1866, and six years later he was elected to the Institut in place of Auber. In 1877 he was appointed an Officier of the Légion d'Honneur, having been made a Chevalier in 1856. His opera *Paul et Virginie* was given at the Opéra National Lyrique in 1876 and was produced at Covent Garden in 1878, though with no lasting success. It was written, however, when Massé was already suffering from a nervous disease which forced him to give up his position at the Conservatoire in 1876 and which increasingly restricted his movements before eventually confining him to his home. He retained his mental powers and worked

on an opera *Une nuit de Cléopâtre*, which was in the preliminary stages of preparation for production at the Opéra-Comique when he died. As with *Paul et Virginie*, however, it served to demonstrate that Massé was inclined to aim above his talents. As early as *Galathée* he had tended to adopt too heavy an approach and in *Paul et Virginie* it is the simpler numbers that are the most effective. His talents are better represented by three collections of romances, some drawing-room operettas published during the 1870s (apparently written for private performance) and, above all, by the unassuming *Les noces de Jeannette*, among the most delightful of one-act *opéras comiques* and his only work to retain its popularity.

WORKS
(*selective list*)

STAGE
first performed in Paris unless otherwise stated; for full list see GroveO

Op: La favorita e la schiava, *c*1845; La mule de Pedro, 1863; Paul et Virgine, 1876

Oc: La chambre gothique, 1849; La chanteuse violée, 1850; Galathée, 1852; Les noces de Jeannette, 1853; La fiancée du diable, 1854; Miss Fauvette, 1855; Les saisons, 1855; La reine Topaze, 1856; Le cousin de Marivaux, Baden-Baden, 1857; Les chaises à porteurs, 1858; La fée Carabosse, 1859; Mariette la promise, St Petersburg, 1862; Fior d'Aliza, 1866; Le fils du brigadier, 1867; Une nuit de Cléopâtre, 1885

OTHER WORKS

2 cants., ?unpubd: Le rénégat de Tanger, 1844, Paris, Opéra, Feb 1845; La France sauvée, Paris, Opéra, 28 Oct 1852

Messe solennelle, Rome, 1846, ?unpubd

Over 100 songs and romances, incl. Les chants d'autrefois (Paris, 1849), Les chants du soir (Paris, 1850), Les chants bretons (Paris, 1853), 3 collections of 20 romances each (Paris, 1868, 1874, 1877)

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F. Noske: *French Song from Berlioz to Duparc* (New York, 2/1970/*R*), 360ff

ANDREW LAMB

Masselos, William (*b* Niagara Falls, NY, 11 Aug 1920; *d* New York, 23 Oct 1992). American pianist. He studied at the Juilliard School, New York, where his principal teacher was Carl Friedberg, and also worked for a time with David Saperton. He made his début in New York in 1939 and quickly became known for his sympathies with contemporary music. He gave the belated first performance, 17 February 1949, of Ives's First Piano Sonata (the work was finished ten years before Masselos was born), and of Copland's Piano Fantasy in 1957, both of which are among his recordings. Through a Ford Foundation grant he commissioned a piano concerto from the American serialist Ben Weber, and played it in 1961. Satie interested him particularly, but he also played Schumann and Brahms with rare penetration. A strong technician, Masselos was one of the most individual and interesting American performers of his generation. He experimented with changing the customary concert format, particularly by playing programmes of unusual length and diversity. He taught at several American music schools, colleges and universities, including the Juilliard School (from 1976). His honours included the Elizabeth Sprague Coolidge Memorial Medal, the Harriet Cohen International Prize, the Award of Merit of the National Association of American Composers and Conductors and a doctorate from Hamilton College.

MICHAEL STEINBERG/R

Massenet, Jules (Emile Frédéric) (*b* Montaud, St Etienne, 12 May 1842; *d* Paris, 13 Aug 1912). French composer. He was the most prolific and successful composer of opera in France at the end of the 19th century and into the beginning of the 20th.

1. Life. 2. The operas. 3. Other stage works. 4. Instrumental music. 5. Choral music and songs. 6. Style and standing.

1. LIFE. Born into a commercial family in the provinces, Massenet followed the archetypal course for a French composer by moving to Paris, studying at the Conservatoire and pursuing a career based firmly in Paris for the rest of his life. His father was director of an engineering company making agricultural implements. Jules was the youngest of four children of his father's second marriage, and their mother, born Eléonore-Adelaïde Royer de Marancour, 'the very model of a wife and mother', as Massenet described her, took care of his moral and musical upbringing. She was a gifted pianist who composed a little and gave piano lessons, especially after her husband retired from the business in 1847 and the family moved to Paris.

At the age of ten Massenet was admitted to the Conservatoire for piano and solfège studies while still attending school on the left bank. For ten years, with an interruption when his parents moved to Chambéry in 1854, he expanded his musical studies with a sure ambition to pursue a musical career. He won a *premier prix* for piano in 1859 and a *second prix* for counterpoint and fugue in 1862. In 1861 he entered the composition class of Ambroise Thomas, whose teaching he always held in grateful respect. He supported himself giving piano lessons and, importantly for the development of his theatrical instincts, playing timpani at the Théâtre Lyrique. This position, which he held for almost four years, gave him a close familiarity with the works of Gounod (especially *Faust*), Reyer and other contemporary French composers, as well as operas by Gluck, Mozart, Beethoven and Weber. He had been deeply impressed by hearing Berlioz conduct *L'enfance du Christ* in 1855 and he responded eagerly to Pasdeloup's performances of Berlioz and Wagner at the Cirque Napoléon and also to Wagner's own concerts in Paris in February 1860.

Massenet's impulse to compose was relatively late in manifesting itself, especially in view of his later fluency. In 1861 he published a bravura fantasy for piano on themes by Meyerbeer, and in 1862 he felt ready to enter for the Prix de Rome. This attempt was not successful, but the following year he won the *premier grand prix* with his cantata *David Rizzio*. During his two years in Italy, like many other laureates before and since, he travelled widely and composed little. He met Liszt and, through Liszt, a young French woman, Mlle de Sainte-Marie, who played the piano and was to become his devoted wife Ninon. The main fruits of his stay were a Requiem, some songs and a suite for orchestra, originally designated a symphony. This was to be the first of a series of orchestral suites which flowed from his pen in the next 15 years.

On his return to Paris in 1866, while making a living by teaching the piano, he sought to publish songs and piano pieces of a fashionable cut. He and Ninon were

married in October 1866 and their only child, Juliette, was born in 1868. Two factors propelled his career forward at this point: one was his meeting with the enterprising Georges Hartmann, who was to be his publisher and mentor for 25 years; the other was the commission of a one-act stage work by the Opéra-Comique, offered to some (but not all) Prix de Rome winners. The support of Thomas was certainly an important factor in the theatre's decision to approach Massenet, and whatever progress he may have made with the opera *Esmeralda* in Italy (it has not survived), *La grand' tante*, first played at the Opéra-Comique on 3 April 1867, was a first step towards an illustrious career in opera that was to continue for the next 35 years.

Massenet quickly became a member of a group of gifted young composers making their name in the capital and seeking to emulate the success of Gounod and Thomas: these were Saint-Saëns, Bizet, Delibes, Lalo, Fauré, Lacombe, Castillon, Duparc and others, with all of whom Massenet was on friendly terms at this stage. Nearly all of them aspired to write operas, songs, piano music, orchestral music and chamber music, although Massenet contributed very little in this last domain. Many of them competed in the opera competitions that both the Opéra-Comique and the Théâtre Lyrique organized. Pasdeloup continued to play his suites, the song-cycle *Poème d'avril* did well, and his cantata *Paix et liberté* was performed on the Emperor's birthday in 1867. Girod, Flaxland and Hartmann published his music. Only in the field of opera did Massenet find progress difficult. One critic, after seeing *La grand' tante*, declared Massenet to be a symphonist, not a theatre composer, a stigma also borne by Saint-Saëns and Lalo. His competition operas won no prizes; *Manfred*, after Byron, was unfinished, and *Méduse*, to a libretto by Barbier and Carré, was cut short by the outbreak of the Franco-Prussian war in 1870 and by the siege of Paris in which Massenet served in the national guard.

In the vigorous mood of reconstruction that characterized French culture after the war, Massenet's career moved forward with a sense of purpose, though not exclusively towards opera. A series of successful premières climaxed with the grand opera *Le roi de Lahore*, one of the first new works to be heard in the Palais Garnier in 1877, and with his appointment as professor of composition at the Conservatoire the following year. The four-act *opéra-comique Don César de Bazan*, staged thirteen times at the Opéra-Comique in 1872, can hardly be considered a success, but the incidental music for Leconte de Lisle's *Les Erinnyes* and the *drame sacré Marie-Magdeleine* both made a deep impression in 1873. The *Scènes hongroises* (1871) were followed by several more suites, notably the *Scènes pittoresques* in 1874, the *Scènes dramatiques* in 1875 and the *Scènes napolitaines* in 1876. Throughout this period Massenet was refining the regular work-habits and supreme technical skill on which his most productive years were based. Not all works were composed easily or to his own satisfaction, however. A number of pieces have disappeared, either destroyed or absorbed into later works, and *Le roi de Lahore*, his most ambitious work to date, cost him many years of labour.

The spectacular production of this work at the Opéra and its lasting success ensured Massenet's prominence among young French composers and led to considerable international fame, especially in Italy. Ricordi was much



1. Jules Massenet

taken by it, and a grand opera based on Flaubert's recently published *Hérodias* was planned. Zanardini, Ricordi's agent, and Hartmann called in the librettist Paul Milliet. Massenet began work on it in the autumn of 1878, just when his appointment to a professorship at the Conservatoire in succession to Thomas (now the director) and his election to the Institut enormously enhanced his prestige at home (this election seems to have permanently soured his relations with Saint-Saëns, who was also a candidate). Massenet retained his composition class for 18 years, earning a reputation as a kindly and scrupulous teacher. Among his pupils were Pierné, Charpentier, Schmitt, Bruneau, Ropartz, Hahn, Koechlin and Enesco. He now consolidated a working routine which kept him in Paris during the winter months and took him every summer to various country retreats to compose. Performances of his operas abroad, which he liked to attend whenever possible, sometimes interrupted this pattern.

Hérodiade was completed in vocal score in 1879, but Vaucourbeil, director of the Opéra, turned it down on account of its biblical-amorous subject (the same objection that kept Saint-Saëns's *Samson et Delila* from that stage for many years). Massenet gladly accepted an offer from the Théâtre de la Monnaie, Brussels, a much more enterprising stage for young French composers in those years, and its première was given there in December 1881, followed by performances in several other countries. After two more suites, the *Scènes de féerie* and the *Scènes alsaciennes*, his next operatic project was very different from the previous two: a libretto by Henri Meilhac (one of Offenbach's regular partners) and Philippe Gille drawn from Prévost's novel *Manon Lescaut*. Begun in March 1882, *Manon* was conceived as an opéra-comique with some speech over music and a more continuous and

integrated structure than usual. It called for some 18th-century pastiche and a more intimate manner. It was completed later that year, and although Massenet visited Prévost's own rooms in The Hague as a spur to inspiration, not much was actually written there. Its première at the Opéra-Comique in January 1884 launched the opera on a dazzling international career and confirmed Massenet's now unchallenged position as the leading opera composer of his generation in France. Its popularity has never dimmed. Wealth and honours now flowed, so that Massenet was able to handle his career henceforth with something of the detachment, if not quite the fastidiousness, that we associate with Verdi, picking his librettists, his theatres and his singers with care. He composed a further 20 operas in the next 28 years, along with a number of other works for the stage (ballet and incidental music), while his contributions to other genres declined, without ever dwindling altogether. The chronicle of his life is essentially the cycle of composition, orchestration, publication and production that each opera demanded, with the regular migration between Paris and his country home, and with quite frequent trips to foreign capitals to see his works staged.

The next opera in fact came to nothing. *Montalte*, on a libretto by d'Ennery and Gallet, was aborted, with much of the music finding a place instead in *Le Cid*, based on Corneille's drama, composed in 1884 and performed in 1885 at the Opéra. It reverted to the spectacular manner of *Hérodiade*. After *Le Cid* came a second opera in the more intimate style of *Manon*, and another masterpiece: *Werther*. The idea went back to 1880 but no work was done until 1885. When inspiration faltered, Hartmann, knowing Massenet's need for appropriate stimuli, acquired an 18th-century apartment in Versailles for him to work in, and then on a trip to Bayreuth in August 1886 suggested that they visit Wetzlar, north of Frankfurt, where Goethe had conceived the epistolary novel on which the opera is based. This visit, though not the original inspiration for the work as Massenet's autobiography claims, provided a tremendous spur to the completion of the opera. In 1887 it was turned down by the Opéra-Comique, a theatre still less than comfortable with tragedy, as too depressing. Thus *Werther* did not appear in Paris until 1893; its première took place in Vienna in February 1892, following the great success there of *Manon* two years before. It soon conquered every stage and has been a repertory work ever since.

In 1887 Massenet met the 22-year-old American soprano Sybil Sanderson, a strikingly beautiful singer endowed with a voice of remarkable range and quality. For her he modified the role of Manon and went on to compose his next opera expressly as a vehicle for her voice. *Esclarmonde* is an 'opéra romanesque', full of enchantment and spectacular effects evoking the world of medieval chivalry with a splendid scene set in the Byzantine court. Perhaps the most Wagnerian of his works, it was an appropriately colourful display-piece to be heard within the framework of the 1889 Exposition Universelle.

Amadis, on which he next embarked, has a similar setting, but it had a troubled history and was not heard until ten years after Massenet's death. *Le mage* was another grand opera with crowd scenes and ballet with some resemblance to *Aida* in its plot, but although it was played at the Opéra in 1891 it was one of the least successful operas of his career and has never been revived. Massenet was considerably affected by the collapse of Hartmann's fortunes in 1891 and the sale of his catalogue to Heugel, henceforth Massenet's publishers, although his income from the performance of his works was not threatened.

In 1892 he travelled to Vienna for the opening of *Werther* and of a new ballet, *Le carillon*. He then selected as his next work for Sybil Sanderson Anatole France's sensational novel *Thaïs*, with its remarkable description of the Thebaid and the story of Paphnutius the desert monk who converts the Egyptian harlot Thaïs to the faith but falls himself a victim to the very carnality he professes to reject. The interlocking claims of religion and love were now established as his special dramatic domain. His output was astonishing at this time, for within a few months of the opening of *Thaïs* at the Opéra in March 1894 two more operas saw their premières: *Le portrait de Manon* at the Opéra-Comique in May and *La Navarraise* at Covent Garden in June. In addition he completed and orchestrated Delibes's *Kassya*, left unfinished at his death. *Grisélidis* and *Cendrillon* were complete by the end of 1895.

He was still teaching at the Conservatoire, moreover. But with Thomas's death in February 1896 his situation there changed. When offered the post of Director he had little difficulty in refusing, but with the appointment of Dubois to that post Massenet took the opportunity to resign his composition class, having already found that his own work often forced him to send a deputy, usually Gédalge, to take his class in his absence.

With *Grisélidis* and *Cendrillon* still awaiting performance, his next undertaking was *Sapho*, based on a novel by Daudet. It was played at the Opéra-Comique in November 1897, and the bitter-sweet story of the love of a naive young man from Provence for a wordly-wise Parisienne contains much charm and passion. Although it was successful in Massenet's lifetime it has been seriously neglected since. *Cendrillon* finally appeared in the rebuilt Opéra-Comique in May 1899, and at this time Massenet established his permanent country residence in an imposing chateau at Egreville, 20 miles south of Fontainebleau. Here he finished the last in the series of sacred concert works, *La terre promise*, describing the fall of Jericho and the arrival of the Hebrews in Canaan, performed the following year in the church of St Eustache, in Paris.

As the century turned Massenet found himself in the enviable position of seeing his works almost permanently on the *affiches* of both the Opéra and the Opéra-Comique. They were regularly performed in London, Milan, Vienna and other capitals of the operatic world. His scores were handsomely published by Heugel. Although he had absorbed the Wagnerian ethos as far as he felt it to be useful, he was untouched by new trends emerging in the 1890s from Russia, Vienna and on his very doorstep in Paris. Few would have expected him to change direction as he approached the age of 60, nor did he. He had perfected his craft, which left little room for manoeuvre in any new direction that might have seemed appropriate for the new century. He thus had little need to react with hostility or envy, as did Saint-Saëns, to Debussy's startling novelties, nor had he any wish to emulate the supercharged scores of Strauss.

His music for Racine's *Phèdre* was heard at the Théâtre de l'Odéon in December 1900 and *Grisélidis*, a story

based on Boccaccio, reached the Opéra-Comique a year later. His next opera, *Le jongleur de Notre-Dame*, a humorous piece about piety and monastic life for an all-male cast, was first performed at Monte Carlo, which was to be a favourite venue for enterprising operatic productions in the years before World War I. Four more operas would first appear there in his lifetime and three more after his death.

He next embarked on a piano concerto, one of his few essays in the larger instrumental forms, and it was performed by Louis Diémer at the Conservatoire early in 1903. It has never won many admirers or exponents and has remained on the fringe of the piano concerto repertory. Massenet passed it over without a mention in his autobiography. He was never short of operatic projects, so he was soon at work on the next in the series, *Chérubin*, a touching fantasy about the later career of Cherubino from Mozart's, or rather Beaumarchais's, *Les noces de Figaro*. As in Mozart's opera, Cherubino is a *travesti* role, played in the first performance (Monte Carlo, 1905) by Mary Garden. He then composed a ballet, *Cigale*, for the Opéra-Comique and began two more operas, *Ariane*, on the Theseus myth, and *Thérèse*, a compact and compelling drama set during the French Revolution. He was now writing for another favourite singer, Lucy Arbell, who appeared in many of his later operas. *Ariane*'s success at the Opéra in 1906 called for a sequel, *Bacchus*, though this enjoyed no success at all, and with the exception of *Don Quichotte* (Monte Carlo, 1910), Massenet's remaining operas have all suffered from at least a perception that his muse was running dry. He showed little sign of slackening, however, for in the last five years of his life despite failing health he composed five full-length operas – *Bacchus*, *Don Quichotte*, *Roma*, *Panurge* and *Cléopâtre* – as well as some smaller works. *Panurge*, *Cléopâtre* and *Amadis* were not performed until after the composer's death.

Unlike Berlioz or Reyer or Saint-Saëns, Massenet never regarded himself as a writer and never held any journal's *feuilleton*. He had always been reluctant to give interviews or discuss his own work in public. In February 1911, nevertheless, the *Echo de Paris* published five articles by Massenet under the title 'Souvenirs de théâtre'. The following November the same journal began publishing more reminiscences with 29 chapters appearing almost weekly, concluding with 'Pensées posthumes' on 11 July 1912, a month before Massenet's death. It appeared in book form, as *Mes souvenirs*, the same year. Despite many omissions, inversions and errors of detail, the book is a convincingly true record of his thoughts and memories, generous to a fault, touchingly grateful for the kindness of fate, yet conscious of the inexorability of death.

In his personal character Massenet lacked all trace of the abrasiveness or aggression that we have come to expect from great composers. He was not dishonest, nor scheming nor grasping, and although he was envied, sometimes bitterly, by less successful musicians and scorned by the younger generation, he seems to have harboured little of the malice that bedevilled some of his contemporaries. This was in part due to the fact that he did not have to wrestle with his creativity to write his music nor fight with impresarios and publishers to get it heard. It may well be that a more arduous career might have engendered more searching or experimental music, but it was not in his nature to leave such things to chance and he preferred to enjoy the fruits of success and maintain a regularity in his working routine that protected him from external or internal shocks. Like Tchaikovsky, whose prodigious fertility was similar, he rose early. In his *Souvenirs* he reports:

> I have long been in the habit of rising early. My work occupied me [in the 1870s] from four o'clock in the morning to noon, and my teaching filled the six afternoon hours. In the evening I would visit my pupils' parents where there was some music and we were so spoiled and pampered! I will have known that early-morning work all my life, since I still keep it up today.

Later this routine start settled at five o'clock in the summer and six o'clock in the winter. 'Save your mornings for composing or orchestration without waiting for inspiration,' was his advice to Busser, 'which otherwise never comes.' He preferred to work at a 'table-piano' constructed for him which offered a leather-covered table surface to write on, while containing a Pleyel piano beneath. His addiction to work is echoed in the title of chapter 22 of the *Souvenirs*: 'Du travail! Toujours du travail!'. As an example of the prodigious amount of work he could accomplish, the orchestration of 257 pages of *La Navarraise* was completed in just nine days.

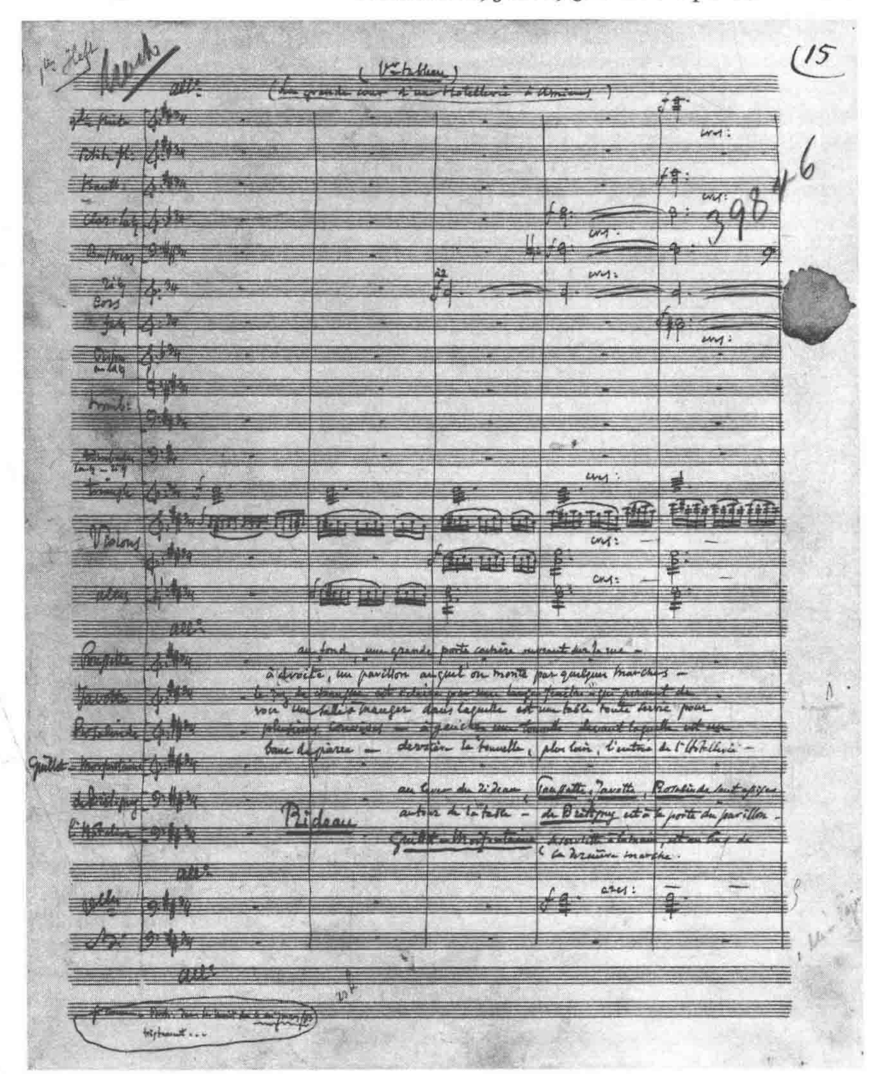
When he had selected a subject and a librettist, and when he had a libretto to work from, he studied it intently, learning it almost by heart:

> When I have reached the heart of my characters' world, when they are thoroughly alive in my imagination, I let about two years go by without writing a thing. I wait for inspiration which comes very freely and I make up the music in my head ... When the score is written in my head, that's to say usually in about two years, I copy it out from memory, a task that takes me about six months.

For his later operas he would draft a complete vocal score to be sent to the printers before rehearsals began, sometimes even before the orchestration (which was always speedily completed) was under way. His manuscript full scores, mostly now housed at the Bibliothèque de l'Opéra, are marvellously neat, written on rectos only, and showing little sign of agony or doubt (fig.2). Often, as on the pages of *Hérodiade*, *Manon*, *Le Cid*, *Werther* and *Esclamonde*, he used his scores like a diary, making notes on the weather, on daily events in his life and other jottings. Those composition drafts in vocal score that have survived reveal, however, even to the end of his career, that composition was never as facile a process as many have believed and that he could change his mind many times in quest of the simplicity that so many critics have regarded as jejune.

Massenet was not unsociable but he had little taste for Parisian café life and he avoided larger functions and banquets, especially if he might have to make a speech. He developed the habit of not attending his own first nights, not because he was nervous about a work's reception, but because he shunned the attention those occasions always showered upon him. He loved the tranquillity of country life. In Paris he would rather spend his evenings at home than go to the theatre. 'I am a fireside man, a bourgeois artist,' he said in a rare interview, 'That's my way of working. Whether that's good or bad I have no idea, and I don't have the courage or the ability to change it.'

He was unquestionably a devoted admirer of the female sex, but evidently not a womaniser. Eyebrows were raised when he became so involved with his leading sopranos, especially Sybil Sanderson and Lucy Arbell, and modern prurience tends to encourage winking and leering at such



2. Autograph score of the opening of Act 1 scene i of Massenet's 'Manon', composed in 1884 (F-Po)

friendships. But his bourgeois principles had no difficulty in accommodating this kind of personal admiration, even intimacy, within the bounds of social correctness. He was, after all, equally admiring of his male singers, especially Lucien Fugère, the brilliant comic baritone who featured in many of his later operas.

He was devoted to his family and generous-hearted towards colleagues and friends, especially his pupils, and he was morbidly distressed by ill-health and death. His reluctance to make speeches was always overcome when called to deliver funeral eulogies for those he admired and loved.

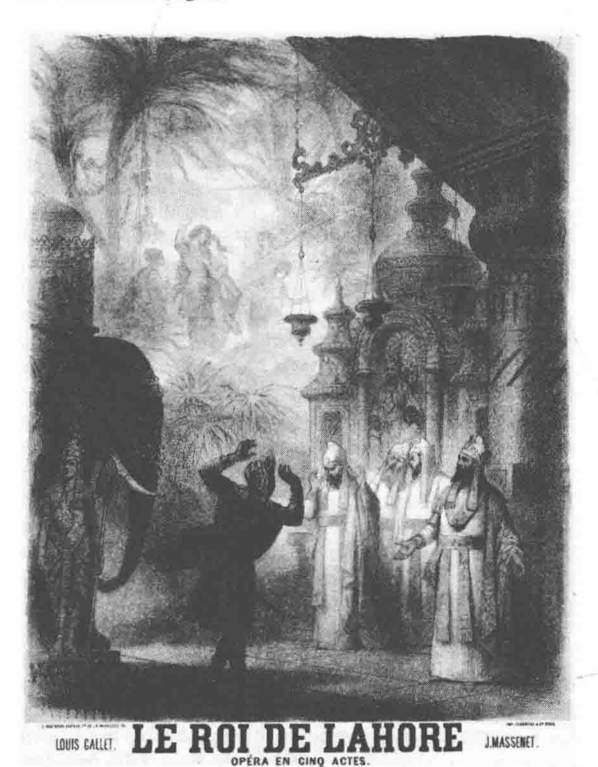
2. THE OPERAS. Massenet was first and foremost a man of the theatre. The Paris Conservatoire's training in the 19th century was primarily directed towards the lyric stage, with more emphasis on vocal writing than on principles of construction. Massenet was the ideal product of this training, and one should not underestimate the comprehensiveness of this musical education. In matters of vocal style and orchestration he was a thorough professional, quickly mastering all problems of operatic timing and balance. He also had a gift for matching his aural imagination to the stage picture, for he liked to evoke time, place, mood and character with a few deft orchestral strokes.

No one librettist served him for very long. Of some 30 collaborators Louis Gallet and Henri Cain were the most enduring, with six or more librettos to both their names, while many other authors worked with him only once. Cain also wrote ballet scenarios for Massenet, and Gallet wrote two of the oratorios. In matters of genre he naturally, with such a large output, came back to well-tried operatic genres from time to time, but he also sought to break away from the conventional frameworks of grand opera and *opéra-comique*, loose though these patterns had become by the 1870s. His operas are thus variously identified by such terms as 'saynète', 'opéra romanesque', 'épisode lyrique', 'opéra féerique', 'miracle', 'haute farce musicale', 'comédie chantée', and so on. Elements of grand opera, which contributed much to the impact of *Le roi de Lahore*, are found throughout his work, up to and including *Cléopâtre*, for he liked to write for large choral masses, with offstage brass, ballet and complex ensembles. But except perhaps in *Esclarmonde*, his spectacular scenes often lack individuality. He enjoyed comedy, although again the purest comedies, such as *Don*

César de Bazan and *Panurge*, are less to be admired than the more delicately tuned operas such as *Manon*, *Le portrait de Manon* and *Le jongleur de Notre-Dame*, where comedy serves a more complex purpose. *Cendrillon* and *Don Quichotte* are truly effective comic operas.

La grand' tante, being a one-act *opéra-comique*, contains only six numbers with a cast of three. Two features of the score deserve notice: first Massenet's palpable gift for a beautifully shaped vocal line for Alice's Romance (no.2), and, second, the 'mélodie bretonne' for the maid, an exercise in local colour (Breton folk style) illustrated better at that time by the orchestral suites. *Don César de Bazan* is a much more sophisticated comedy based on a successful play by d'Ennery and Dumanoir. Vincent Wallace's *Maritana* is derived from the same story, and both ultimately go back to Hugo's *Ruy Blas* (1838). The local colour here is Spanish, with a 'Ballade aragonnaise' and an 'Entr'acte sevillana'. The first-act quartet is a true comic ensemble, fugal in places, in which Don César, much like Don Quichotte in a later opera, betrays a headlong folly that prevents him from saving a tricky situation and instead makes it worse. In the roles of Charles VI and the boy Lazarille the opera brought together Lhérie and Galli-Marié, who were to sing the leading roles in Bizet's *Carmen* two years later.

Le roi de Lahore displayed for the first time Massenet's capabilities on a large canvas and also his taste for religious themes intertwined with traditional romantic love. The combination, already explored in depth by Spontini, Bellini, Meyerbeer, Gounod, Bizet and others, was much to the public's taste in a period of religious revival, although here the cult is Hindu and the local colour Indian (fig.3). The alternation of scenes on earth and in paradise, where the dead are given a second incarnation, is cleverly effective, and although the heroine, Sita, kills herself, she and her lover, Alim, have a glorious apotheosis in heaven. Here on display for the first time is the pre-eminent role of vocal melody, against an abundance of scenic colour and a clear control of scene structure. The libretto is full of Meyerbeerian conventions but it aptly served the needs of the grand new Palais Garnier and of its fashionable patrons.



3. Massenet's 'Le roi de Lahore', Paris Opéra, 1877: colour lithograph

Hérodiade is conceived on an even grander scale. Salome is imagined as being in love with John the Baptist (a tenor) and also to be the long-lost daughter of Herodias, producing a typical grand opera climax at the end when Salome learns who she is and kills herself, depriving the executioner of his obligation. Originally in three acts, Massenet expanded it for its Paris première to four, but it is exuberantly overlong in this version with a weighty chorus of Roman soldiers and some ballets in the last act preceding the dénouement. The opera prefigures *Thaïs* in some ways, particularly in Salome's power over John the Baptist and the contrast between sensuality and asceticism. There is much exotic local colour. Until the advent of Strauss's more sensational version of the story, the opera enjoyed considerable success, and has occasionally been revived in modern times.

In *Manon* Massenet found a subject entirely to his taste which brought out his true gifts. The tension here is between Manon's adolescent craving for pleasure and the single-minded devotion which her love for Des Grieux draws out of her. It is hard perhaps to believe in her attachment to him once she has strayed into other company, but the crucial scene at St Sulpice is superbly handled and the lovers' devotion in the final scene never fails to be affecting. Massenet obviously relished the opportunity for 18th-century pastiche in the Cours-la-Reine scene and elsewhere; this serves to heighten the impact of truly passionate music when that is needed. He also displays his mastery of scenic management, both in the sense of controlling groups of people on stage and keeping them musically distinct, but also in formal terms. His timing and theatrical sense was never surpassed, and the shaping of melodies and motifs to give a scene an individual character was to become a hallmark of his operatic style and a touchstone of his skill. The opera contains a well developed set of leitmotifs, two for Lescaut, one each for De Brétigny and Guillot, for example. Manon's earlier motifs pass out of sight as she grows up with great rapidity. In *Manon* Massenet used speech over music, an adaptation of traditional *mélodrame*, as a telling dramatic device (although in a New York performance he allowed these passages to be sung).

Le Cid reverted to the grand style for the benefit of the Paris Opéra. Corneille's drama had served many earlier composers, including Bizet, whose *Don Rodrigue* remains a very substantial fragment, and Debussy, with a similarly unfinished *Rodrigue et Chimène*. The libretto provided ample opportunities for Spanish and Moorish colour, which Massenet exploited with his customary flair, particularly in the still popular ballet movements. There is a clear kinship with the Meyerbeer/Verdi principle of casting the heroic passions of individuals against a backdrop of larger conflicts, and the vision of Don Rodrigue in which St Jacques of Compostella promises him victory in the war with the Moors contributes a devotional flavour to the mix.



4. *Scene from Act 4 of Massenet's 'Manon', Opéra-Comique (Salle Favart), Paris, 1884: engraving from 'Le théâtre illustré'*

Few would challenge the claim of *Werther* to be Massenet's masterpiece, a work in which intense personal feeling is expressed in a modern chromatic language, touching on the sentimental at times, and crafted with immense skill. The power of Goethe's epistolary novel was a mighty challenge, yet Massenet's librettists supplied a living drama in which the predicament of Charlotte and Werther leads to the inevitable catastrophe while the ordinary life of the Bailli and his family continues, an irony encapsulated in the sound of children's voices singing 'Noël' at the end. As in *Manon*, Massenet's command of an intimate style, without the paraphernalia of chorus and ballet, is complete. The smaller characters, such as Charlotte's young sister Sophie and the two semi-comic figures Schmidt and Johann, are touchingly depicted, yet the intensity of feeling suffered by both Charlotte and Werther is never out of sight. Two scenes stand out: the opening of Act 3 when Charlotte confesses that her thoughts are all with Werther and that his letters stir her deeply (a neat echo of the novel's literary form), and the tableau entitled 'Christmas Night' at the opening of the last act in which the orchestra alone provides a desolate setting for Werther's despair. The orchestration is masterly, especially the use of english horn and saxophone, and the harmonic style is intensely powerful, borrowing to some extent from Wagner but never stepping beyond the boundaries of advanced tonal practice as understood in 19th-century France.

Esclarmonde is a magic opera that might be linked to a similar strain in baroque opera, depending on dazzling stage transformations and a highly coloured stage setting, as well as great vocal riches for both soloists and chorus. The title role is especially elaborate, with a range up to g''' and much coloratura, but the part of Roland is scarcely less impressive. Massenet often spoke of this as his favourite opera. It enjoyed little success beyond its earliest years, although it was revived as a vehicle for Joan Sutherland in 1974. The style is deliberately and effectively seductive with wonderfully delicate and elaborate orchestration and it demands scenic magic to match that of the music, depicting in turn the Byzantine court, a magic island and King Cléomer's court near Blois. There are echoes of Wagnerian dramaturgy without the obligatory sacrifice or renunciation of music-drama so that the lovers can be happily united at the end. It was after all at the Opéra-Comique, not the Opéra, that it was first played.

Le mage followed, and although it was played 31 times in 1891, its disappearance from the stage and Massenet's apparently little regard for it seem to reflect the demise of unalloyed grand opera at this period. It has crowd scenes, ballet, big ensembles, large-scale conflicts of peoples, and requires large vocal and orchestral resources. Zarâstra, the Persian general, is secretly in love with Anahita, a Turanian captive, who, unknown to him, is queen of Turan. Priestly and religious scenes mingle with scenes of jealousy and amorous passion. Massenet admitted that he used some earlier compositions, notably *Apollo's Invocation*, an ode in English written for a London performance in 1884, for *Le mage*. The best music is found in the big ensemble at the end of Act 2.

After *Le mage* Massenet seemed intent on fashioning each opera according to its individual character, as he had already successfully done in *Manon*, *Werther* and *Esclarmonde*. *Thaïs* was an important departure from normal practice in using a prose libretto, with rhyme and metre replaced by what Gallet, the librettist, termed 'poésie mélique', relying on assonance and evocative language to give the text poetic resonance. Massenet had evidently discussed this topic with his pupil Charpentier, whose *Louise*, also on a prose libretto, was already well advanced. *Thaïs* had the advantage of a well-known novel by Anatole France as its basis, with an unusual but exotic setting, Coptic Egypt, and a plot that intertwined religious fervour and erotic passion to an extreme degree. Massenet certainly relished the singing of Sybil Sanderson in the title role, and the baritone part of Athanaël, who is converted from asceticism to carnal passion, is a great test for a singing actor. The famous Méditation, an entr'acte between Acts 2 and 3, symbolising Thaïs's awakening conscience, is one of the most famous of all violin solos. This is truly an intimate opera, centrally concerned with conflicts within the hearts of the leading figures, but dependent too on a remote and exotic background. Some of Massenet's most lyrical and subtle vocal writing is to be found in *Thaïs*.

Two short operas followed, Massenet's first since *La grand' tante*. They could could hardly be more dissimilar in style or story. *Le portrait de Manon*, in one act, imagines an older Des Grieux treasuring a portrait of his beloved Manon and given over to a life of sorrow. His heart is warmed by Manon's niece, Aurore, and her lover, his nephew, the young Vicomte de Montcerf (sung by a soprano). There is more 18th-century pastiche (as in *Manon* itself), some mystical touches and much humour and sentiment. The opera is not ashamed of its manifest charm, not a grain of which is to be found in the next

opera, *La Navarraise*, a bloodthirsty piece of stage realism in two short acts. The score is full of strong effects of local and scenic colour: deep bells, trumpet fanfares from the trenches, the click of castanets, the clapping of hands. The immediacy of war called for a wild manner not previously found in Massenet's music which may be compared with Mascagni or Puccini. Each act is preceded by an orchestral symphony depicting in turn the clamour of battle and the tranquillity of night.

Grisélidis has a medieval setting and a leading part for the Devil, treated as a comic figure. While her husband the marquis is away on a crusade, Grisélidis is wooed by a young shepherd, Alain, whose ardour brings her almost to the point of infidelity, urged on by the Devil. She is reunited with her husband when their son is abducted by the Devil but regains him through prayer to St Agnes. Humour, religiosity and sentimental passion mingle in a characteristic blend, not much valued by operatic connoisseurs since the 1890s. The best pages of the score are the evocations of nature painted with Massenet's consummate orchestral craft.

Cendrillon, entirely lacking any religious overtones, is much more successful. Perrault's well-known story allows some sharp comic characterization in Pandolfe and his awful family. Mme de Haltière's snobbery and her two daughters' selfishness are deftly painted, while Cendrillon is disarmingly attractive. Her suitor, Prince Charming, is sung by a 'soprano falcon ou soprano de sentiment', and the love music for the two sopranos is some of the finest Massenet ever wrote. There is some Handelian pastiche and much witty music somewhat reminiscent of Verdi's *Falstaff*. There seem also to be parodies of Meyerbeer and Wagner, and even hints of Debussy's manner. This is an opera that cannot fail to bring a smile to the lips, a truly effective and satisfying operatic comedy.

In *Sapho* Massenet made his first attempt at an opera in a modern setting. Dramatically too, with its basis in Daudet's novel, it recalls *La traviata*. Without an opportunity for historical scene-setting, Massenet inserted some Provençal flavour in his depiction of the young man, Jean Gaussin, whose provincial ways conflict so sharply with modish Parisian life. Jean's impossible passion for the wordly Fanny, known as Sapho, leads only to psychological conflict and ultimate despair. Massenet handles the vicissitudes of love with enormous skill and imagination, and the solo scene for Fanny in the last act may be compared with Charlotte's great monologue in *Werther*; both scenes use the device of reading a letter. *Sapho* is certainly one of Massenet's finest works, but it has been unaccountably neglected. It exists in both an original and a revised version.

Le jongleur de Notre-dame is also little known, considering its unusual appeal. Religious practice is here at the centre of a little drama that combines humour and piety. The only female voices are those of invisible angels as the Virgin Mary appears at the end enthroned in glory. The central figure is the juggler, acrobat and minstrel, Jean, who finds himself a member of the Benedictine order but has only his street entertainment skills to offer to the Almighty, while around him the monks are poets, artists and musicians. It is the monastery's corpulent cook, Boniface, who persuades Jean that all skills are equal *sub specie aeternitatis*, even cooking, even dancing. The musical pastiche is here imprecisely medieval/Renaissance, with a charming parody of a choral rehearsal and a lively street scene in the first act. At the New York première the tenor role of Jean was sung by the soprano Mary Garden, by which Massenet confessed that he was 'somewhat bewildered'.

In *Chérubin* Massenet and Cain developed an idea from Francis de Croisset's play, advancing Beaumarchais's adolescent to the age of 17 and providing him with new ladies to pursue – a Spanish singer named L'Ensoleillad and Count Almaviva's ward Nina. The opera offers some music in 18th-century style and ends appropriately with a reference to the serenade from *Don Giovanni*. This 'comédie chantée' has three fine female roles and a fluent conversational manner appropriate to its intimate theatrical style. The lure of Mozartian classicism is never far from view in Massenet's work, and here the subject obviously allowed more than a suggestion of such nostalgia.



5. Act 3 scene ii of Massenet's 'Cendrillon', Opéra-Comique (Salle Favart), Paris, 1899, with (from left to right) Julia Guiraudon (Cendrillon), Georgette Bréjean-Gravière (Fairy Godmother) and Mlle Emelen (Prince Charming): photograph from 'Le théâtre' (July 1899)

Ariane was designed on a grand scale and grandly staged at the Opera in 1906. Catulle Mendès's libretto treats Theseus's flight from Crete with Ariadne as well as her sister Phaedra, with whom he falls in love. Its success was largely built on the fourth act, in which Ariadne descends to the underworld to plead with Persephone to restore her dead sister. Lucy Arbell, from then on to be closely associated with Massenet's operas, made a great impression in the role of Persephone, especially with her aria 'Des roses, des roses', a late addition to the score. The third act, in which Ariadne pleads with Phaedra to intercede with Theseus on her behalf, is scarcely less touching. Of all the many operas on the Theseus myth, this is one of the few to include Phaedra and to dramatize the rivalry of the two sisters for Theseus's love. The sequel, *Bacchus*, in four acts with a prologue, was a resounding failure at the Opéra in 1909. Mendès imagined Bacchus, after his rescue of the abandoned Ariadne, to be the reincanation of Theseus in a Buddhist afterlife. Massenet's treatment of scenes of Bacchic frenzy could no longer compete in a world where Strauss and Schmitt were the latest fads, although his representation of the battle with the monkeys in the forest, for which he sought inspiration in the Jardin des Plantes, is certainly clever and effective.

Between these two grand operas Massenet composed *Thérèse*, a 'drame musical' in two acts on a libretto by Jules Claretie who was also the librettist of *La Navarraise*. *Thérèse* is not quite so blatantly violent as that opera, but nonetheless abrupt and forceful. Set during the French Revolution, the dramatic story is deepened by Massenet's skill in including placid scenes of nature (autumn in Act 1 and summer in Act 2) to heighten the effect of urban terror. Part of the love music is a minuet in 1790s style, accompanied by an offstage harpsichord.

The last of Massenet's operas to achieve enduring success was *Don Quichotte*, indirectly based on Cervantes via Jacques Le Lorrain's 1906 play *Le chevalier de la longue figure*. It has often been observed that the Don is an eccentric old man with a fondness for beautiful women, not unlike Massenet himself, although in truth the wordly, successful composer had nothing in common with the great non-achiever of Cervantes's novel. The title role was written for Chaliapin, and that of Dulcinée for Lucy Arbell. Sentiment, for which Massenet is often chided, contributes much to the charm and effectiveness of the work; comedy, mostly in the person of Sancho Panza, draws a frequent smile; and local colour, of a traditional Spanish kind, provides a recognizably stagey backdrop. The scene of the Don's death is especially touching. The boisterous music of Act 1 recalls both *Cendrillon* and *Falstaff*. Nowhere, perhaps, in all of Massenet's operas is his skilful and instinctive handling of stagecraft so refined or so effective. Timing, character and *ton* are judged to perfection.

After *Don Quichotte* only *Roma* of the four remaining operas reached the stage during Massenet's lifetime, and none of them drew much response from a public now accustomed to more startling Parisian novelties. Massenet's creative fertility never waned, but his dependence on antique subjects in *Roma* and *Cléopâtre* drew from him a broad, dignified style that belonged unmistakably to the 19th century. He could now barely escape the echoes of earlier works in everything he did. *Roma* has scenes of great nobility and solemn breadth, and the opening choral dirge 'O tristes jours' may be compared to a similar opening scene in Saint-Saëns's *Samson et Dalila*. It has never been revived. *Cléopâtre*, Massenet's last opera, is also broad-ranging with scenes of tenderness and intimacy contrasted with the noisy and spectacular scenes which cry out for extravagant staging. Cléopâtre's death, like Quichotte's, is very affecting, and the title role (to which Lucy Arbell laid claim in the courts) is one of Massenet's most demanding. *Amadis*, which, like *Cléopâtre*, is set to a prose libretto, echoes the world of *Esclarmonde* with tournaments, minstrels and horn-calls in the forest. The lament for Floriane in Act 4 is as fine as anything Massenet ever wrote, and the sustained *mélodrame* of Act 1 is a remarkable achievement. But there is no real dramatic tension over the two brothers' failure to recognize one another, and although much of the score was composed in 1889–90, there is a certain slackness in the score which suggests a lack of engagement or inspiration.

Panurge, which should have been a popular farce in the lineage of *Cendrillon* and *Don Quichotte*, never achieved any success despite the usual masterly timing which Massenet deploys. The adventures and misunderstandings of Panurge and his wife Colombe make excellent operatic comedy. But perhaps the *grossièreté* of Rabelais is more literary than theatrical. In truth this final endearing comedy, which had to compete for attention with such novelties as *Le sacre du printemps* when it was first performed, has never been put to a fair test on the stage.

3. OTHER STAGE WORKS. There is much additional music for the stage, incidental music for plays and a handful of ballets, although these scores have been rarely revived and are little known. Massenet never objected to inserting ballet into his larger operas and relished his prodigious orchestral skill and his ability to capture an atmosphere or a mood with simple orchestral gestures. His style, like that of Delibes, with its graceful movement and bewitching colour, was very sympathetic to classical French ballet. The one-act ballet *Le carillon* was composed for performance at the Vienna Hofoper in 1892; its scenario, by the Wagnerian tenor Ernest Van Dyck and Camille de Roddaz, treats a colourful story about a clock-tower in Courtrai, with a climax in which the great bronze bells of the town's belfry ring out. It was performed in Paris in 1899. *Cigale* has a cast of animals and a typical Massenet ending with Cigale dying of cold in the snow while distant angels sing a blessing. *Espada* is wholly Spanish in character, and *Les rosati* has a Flemish background appropriate for inclusion in the Fête du Nord given in Paris on 9 December 1901.

Of the many plays for which Massenet provided music, the most striking was *Les Erinnyes* (The Furies), a 'tragédie antique' by Leconte de Lisle, whose success brought Massenet's name to prominence before he was known as a composer of opera. The original version was scored for strings only, with trombones and timpani to represent the Furies. The desolate melody for muted cello that accompanies Electra's lament at her father's grave became a solo piece entitled Mélodie-Elégie that rivalled the Méditation in popularity, arranged for every instrument and even adapted to words as 'O doux printemps d'autrefois'. *Les Erinnyes* was expanded in a second version with some 'antique' Greek choruses and ballets.

Little of the incidental music was published and some of it is lost; no doubt Massenet was often able to do little more than send some divertissements or entr'actes without

involving himself too closely in the play or the production. However, Massenet's collaboration with Sardou on *Théodora* (1884) and *Le crocodile* (1886), for example, or his incidental music for Racine's *Phèdre* would certainly repay disinterment.

4. INSTRUMENTAL MUSIC. There is no doubt that Massenet's rare attempts to embark on the larger symphonic forms left a bitter taste in his mouth and that he preferred the format of the suite, with its more diverse array of movement types. His formal genius is best displayed in the operas, where control of individual scenes gives him much flexibility within the demands of key and motive. He attempted a symphony during his stay in Rome. He also wrote one during the siege of Paris:

> I asked M. Pasdeloup to try it over with his orchestra, and I saw that I had taken a completely wrong path ... I do not believe I have the temperament of a symphonist: to write a good symphony it is not a question of having lots of ideas, but of developing them artfully, to stretch them out, to play with them as you might say, to draw out of them everything they can give. That is not my nature. On the contrary, it bores me to spin out my thought, to chop it up, to pursue it incessantly, and even to keep coming back to it. What I have to say, musically, I have to say rapidly, forcefully, concisely; my discourse is tight and nervous, and if I wanted to express myself otherwise I would not be myself.

It is not true that his discourse is always 'tight and nervous', but he felt musical motifs in a thoroughly French tradition to be expressive gestures, not structural materials. When a passage or a scene had said what it had to say, he was ready to move on to the next. The Piano Concerto of 1903, with its three movements in different keys, illustrates Massenet's predicament well, since the first movement seems too long for the interest and variety of its material, while the colourful boot-stamping finale, 'Airs slovaques', belongs to the genre of suite or opera movement that he had long mastered. The *Fantaisie* for cello and orchestra (1897), with the concerto's traditional three movements compressed into a single continuous sequence, is much more successful in the vein of Lalo and Saint-Saëns. He never much cherished his symphonic poem *Visions*, which remains unpublished, and his piano music consists largely of short pieces grouped in sets, the best of which is the series of 12 pieces for four hands written in 1897 and entitled *Année passée*, comparable to Alkan's and Tchaikovsky's similar sets of 12 pieces intended to illustrate the months of the year.

The orchestral suites have a much more serious claim to attention. They are vigorous, colourful, evocative and picturesque, though never deep or disturbing, and they are surprisingly neglected considering how well they fit into the orchestral repertory and how warmly audiences, and not just French audiences, respond to them. The first suite, as we have seen, was originally designated as a symphony, with a particularly beautiful Nocturne as the slow movement. The *Scènes hongroises*, which followed, were orchestral arrangements of some pieces for four hands, which Massenet described as 'not the kind of music I would want to see esteemed. I do not value this suite of little pieces very highly.'

The *Scènes dramatiques* are really short symphonic poems on Shakespearean subjects, in turn Ariel, Desdemona and Macbeth, and whereas the first two are character studies, the third has a strong narrative structure. The *Scènes pittoresques*, the *Scènes napolitaines* and the *Scènes de féerie* all typify Massenet's easy command of the musical vignette, each characterized by a dance rhythm or a special combination of instruments or a touch of local colour. This kind of music came to him very easily, but it is never extended to the point where its facility becomes banal, his sense of an apt shape of such a piece being always alert. The *Scènes alsaciennes* were constructed slightly differently, for instead of being four disconnected pieces the movements have a suggestive narrative continuity, written by Daudet and obviously related in spirit to *Werther*: 'Sunday morning', 'In the cabaret', 'Beneath the Lindens' and 'Sunday morning'.

5. CHORAL MUSIC AND SONGS. Massenet's principal choral works are four biblical oratorios, all of which are designed somewhat like his operas with solo arias, choruses, dramatic tableaux, stage directions, local Middle-Eastern colour and an act-and-scene structure. Their tone ranges from the devotional to the erotic, and the solo parts are comparable to some of his operatic roles in range and expression. Méryem, for example, in *Marie-Magdeleine*, one of his first successes when sung on Good Friday 1873 with Pauline Viardot in the main role, has an impassioned C-minor solo aria in Act 3. Gallet's libretto develops the story of Méryem, with Judas Iscariot cast as a scheming seducer. Its realism, derived from Renan's *La vie de Jésus*, displayed a marked contrast with the traditional reflective oratorio, and the work was staged several times in Massenet's lifetime. The closing scene is a full-blooded Resurrection Hymn.

Eve (1875), a 'mystère', whose text is also by Gallet, is less stagey, and the style is simpler, as if the Creation demanded a certain lack of sophistication. With principal parts for Adam and Eve, the chorus remains present throughout as agents for both good and evil, even though the sense of sin is hardly persuasive. Those who suspected the veracity of Massenet's religious convictions were troubled by his apparent sympathy for the sinners.

La Vierge (completed in 1878) is a 'légende sacrée' with a text by Grandmougin and a considerable cast. Its four scenes are 'The Annunciation', 'The Wedding at Cana', 'Good Friday', and 'The Assumption'; there is a Galilean Dance during the wedding scene. The single movement that makes up the Good Friday scene is one of Massenet's best creations, broad in conception and strongly dramatic in character, but the work has never found favour, with the exception of the prelude to the last scene, 'Le dernier sommeil de la Vierge', featuring a solo cello and muted strings.

Massenet came back to this genre 20 years later with *La terre promise*, using Vulgate texts. The three parts are 'Moab (The Alliance)', 'Jericho (The Victory)' and 'Canaan (The Promised Land)', and the most spectacular section is the thrilling sounds of Jubel's seven trumpets giving their sevenfold call, with a huge shout of 'Jahvé' as the walls of Jericho fall. There is a strong flavour of Old Testament fanaticism in this work, tempered by the pastoral tone of the promised land itself at the end.

As in his operas, Massenet largely avoids counterpoint in his choral writing, preferring the clarity and realism of a chorus that acts rather than reflects. His scene structures are, as always, very precisely organized, and the motivic principle is more usually applied to the unification of a single scene than to the work as a whole.

Massenet composed many other choral works, sacred and secular, many pieces for two or three solo voices, and over 200 solo songs. The salon culture of his day absorbed songs in great numbers, and most of them were published

for an avid market, usually as individual songs, sometimes in collections or cycles. The series of 'Poèmes' contributed much to his early fame, especially the *Poème d'avril* (1866), a series of eight settings of Armand Silvestre, whose gentle lyricism appealed much to Massenet as it did also to Lalo and Delibes. The *Poème du souvenir* followed in 1868, the *Poème pastoral* in 1872, the *Poème d'hiver* in 1882, almost all to texts by Silvestre. As might be expected, Massenet always writes carefully and sympathetically for the voice, sets French with impeccable taste and devises idiomatic and evocative piano parts. His songs are faultlessly crafted and never fail to please, but they have been neglected as a body probably because Bizet's songs are more inventive, Duparc's and Fauré's more distinctive, and Debussy's more audacious. In truth they have never been subjected to careful or comprehensive scrutiny and survive in anthologies more by chance than by choice.

6. Style and standing. Massenet's style was built primarily on those of Gounod and Thomas. There are also many reminiscences of Meyerbeer and of Berlioz's later music, especially *L'enfance du Christ* and *Les Troyens*. He shared this background with Bizet and Delibes, and he showed less awareness of German classical traditions than Saint-Saëns. Although he learned much from Verdi's dramaturgy and a little from Mascagni's, his music rarely sounds like that of any Italian composer. The impact of Wagner was of course profound, and it accounts for the great enrichment of his orchestration in his middle years and perhaps also for his fluent handling of motifs. But he never lost sight of the formal scale of 'number' opera and preferred to think in units of ten or 15 minutes, not on the continuously unfolding scale that Wagner made his own. His Conservatoire training was thorough, especially in the areas of counterpoint and vocal writing, and he was aided by his fluency as a pianist and his experience as an orchestral timpanist.

Tonal melody, as with Gounod, is paramount and seemingly limitless. Supporting harmony can be simple, even naive; sometimes an orchestral instrument, such as a solo cello, supports the voice as if to exaggerate the function of melody. His harmony is fluid and expressive, as with Berlioz and Bizet. At its most advanced his harmony included dominant 9ths and whole-tone scales, either to suggest savagery or as a Debussyan evocation of sensuality; both are well illustrated in the second act of *Cléopâtre*. Rather than the brutal application of dissonance he preferred noisy ensembles and heavy orchestration for processions, hymns and the like, which throw into relief the softness and delicacy of his quieter scenes. The pervasiveness of simplicity, softness and sentiment has given rise to the charge of weakness, or a perceived femininity in his music, and there is no doubt that tender sentiment was very dear to his muse. Few of his operas are without it; in the best of them it is balanced by strong dramatic tension (as in *Werther*), theatrical action (as in *Thérèse*), scenic diversion (as in *Esclarmonde*), or humour (as in *Le portrait de Manon*).

Religious sentiment is also frequently present, an inheritance from Gounod. But whereas Gounod was certainly devout, Massenet's religious convictions were scanty. He was not ashamed of this, and is said to have told d'Indy that he was responding purely to the public's delight in such scenes. While the Catholic revival that grew in strength during Massenet's lifetime turned such men as d'Indy into zealots, it provided Massenet with an audience that responded warmly to prayer scenes and incantations in the theatre. The sound of offstage angels in *L'enfance du Christ* remained in Massenet's ears throughout his life.

The writing of exotic music, for which Parisian audiences had an unlimited appetite in the 19th century, had been shown to be an essential part of the composer's armoury by David, Halévy and others. Like Bizet, Massenet had a sharp ear for orchestral colour and always relished a chance to create a remote geographical or historical setting. The illusion of the theatre was well served by such skill. Coptic Egypt, mythical Greece, biblical Galilee, Byzantium, the crusades, imperial Rome, Renaissance Spain, modern Spain, India, Florence, Naples, 18th-century Wetzlar, Benedictine Cluny, Revolutionary Paris – all these and many more are evoked with remarkable suggestiveness in his scores. Massenet drew on folksong for this purpose too, never with any ethnological interest. His basic orchestra scarcely ever varied from the standard, although he liked offstage extras, especially brass and organ, and he used the saxophone and the viola d'amore for special purposes, like many of his French contemporaries. He included a part for an electrophone in *Visions*.

As for his vocal writing, he was unusual in indicating every slightest nuance in solo roles, rather than leaving such things to the singer's discretion, as had been customary before. In his scores he coaches his singers line by line, taking the greatest pains to match the music to the words, to bear the singer's voice-type in mind at all times, and to see that the vocal line is always audibly and correctly declaimed. Like Mozart he preferred to know his singers before he composed, although that was not often possible. He did not especially favour the female voice, as often charged, for he devoted equal care and craft to his male roles, such as Des Grieux, Werther, Athanaël and Don Quichotte. Many singers attested to his skill and patience as a vocal coach, but he only played the piano in private. His appearances as a conductor were likewise rather rare, usually as a special guest, even though, according to Bruneau, he had 'an enchanting, persuasive and irresistible talent as a conductor'.

Massenet's place in the history of French music is secure, for although he is not to be bracketed with Berlioz or Debussy or even Bizet, he generously satisfied the tastes of the *belle époque* and retained his standing as a master of the lyric stage for well over a generation. His pupils all revealed their debt to Massenet in their works, especially Charpentier, Bruneau and Hahn. For all his scorn of Massenet, Debussy was unmistakably susceptible to the style in his early works. If Bizet had lived beyond 1875, Massenet's road to success might have been more rugged, but from *Le roi de Lahore* in 1877 to *Don Quichotte* in 1910 he faced little challenge as an opera composer; despite individual works of great character, even genius, by Charpentier, Bruneau, Reyer, Debussy, Dukas and others, no one else sustained the flow of production or ranged so widely among operatic genres as Massenet, who always offered beautifully shaped music of exquisite craftsmanship and vital theatricality. In his prolonged exploration of the art of opera and in his sustained achievement he should be compared to Handel, Verdi or Strauss. *Manon* and *Werther* are recognized as his principal masterpieces, but a good case can be made for a

number of others, always bearing in mind that each work needs to be matched to its singers and its audience, and that a full understanding of his music requires an equal sympathy for his personality, his musical frames of reference and the attitudes and tastes of his era.

The understanding of Massenet's life remained for a long time dependent upon the biography of Louis Schneider, first published in 1908 and revised in 1926, and on Massenet's own *Souvenirs*. Bruneau published a useful memoir in 1935. In the long decline of his operas from favour little new knowledge was added, but in recent years Massenet studies have moved decisively forward thanks to the researches of Patrick Gillis and Gérard Condé, much of whose work has been published in the periodical *L'avant-scène opéra*. Demar Irvine's biography, completed in 1971 but not published until 1994, has contributed a fuller biographical narrative than any other work to date. In recent years the city of Massenet's birth, St Etienne, has mounted festivals in order to promote the revival and scholarly study of his music.

WORKS

printed works are full scores published in Paris unless otherwise stated; principal manuscript collections at F-Pc and Po

MCO – *Monte Carlo, Opéra*
PO – *Paris, Opéra*
POC – *Paris, Opéra-Comique*
POD – *Paris, Théâtre de l'Odéon*
PPM – *Paris, Théâtre de la Porte Saint Martin*

OPERAS

Title	*Genre, acts*	*Libretto*	*Première*	*Publication*	*Remarks*
Les deux boursiers	opérette				comp. *c*1859, *Pc*
Noureddin	oc				comp. *c*1865, *Pc*
Valeria	It. op.				comp. *c*1865, lost
Esméralda	opéra	after V. Hugo: *Notre-Dame de Paris*			comp. *c*1865, unperf., lost
Le Florentin	oc	V. de Saint-Georges			comp. 1867–8, lost
La coupe du roi de Thulé	opéra, 3	E. Blau and L. Gallet			comp. *c*1866, unperf., lost
La grand'tante	oc, 1	J. Adenis and C. Granvallet	POC (Favart), 3 April 1867	vs, 1867	comp. spring 1866
Manfred	opéra	J.-E. Ruelle, after Byron			comp. *c*1869, inc.
Méduse	3	M. Carré			comp. 1870, inc.
Don César de Bazan	oc, 3	A. d'Ennery [A. Philipp], P.P. Dumanoir and J. Chantepie, after Hugo: *Ruy Blas*	POC (Favart), 30 Nov 1872; Geneva, 20 Jan 1888	vs, 1872 [2nd version 1888]	2 versions: 1st destroyed by fire, rev. and reorchd 1888
L'adorable Bel'-Boul	opérette, 1	Gallet	Paris, Cercle des Mirlitons, 17 April 1873		destroyed
Les templiers					comp. *c*1875, inc., lost
Bérangère et Anatole	saynète	H. Meilhac and P. Poirson	Paris, Cercle de l'Union Artistique, Feb 1876		lost
Le roi de Lahore	opéra, 5	Gallet	PO, 27 April 1877	n.d., inc.; vs 1877	Act 3 based on Act 2 of La coupe du roi de Thulé; 3 versions
Robert de France	drame lyrique				comp. *c*1880, unperf., lost
Les Girondins	opéra				comp. 1881, lost
Hérodiade	opéra, 4	P. Milliet and H. Grémont [G. Hartmann], after G. Flaubert: *Hérodias*	Brussels, Monnaie, 19 Dec 1881 [in 3 acts]; rev. in 4 acts, Paris, Italien, 1 Feb 1884 [in It.]	1900 [4-act version]; vs 1882 [3-act], 1884 [4-act]	It. trans. by A. Zanardini
Montalte, ou Sixte-quint	opéra				comp. 1882–3
Manon	oc, 5	Meilhac and P. Gille, after A.-F. Prévost: *L'histoire du chevalier des Grieux et de Manon Lescaut*	POC (Favart), 19 Jan 1884	Leipzig, 1930; vs, 1884	
Le Cid	opéra, 4	D'Ennery, E. Blau and Gallet, after P. Corneille	PO, 30 Nov 1885	*c*1895; vs, 1885	
Esclarmonde	opéra romanesque, 4	A. Blau and L. de Gramont	POC (Lyrique), 15 May 1889	?1889	
Le mage	opéra, 5	J. Richepin	PO, 16 March 1891	?1891	2 versions
Werther	drame lyrique, 4	E. Blau, Milliet and Hartmann, after J.W. von Goethe: *Die Leiden des jungen Werther*	Vienna, Hofoper, 16 Feb 1892, in Ger.; Fr., POC (Lyrique), 16 Jan 1893	1892	comp. 1887

Title	Genre, acts	Libretto	Première	Publication	Remarks
Thaïs	comédie lyrique, 3	Gallet, after A. France	PO, 16 March 1894; rev., PO, 13 April 1898	1894 [2nd version, 1898]	
Le portrait de Manon	oc, 1	G. Boyer	POC (Lyrique), 8 May 1894	?1894	
La Navarraise	épisode lyrique, 2	J. Claretie and H. Cain, after Claretie: *La cigarette*	London, Covent Garden, 20 June 1894	1894	
Amadis	opéra légendaire, 4	Claretie	MCO, 1 April 1922	vs, 1913; fs, 1921	comp. 1891–1910
Sapho	pièce lyrique, 5	Cain and A. Bernède, after A. Daudet	POC (Lyrique), 27 Nov 1897; rev., POC, 22 Jan 1909	?1909; vs, 1898 [2nd version, 1909]	2 versions
Cendrillon	conte de fées, 4	Cain, after C. Perrault	POC (Favart), 24 May 1899	1898	
Grisélidis	conte lyrique, prol., 3	A. Silvestre and E. Morand	POC (Favart), 20 Nov 1901	1901	
Le jongleur de Notre-Dame	miracle, 3	M. Léna, after France: *L'étui de nacre*	MCO, 18 Feb 1902	1901	
Chérubin	comédie chantée, 3	F. de Croisset and Cain	MCO, 14 Feb 1905	1904	
Ariane	opéra, 5	C. Mendès	PO, 31 Oct 1906	1906	
Thérèse	drame musical, 2	Claretie	MCO, 7 Feb 1907	1906/7	
Bacchus	opéra, 4	Mendès	PO, 5 May 1909	vs, 1909	
Don Quichotte	comédie-héroïque, 5	Cain, after J. Le Lorrain, *Le chevalier de la longue figure*	MCO, 19 Feb 1910	1909/10	
Roma	opéra tragique, 5	Cain, after A. Parodi: *Roma vaincue*	MCO, 17 Feb 1912	1912	
Panurge	haulte farce musicale, 3	M. Boukay [L. Coyba] and G. Spitzmüller, after Rabelais: *La vie inestimable de Gargantua* and *Faits et dits héroïques du grand Pantagruel*	Paris, Gaîté, 25 April 1913	vs, 1912	
Cléopâtre	drame passionnel, 4	L. Payen [A. Liénard]	MCO, 23 Feb 1914	1915	
L'écureuil du déshonneur	opérette burlesque				n.d. [early], unperf., lost

BALLETS

Le carillon (légende mimée et dansée, 1, C. de Roddaz and E. van Dyck), ?1891, Vienna, Burgtheater, 21 Feb 1892 as 'Das Glockenspiel', pf score (1892)

Les rosati, divertissement des roses (ballet, 1, Mme Mariquita), POC (Farvart), 9 Dec 1901, *Po*, pubd as Les rosati, divertissement pour orchestre (1902)

Cigale (divertissement-ballet, 2, H. Cain), ?1903, POC (Farvart), 4 Feb 1904, pf score (1903), fs (1904)

Espada (ballet, 1, R. Maugars [H. de Rothschild]), MCO, 13 Feb 1908 (1908)

INCIDENTAL MUSIC

Les Erinnyes, musique de scène (tragédie antique, 2, Leconte de Lisle), 1872, POD, 8 Jan 1873, vs (*c*1872), rev. 1875–6, Opéra National Lyrique (Gaîté), 15 May 1876, vs (1876)

Un drame sous Philippe II (drama, 4, G. de Porto-Riche), POD, 14 April 1875, lost except Sarabande espagnole du XVIe siècle, pf score and fs (1875)

La vie de bohème (drama [1849], 5, T. Barrière and H. Mürger), POD, 19 Nov 1875; La chanson de musette (H. Meilhac), solo v, orch, *Pc*

L'Hetman (drama, 5, P. Deroulède), POD, 2 Feb 1877; lost except Fanfare, *Pc*

Notre-Dame de Paris (drama, 5, V. Hugo and P. Foucher), Paris, Nations, 4 June 1879; 'Mon père est un oiseau', chanson a cappella; private collection

Michel Strogoff (pièce à grand spectacle, 5, A.-P. d'Ennery and J. Verne), Paris, Châtelet, 17 Nov 1880, lost

Nana Sahib (drama, J. Richepin), PPM, 20 Dec 1883, *Pc*

Théodora (drama, 5, V. Sardou), PPM, 26 Dec 1884; fs, *Pc*; Chanson de Théodora, SATB (1884)

Le crocodile (drama, 5, V. Sardou), PPM, 21 Dec 1886, vs by X. Leroux (1887)

Phèdre (tragédie [1677], 5, Racine), POD, 8 Dec 1900, pf score and fs (1900) [incl. Ouverture de Phèdre, 1873]

Le manteau du roi (drama, 4, J. Aicard), PPM, 22 Oct 1907, lost

Le grillon du foyer (comédie, 3, L. de Francmesnil after Dickens), POD, 1 Oct 1904, vs (1923)

Perce-Neige et les sept gnomes (conte en vers, 4, J. Dortzal), Paris, Femina, 2 Feb 1909, lost

Jérusalem (drama, 5, G. Rivollet), 1911, MCO, 14 Jan 1914, vs (1912)

ORATORIOS

Marie-Magdeleine (drame sacré, 3, L. Gallet), 1871–2, POD, 11 April 1873, vs (1873)

Eve (mystère, 3, L. Gallet), 1874, Paris, Cirque d'Eté, 18 March 1875, vs (n.d.)

La vierge (légende sacrée, 4, C. Grandmougin), 1877–8, PO, 22 May 1880, vs (n.d.)

La terre promise (orat, 3, after the Vulgate), 1897–9, Paris, St Eustache, 15 March 1900 (1900)

SACRED

Messe, 1864, lost

Messe de Requiem, 4–8 vv, vc, db, org, 1865, lost

Ave maris stella, motet, 2 vv, vc ad lib, 1880 (1886)

Souvenez-vous, Vierge Marie! Prière de Saint Bernard (G. Boyer), T, SATB, org, orch, 1880, vs (1881)

Biblis (scène religieuse, G. Boyer), Mez, T, Bar, SATB, orch, ?1886, vs (1887)

Pie Jesu, 1v, vc ad lib, org, 1884 (1893)

O salutaris, S, SATB, hp, org (1894)

Panis angelicus, 1v, org (1910)

Elévation, org (1911)

SECULAR VOCAL

Cants. and orch songs: Louise de Mézières (E. Monnais), 1862, lost; David Rizzio (G. Chouquet), 1863, lost except air de Marie Stuart pubd 1864; Les noces de Promethée (R. Cornut), 1867, lost; Paix et liberté, 1867, lost; Cantate en l'honneur du Bienheureux Jean-Gabriel Perboyre, missionnaire Lazariste, Bar, male vv, org ad lib, ?1889 (1890); Apollon aux muses (P. Collin), T, orch, 1884–5

Choral: Alleluia (G. Chouquet), SATB (1866); Narcisse, idylle antique (P. Collin), T, SATB, orch, ?1877, vs (1879); La fédérale (G. Boyer), unison chorus (1890); Epithalame (A. Silvestre), 2 vv, unison chorus, hpd, pubd under pseud. Eurotas in P.A. Silvestre, *Floréal* (1891); Les bluets (J. Chaffotte), female vv, pf 4 hands

(1899); A la jeunesse (J. Combarieu), 2 female vv a cappella (1904); La nef triomphale (J. Aicard), nar, SATB, orch, 1910, lost

4–part male chorus a cappella: 1812 (E. Moreau), 1860 (1886); Le moulin (G. Chouquet) (?1866); La caravane perdue (Noilan-Lamontier), ?1867, *Pc*; Villanelle (J. Ruelle) (1872); Moines et forbans (G. Chouquet) (?1877); Le sylphe (E. Bernier), 1879; Amour (P. Milliet), 1880; Alerte!. . . (J. Maissiat), ?1880 or 1886 (n.d.); Donnons (G. Boyer) (?1886); Chant de concorde (S. Salmona) (1893); Mort à Néron! (M. Galerne), (?1913)

SONGS

date of publication refers to first publication, whether seperate or in an anthology, for solo voice and piano unless otherwise stated

song collections and cycles

3 mélodies, deux duos et un trio (C. Distel), op.2, ?1868 (?1872): Bonne nuit; Le bois de pins, souvenirs de Douarnenez; Le verger, ancienne chansonnette; Marine (S, Bar, pf); Joie (2 S, pf); Matinée d'été (3 female vv, pf)

Chants intimes (G. Chouquet) (1869): Déclaration, 1866; A Mignonne; Berceuse (rev. 1870)

4 mélodies, op.12 (1868): L'esclave (T. Gautier); Sérénade aux mariés (J. Ruelle); La vie d'une rose (J. Ruelle); Le portrait d'une enfant (P. de Ronsard)

Poëme d'avril (A. Silvestre), cycle with songs, declaimed poems and pf solos, op.14, ?1866 (1868): Prélude; Sonnet matinal; Voici les grands lys; Riez-vous; Vous aimerez demain; Que l'heure est donc brève!; Sur la source elle se pencha; Complainte

Poëme du souvenir (A. Silvestre), ?1868 (before 1878): [A la trépassée] Lève-toi; L'air du soir emportait; Un souffle de parfums; Dans l'air plein de fils de soie; Pour qu'à l'espérance il ne cède; [Epitaphe] Souvenir éternel

Poëme pastoral (Florian and A. Silvestre), Bar, 3 female vv, pf unless otherwise stated, 1870–72 (1872): Pastorale avec chœur (2 S, A, pf); Musette; Aurore; Paysage; Crépuscule; Adieu à la prairie (Bar, 2 S, A, pf) [Musette, Aurore and Crépuscule orch 1880 or 1885; Crépuscule also arr. fl, vn, vc, str qt, 1885]

Poëme d'octobre (P. Collin), ?1876 (1877): Prélude; [Automne] Profitons bien des jours d'automne; Hélas! Les marronniers qui bordent les allées; Qu'importe que l'hiver éteigne les clartés; [Roses d'octobre] Belles frileuses qui sont nées; Pareils à des oiseaux que leur aile meurtrie

Poëme d'amour (P. Robiquet), S, Bar, pf unless otherwise stated, 1878–80 (1880): Je me suis plaint aux tourterelles (Bar, pf); La nuit sans doute était trop belle (Bar, pf); Ouvre tes yeux bleus, ma mignonne (? also orchd); Puisqu'elle a pris ma vie (Bar, pf); Pourquoi pleures-tu? (Bar, pf); Oh! Ne finis jamais, nuit clémente et divine

Poëme d'hiver (A. Silvestre) (1882): C'est au temps de la chrysanthème; Mon coeur est plein de toi comme une coupe d'or; Noël! En voyant dans ses langes l'enfant radieux; Tu l'as bien dit: je ne sais pas t'aimer; Ah! Du moins, pour toi je veux être l'ami

Lui et elle (T. Maquet), 2 duets (1890): Du mal secret qui le tourmente; Pourquoi cette amère pensée

Poëme d'un soir (G. Vanor) (1895): Antienne; Fleuramye; Defuncta nascuntur

Chansons des bois d'Amaranthe (M. Legrand, after Redwitz), S, A, T, Bar, pf, orch unless otherwise stated, 1900 (1901): O bon printemps (S, A, Bar, pf); Oiseau des bois (S, A, pf); Chères fleurs; O ruisseau (S, A, T, pf); Chantez!

Quelques chansons mauves (A. Lebey) (1902): En même temps que ton amour; Quand nous nous sommes vus pour la première fois; Jamais un tel bonheur ne m'a rempli le cœur

Expressions lyriques, mélodies avec déclamation rythmée, ?1902–12 (1913): Dialogue (M. Varenne); Les nuages (comtesse M. Roch de Louvencourt); En voyage (T. Maurer); Battement d'ailes (J. Dortzal); La dernière lettre de Werther à Charlotte (comte R. de Gontaut Biron); Comme autrefois (J. Dortzal); Nocturne (J. Dortzal); Mélancholie (anon.); Rose de mai (S. Poirson); Feux-follets d'amour (M. Grain) [Dialogue, Les nuages, Battements d'ailes and Mélancholie orch 1909]

3 poèmes chastes (1903): Le pauv'petit (G. Boyer); Vers Bethléem (P. Le Moyne); La légende du baiser (J. de Villeurs)

Poèmes des fleurs, suite pour voix de femmes et pf (B. Allievo, trans. A. Gasquy), 2 S, A, pf unless otherwise stated, ?1907 (1908): Prélude; L'hymne des fleurs (A, pf); La danse des rameaux (2 S, pf); Chanson de mai

La vision de Loti, cycle pour quatuor vocal avec déclamation (E. Noël, after P. Loti), S, A, T, Bar, pf (1912)

partsongs first published individually or as part of an anthology

Le soir (L. Baillet), 2 female vv, pf, 1870 (1872); Dialogue nocturne (A. Silvestre), S, T, pf, 1871 (1872); Au large (L. Sieffert), Mez, Bar, pf, 1871; Rêvons, c'est l'heure (P. Verlaine), S, Bar, pf, 1871 (1872); A la Zuecca: souvenir de Venise (A. de Musset), 1872 (*c*1872), also arr. v, pf (*c*1872); Salut, Printemps! (L. Baillet), 2vv, pf, ?1872 (1879); Horace et Lydie (A. de Musset, after Horace), Mez, Bar, pf, 1886 (1892); Aux étoiles (T. Maquet), 2 female vv, pf (1891); Les fleurs (J. Normand), S, Bar, pf (1894), ?also orch; La chevrière: petit conte rustique (E. Noël), 2 female vv, pf (1895), orchd 1901; Noël, 2 female vv, pf (1895); Chant de nourrice, mélodie avec déclamation (J. Alcard), A, Bar, pf (1905); Le temps et l'amour (Ludana [L. Landau]), T, Bar, pf (1907); L'heure solitaire (J. Ader), S, A, pf (1908); La gavotte de Puyjoli (E. Noël), S, Bar, pf (1909); Immortalité, canon à 2 voix (J. Combarieu) (1909); La chanson du ruisseau (A. Lugnier), 2 female vv, pf (1912)

songs first published individually or as part of an anthology

L'improvvisatore: rimembranza del Trastevere (G. Zàffira), 1864 (1870), orchd 1872; Elégie (L. Gallet), *c*1872 (1875); arr. 1v, vc, pf (1881); Madrigal (A. Silvestre), ?1869 (*c*1872); Sonnet païen (A. Silvestre), *c*1869 (*c*1872); Un adieu (A. Silvestre), *c*1869 (*c*1872); Stances: adieux (L. Gilbert), *c*1869 (*c*1872); Sous les branches (A. Silvestre), 1868 (1869); Sérénade de Zanetto [Sérénade du passant] (F. Coppée) (1869); Sonnet (G. Pradel) (1869); Sérénade d'automne (A.-M. Blanchecotte), 1871 (*c*1872); Il pleuvait (A. Silvestre), 1871 (*c*1872); Chant provençal (M. Carré), 1871 (*c*1872); Les femmes de Magdala (L. Gallet), (*c*1872), arr. of first chorus from Marie-Magdeleine; A Colombine: sérénade d'Arlequin (L. Gallet), 1872 (*c*1872); Nuit d'Espagne (L. Gallet), ?1872 (1874), arr. of no.2 (air de ballet) from suite no.4, Scènes pittoresques; Dors, ami (J. Chantepie) (*c*1872); Chanson de Capri (L. Gallet), ?1872 (*c*1872); Sévillana (J. Ruelle), ?1872 (1895), adaptation of the Entr'acte sévillana from *Don César de Bazan*; Néère (M. Carré), ?1872 (1881), adaptation of 'La troyenne regrettant la patrie perdue' from *Les Erinnyes*; Si tu veux, Mignonne (G. Boyer) (?1876), orchd 1887; La veillée du petit Jésus (A. Theuriet), ?1876 (1881); Les oiselets (J. Normand) (1877); Aubade (G. Prévost) (1877); Le sentier perdu: idylle (P. de Choudens) (1877); Narcisse à la fontaine (P. Collin), ?1877 (1881), adaptation from *Narcisse*; Come into the garden, Maude (A. Tennyson), ?1880 (London, 1880); Anniversaire: devant la maison de Th. Gautier (A. Silvestre), ?1880 (1881); Souhait (J. Normand) (1880); Le sais-tu? (S. Bordèse) (1880); Sérénade de Molière: musique du temps (1880), adapted as Gavotte for *Manon*, 1884; Loin de moi ta lèvre qui ment (J. Aicard) (1881); Les Alcyons (J. Autran) (1881); Les enfants (G. Boyer), 1881 (1882), orchd 1883; Chant en l'honneur de Rouher, 1v, org, 1884, lost; Printemps dernier (P. Gille), 1884 (1885); Où que s'envole (P. Bourguignat), 1884; Noël païen (A. Silvestre) (1886); Jour de noces (S. Bordèse) (1886); Guitare (V. Hugo) (1886); Séparation (P. Mariéton), 1886 (1892); Chant de guerre cosaque (H. Vacaresco), 1886 (1893); Plus vite (H. Vacaresco), 1886 (1892); Quand on aime! (E. Manuel), sérénade, 1886–7 (*c*1888); Les belles de nuit (T. Maquet) 1887 (1892); Marquise! menuet pour chant (A. Silvestre) (1888), ?also orchd; Pensée d'automne (A. Silvestre), 1887 (1888), orchd 1888; Fleurs cueillies (L. Bricourt) (1888); Je cours après le bonheur! (G. de Maupassant) ?1888 (1891); Le poète est roi! (G. Boyer), 1889 (1891); Enchantement (J. Ruelle) (1889), on an air de ballet 'Les Phéniciennes' from *Hérodiade*; Chanson andalouse (J. Ruelle) (1891), on an air de ballet from *Le Cid*; Beaux yeux que j'aime (T. Maquet) (1891); Rien n'est que la France (A. Silvestre), 1v, hp/hpd (1891); L'âme des fleurs (P. Delair) (1891); Les mères (G. Boyer), 1891 (1892), rev. 1901; La neige (S. Bordèse) (1891); Septembre (H. Vacaresco) (1891); Dans le sentier, parmi les roses . . . (J. Bertheroy) (1891); L'éventail, vieille chanson française (Stop [Morel-Retz]), 1891 (1892); Le poète et le fantôme (anon.) (1891), ?also orchd; Devant l'infini (E. Trolliet), ?1892 (1895); Ne donne pas ton cœur (P. Mariéton) (1892); Ave Maria: composé sur la Méditation de Thaïs, ?1892–3 (1894); Larmes maternelles (M.C. Delines, after Nekrassoff) (1893), also orchd; Je t'aime (S. Bozzani) (1893), also orchd; Fourvières (M. Lêna) (1893); Mienne! (E. Laroche), 1893 (1894); Pensée de printemps (A. Silvestre) (1893), orchd 1893; Etre aimé (V. Hugo) (1893); Soir de printemps, déclamatorium (G. Martin), 1893 (1894); Tristesse (P. Carrier) (1894); Départ (Guérin-Catelin), 1893 (1894), orchd 1893; L'âme des oiseaux (H. Vacaresco) (1895); Hymne d'amour

(P. Desachy) (1895), ?also orchd; Elle s'en est allée (L. Solvay) (1895); Berceuse (H. Gibout) (1896); Premiers fils d'argent (M. de Valandré) (1897); Pitchounette: farandole pour chant (J. Normand) (1897), ?also orchd; Chanson pour elle (H. Maigrot) (1897); Souvenance (P. Mariéton) (1897); Si tu l'oses (D.G. Mansilla) (1897); La chanson des lèvres (J. Lahor) (1897); Amoureuse (Stop [Morel-Retz]) (1898), orchd 1901; Le nid (P. Demouth) (1898); Les âmes (P. Demouth) (1898); Regard d'enfant (L.G. Pélissier) (1898); Vieilles lettres (J. Normand) (1898); La dernière chanson (L. Lefebvre) (1898); Le petit Jésus [Chanson pour bercer la misère humaine] (G. Boyer) (1899), ?also orchd; Petite Mireille (F. Beissier) (1899); A deux pleurer! (J.L. Croze) (1899); Première danse (J. Normand) (1899), also orchd; Vous qui passez (P. de Chabaleyret) (1899); Pour Antoinette (P. de Chabaleyret) (1899); Coupe d'ivresse (H.E. Simoni) (1899); Les mains (N. Bazan) (1899); Ce sont les petits que je veux chanter (E. Grieumard) (1899); Amours bénis (A. Alexandre) (1899), also arr. 1v, vc, pf (1899); Avril est là! (F. Ferrand) (1899); L'ange et l'enfant (M. Barbier) (1899); Passionnément (Ch. Fuster) (1899); Eternité (M. Girard) (Béziers, 1899); Ce que disent les cloches (J. de la Vingtrie) (1900); Rondel de la belle au bois (J. Gruaz) (1900); Soeur d'élection (E. Trolliet) (1900), arr. as 'Cantique', *Pièces pour petit orchestre*, for 2 fl and str orch, 1901; Mon page (M. de Théus) (1900); Amoureux appel (G. de Dubor) (1900); La rivière (C. Bruno) (1900); Au très aimé (C. Duer) (1900); Avril est amoureux (J. d'Halmont) (1900), ?also orchd; Voix de femmes (P. d'Amor) (1901); Mousmé! (A. Alexandre) (1901); On dit! (J. Roux), 1v, vc, pf (1901), v, pf (1901), arr. as 'Simple phrase', *Pièces pour petit orchestre*, for vc and str orch, 1901; Printemps visite la terre (J. Chaffotte) (1901); Je m'en suis allé vers l'amour (T. Maurer) (1902); Avec toi! (J. Gruaz) (1902); L'heureuse souffrance, chanson de cour Henri IV (G. de Dubor) (1902); Extase printanière (A. Alexandre) (1902); Sur une poèsie de Van Hasselt [L'Attente] (Van Hasselt) (1902); Ave Margarita! Prière d'amour (E. Noël) (1902); Sainte Thérèse prie . . . (P. Sylvestre) (1902), also orchd; L'heure volée (C. Mendès) (1902); Les amoureuses sont des folles . . . (Duc de Tarente) (1902); Poésie de Mytis (anon.) (1902); Ma petite mère a pleuré (P. Gravollet) (1902); Au delà du rêve (G. Hirsch) (1903); Oh! Si les fleurs avait des yeux (G. Buchillot) (1903); Avant la bataille (J. de Villeurs) (1904); Les yeux clos (G. Buchillot) (1905); Chanson désespérée (E. Teulet), ?1905 (1910); La marchande de rêves (A. Silvestre) (1905); Dors, Magda (A. Silvestre) (1905); Chanson juanesque (F. Champsaur) (1905); Et puis . . . (M. Chassang) (1905); Tes cheveux (C. Bruno) (1905); Je mourrai plus que toi! (P. Verlaine) (1905); Orphelines (Ludana [L. Landau]) (1906), also orchd; Eveil (A. Gassier) (1906); Ivre d'amour (after G. d'Akhtamar) (1906); C'est le printemps (A. Gillouin) (1906); La mélodie des baisers (A. Alexandre) ?1906 (1907); En chantant (G. Boyer) (1906); La lettre (Mme C. Mendès) (1907); Si vous vouliez bien me le dire (Ludana [L. Landau]) (1907); L'heure douce (E. Chabroux) (1907); C'est l'amour (V. Hugo) (1908); Le noël de humbles (J. Aicard) (1908); Dormons parmi les lys (H. Picard) (1908); Tout passe! (C. Bruno) (1909); Ton souvenir (E. Feillet) (1909); Parfums (J. Dortzal), ?1909 (1914); Toujours (P. Max) (1910); Dieu créa le désert (M. Grain) (1910); Rêverie sentimentale (M. Peyre) (1910); Dites-lui que je l'aime (G. Fleury-Daunizeau) (1910); La mort de la cigale (M. Faure) (1911), ?also orchd; Rien ne passe! (L. Monrousseau) (1911); Retour d'oiseau (P. Stuart) (1911); Ames obscures (A. France) (1912); Heure vécue (Mme M. Jacquet) (1912); Menteuse chérie! (Ludana [L. Landau]) (1912); Les extases (A. Dessirier [J. du Clos]) (1912); L'amour pleure, romance de jadis (M. Postel) (1912); Soleil couchant (V. Hugo) (1912); Jamais plus! (O. de Sarmento) (1912); Voix suprême (A. Lafaix-Gontié) (1912); Si tu m'aimes . . . (A. Girard-Duverne) (1912); Noël de fleurs (L. Schneider) (1912); Effusion (H. Allorge) (1912); Soir de rêve (A. Lugnier), ?1912 (1913); La nuit (V. Hugo), ?1912 (1913); L'oiseau de paradis (J. Princet), ?1912 (1913); Aubade païenne (L. Rocha) ?1912 (1914); Le coffret d'ébène (V. Jannet), ?1912 (1914); La verdadera vida, coplas (G. de Saix), ? (1933)

unpublished songs

La fleur et le papillon (V. Hugo), 1862, MS in private collection
Le crucifix (A. de Lamartine), 1862, MS in private collection
Souvenirs d'enfance (H. Moreau), 1863, MS in private collection
Ecoute-moi Madeleine! (V. Hugo), MS in private collection
Nouvelle chanson sur un vieil air (V. Hugo), 1869, *Pc*

ORCHESTRAL

Marche religieuse, *c*1859, lost; Ouverture en sol, op.1, 1863 *Pc* (transcr. and pubd as Ouverture de concert, pf 4 hands, 1869); Scènes napolitaines, suite no.5, ?1864–75 (n.d.); 1ère suite d'orchestre, op.13, 1865 (n.d.); Pompéia, suite symphonique, 1865, lost; Symphony, 1865, lost; Le retour d'une caravane, fantaisie pour orchestre, 1866, *Pc*; Une noce flamande, scène pour orchestre et chœur (G. Chouquet), SATB, orch, 1866, *Pc*; Scènes hongroises, suite no.2, *c*1870 (1880), arr. of 'Pièces pour piano à quatre mains', 1869–70; Symphony, 1870, lost; Scènes pittoresques, suite no.4, ?1872 (1874); Concert tzigane, 1873; Ouverture de Phèdre, 1873 (n.d.); Scènes dramatiques, suite no.3, 1874, *Pc*; Ronde nocturne dans le jardin de Juliette, 1874, *Pc*, reworked as *Improvisations*, no.7, pf (1875); Lamento pour orchestre, suite à l'occasion de la mort de G. Bizet, 1875, lost; Divertissement des Erinnyes (1877); Marche héroïque de Szabady, 1879, *Po*, pf score (1879); Scènes de féerie, suite no.6, 1880–81 (1882); Scènes alsaciennes, suite no.7 (1882); Parade militaire, morceau de genre pour orchestre, 1887, *Pn*, pf score (1887); Esclarmonde, suite pour orchestre (1889); Visions, sym. poem, S, vn, hp, orch, 1891; Fantaisie, vc, orch, 1896–7 (1897); Devant la Madone, souvenir de la campagne de Rome (Nuit de Noël, 1864), fl, ob, cl, str (1897); Marche solennelle (1897), also pf 4 hands (1897); Fantaisie pour violoncelle et orchestre (1897); Suite de Cendrillon, 1900; Suite de Phèdre, based on the incid music, 1901; Pièces pour petit orchestre (1901); Brumaire, ouverture pour le drame d'Ed. Noël, 1900 (1901); Suite parnassienne, fresque musical (M. Léna), v, nar, orch, ?1902–12 (1913); Suite théâtrale (M. Léna), v, nar, orch, ?1902–12 (1913); Piano conc., E♭ (1903); Suite de Cigale, 1904; Suite d'Espada, 1908

CHAMBER AND PIANO MUSIC

String quintet, 1864, lost; Piano trio, 1865, lost; 2 pièces, vc, pf, ?1866 (1877); Adagio religioso, vn, org, 1867, *Pc*; Introduction et variations, str qt, db, fl, ob, cl, hn, bn, ?1871, lost; Duo, vc, db, 1883 (London, 1974); Elégie-mélodie, vc, pf (1885); String quartet, ?before 1897, lost; Les grands violons du roi Louis XV (1740), 2 vn or str orch (1899)

Pf 4 hands: 1ère suite, op.11 (1867), nos.1 and 2 are adaptations of 2 pièces for vc, pf; Scènes de bal, op.17, ?1866 (*c*1870); 6 danses, 1869–70, *Pc*; 3 marches, 1870, *Pc*; 2 berceuses, 1870, *Pc*; Simplicité, valse à ne pas danser, collab. Bizet (Prima by Massenet, Seconda by Bizet), Nov 1871, MS in O. Neighbour's private collection; Année passée, suite de [12] pièces en 4 livres (1897)

Pf solo: Grande fantaisie de concert sur le Pardon de Ploërmel de G. Meyerbeer (1861); 10 pièces de genre, op.10 (1866); Le roman d'Arlequin, pantomimes enfantines pour piano, 1871 (1872), orchd *c*1880 as Le roman d'Arlequin, pantomime pour orchestre (*c*1880); Ma cousine, pantomime, *c*1872, *Pc*; Improvisations, 1874 (1875); Toccata (1892); 2 impromptus: Eau dormante, eau courante (1896); Un memento musicale (Milan, ?1897); Valse folle (1898); Valse très lente (1901); Musique pour bercer les petits enfants (1902); Deux pièces pour piano (1907)

ARRANGEMENTS

C. Baldi: Marche napolitaine, 1v, pf (P. Barbier) (1903)
L. Boccherini: Sicilienne de Boccherini, pf (n.d.)
L. Delibes: Les nymphes du bois (C. Nuitter), orchd, *Pc*
L. Delibes: Kassya (drame lyrique, 4, H. Meilhac and P. Gille), completed and orchd, POC (Lyrique) 24 March 1893, vs (1893)
E. Lalo: Divertissement pour orchestre, pf (1872)
F. Schubert: La mer [Am Meer], hn, orch (1891)

BIBLIOGRAPHY

A Writings and Letters. B Memoirs, Obituaries and Biographical. C Life and Works. D Operas: (i) General (ii) Manon (iii) Werther (iv) Other operas. E Other Works. F Other Studies

A: WRITINGS AND LETTERS

Discours prononcé à l'inauguration de la statue de Méhul à Givet, le 2 octobre, 1892 (Paris, 1892)
Discours prononcé aux funérailles d'Ernest Guiraud (Paris, 1892)
'Autobiographical Notes by the Composer Massenet', *Century Magazine*, xlv (1892–3), Nov, 122
'Souvenirs d'une première', *Le Figaro* (29 Aug 1893)
'Discours prononcé aux obsèques d'Ambroise Thomas', *Le ménestrel* (23 Feb 1896)
Preface to G. Bonnal: *Dictionnaire des connaissances musicales* (Paris, 1898)

'Discours à l'occasion du centenaire de Berlioz', *Revue illustrée* (1 April 1903)
Reply to 'Confidences d'hommes arrivés', *La revue* (15 March 1904)
'La musique d'aujourd'hui et de demain', *Comoedia* (4 Nov 1909)
Mes souvenirs (1848–1912) (Paris, 1912); ed. G. Condé (Paris, 1992); Eng. trans. (1919/R)
'19 lettres inédites de Massenet à Ernest Van Dyck', *Le ménestrel* (4, 11, 18 Feb 1927)

B: MEMOIRS, OBITUARIES AND BIOGRAPHICAL

A. Carel: *Histoire anecdotique des contemporains* (Paris, 1885)
A. Jullien: *Musiciens d'aujourd'hui* (Paris, 1892–4)
H. Imbert: *Profils d'artistes contemporains* (Paris, 1897)
C. Debussy: 'Massenet n'est plus', *Le matin* (14 Aug 1912); repr. in *Monsieur Croche et autres écrits*, ed. F. Lesure (Paris, 1971; Eng. trans., 1976), 203–4
H. Güttler: 'Jules Massenet', *NZM*, Jg.79 (1912), 477–8
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HUGH MACDONALD (text and bibliography), ANNEGRET FAUSER with PATRICK GILLIS (work-list)

Massenkeil, Günther (*b* Wiesbaden, 11 March 1926). German musicologist. He studied musicology (from 1950) at the universities of Mainz, under Arnold Schmitz, and Paris, under P.-M. Masson; he took the doctorate at Mainz in 1952 with a dissertation on early Latin oratorios and obtained a teacher's certificate in 1953. He then became a research assistant at the musicology institute at Mainz University (1954–62), completing his *Habilitation* there in 1961 with a study of symmetry in Mozart's instrumental music. He was appointed successively to a lectureship in musicology at Mainz (1962) and to the chair of musicology at Bonn (1966–91); he was also provisional director of the Bonn Beethoven Archive (1972–4) and director of the Max Reger Institute (1972–97). He also studied voice privately (1973–6) and worked as a bass-baritone singer in radio and the recording industry (1974–94). He has been editor of the *Kirchenjahrbuch* since 1977 and he retired as professor emeritus from Bonn University in 1991. The Festschrift *Beiträge zur Geschichte des Oratoriums seit Händel: Festschrift Günther Massenkeil* (ed. R. Cadenbach and H. Loos, Bonn, 1986) was published to mark his 60th birthday. His special field of research is Catholic church music, religious music from the 16th to the 19th centuries, the vocal music of Beethoven and the music history of the Rhineland.

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HANS HEINRICH EGGEBRECHT/WOLFRAM STEINBECK

Massenus Moderatus, Petrus. *See* MAESSENS, PIETER.

Massenzio, Domenico (*b* Ronciglione, nr Rome; *d* Rome, 1650). Italian composer. Along with other figures who were to become important in Roman music, he was a boy singer at S Luigi dei Francesi, Rome, where he studied with G.B. Nanino. His voice broke in 1601, and his name reappears in the records as a tenor in 1604–5. In 1606 he entered the Seminario Romano for four years' study under Agazzari and possibly G.F. Anerio. He applied unsuccessfully for the post of singer in the papal chapel in December 1608, and again in 1616. From September 1610 to April 1611 he sang tenor in the Cappella Giulia under Soriano and in 1612 succeeded Anerio as *maestro di cappella* at the Seminario Romano. He was a canon of Ronciglione Cathedral from 1612 to 1614 and *maestro* to the Jesuit Congregazione dei Nobili in 1616–18. His talents were required by various institutions: at the Gesù from 1621 to 1623 (as *maestro* in 1623), at the Collegio Inglese in 1624–6 and in the 1620s to beat time for polychoral performances by the Cappella Giulia. In 1643 he was a beneficed canon at S Maria in Via Lata, Rome.

Massenzio's published volumes include five of motets, mostly from his earlier years, eight of psalms (unusually, one for Compline, the rest for Vespers) and one of secular works. Most of them were published in quick succession in the early 1630s (together with two lost volumes). His

style is typical of the concertato idiom that typifies church music in Rome after 1600. Massenzio preferred a through-composed approach, increasingly free of *stile antico* conventions. Some of his psalms change scoring from verse to verse, the style known as 'concertato alla romana'. His 1631 motet collection displays some imaginative touches, such as echo effects, and uses individual voices to assume particular roles.

WORKS
published in Rome unless otherwise stated

SACRED

Sacrae cantiones, liber I, 1–5vv, bc (org) (1612)
Motecta ... una cum litaniis BVM, liber II, 2–5vv, bc (org) (1614)
Sacrorum cantuum . . . una cum litaniis BVM, liber III, 3–6vv, bc (org) (Ronciglione, 1616[5])
Sacrarum modulationum, liber IV, 1–5vv, bc (org) (1618)
Psalmi qui in vesperis . . . liber I, 4, 5vv, bc (org) (1618)
Completorium integrum cum Ave regina, Salve regina e motecta, 2, 8vv, bc (org), op.8 (1630)
Psalmodia vespertina cum Regina caeli et Magnificat, 8vv, bc (org), op.9 (1631)
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Libro quarto de' salmi per il Vespero . . . Ave maris stella, 2 cori, op.12 (1634)
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8 motets, 1616[1], 1618[3], 1642[1], 1643[1], 1646[2]; 1 psalm, 1620[1]; 1 work, 1640[2]

SECULAR

Scelta di madrigali, canzonette, villanelle, romanesche, ruggieri et una canzone sopra la follia, 1, 4vv, da cantarsi sopra qualsivoglia instrumento (1629)

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JEROME ROCHE/GRAHAM DIXON

Massey, Roy (Cyril) (*b* Birmingham, 9 May 1934). English organist and choral conductor. He studied music at Birmingham University under Sir Anthony Lewis and Peter Wishart, and embarked on a career as organist and master of the choristers within the Anglican church. He became warden of the Royal School of Church Music in 1965, then moved to Birmingham Cathedral in 1968 and to Hereford Cathedral in 1974, where he stayed until his retirement. Massey made his début with the CBSO in 1953, and is widely respected among organists as a recitalist. He has a preference for 19th-and 20th-century English music, but is equally at home with the works of Bach or Messiaen. In 1974 he became conductor of the Three Choirs Festival, and gave premières of a number of choral works including the Requiem by Geoffrey Burgon, *Lux aeternam* and *Veni Sancte Spiritus* by William Mathias, and the *Te Deum* by Paul Patterson. He made a number of recordings with Hereford Cathedral Choir, including a collection of settings of the *Magnificat* and *Nunc dimittis*.

IAN CARSON

Massi, Luigi. *See* MAZZI, LUIGI.

Mässig (Ger.: 'moderate'). As a tempo indication it is the equivalent of the Italian MODERATO, used either alone or as a qualification of some other term such as BEWEGT; the Prelude to Act One of Wagner's *Die Meistersinger* is *sehr mässig bewegt*. In his C major Fantasia op.17 Schumann translated *mässig, durchaus energisch* as *moderato con energia*. Elsewhere he used *im mässigen Tempo* and *sehr mässig*.

□

Massima (It.). *See* LARGE. *See also* NOTE VALUES.

Massin, Brigitte (*b* Roubaix, 21 July 1927). French musicologist. After a career as a comedienne she became a producer with ORTF and RTB; she was responsible for broadcasts of Mozart, Schubert, Berlioz and contemporary music and (with Georges Léon) the programme 'La tribune internationale des compositeurs'. She has also been music critic for the newspaper *Matin de Paris* (1977–87) and editor-in-chief of the journal *Panorama-Musique* (1980–83). Her major interests are contemporary music and Beethoven, and she has written numerous articles for the *Encyclopedia universalis* and *Universalia*; for recording companies she has written on the Beethoven piano concertos (Col., 1962), Schumann's complete piano works (RCA, 1974) and Beethoven's complete quartets (Valois, 1973–4). She also produced two series of programmes in 1970 (50 for radio and 46 for television) for the bicentenary of Beethoven's birth and was responsible for organizing a number of publications and projects in 1991 for the bicentenary of Mozart's death. With her husband, the literary historian Jean Massin (*b* Paris, 5 Nov 1917), she has written two books on Beethoven, one on Mozart and one on the history of music. These publications combine aspects of the romanticized essay and the scholarly study, and have the dual merit of being accessible to the general public while maintaining a high level of originality and musicological precision.

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CHRISTIANE SPIETH-WEISSENBACHER/R

Massine [Massin], **Leonid** [Miassin, Leonid Fyodorovich] (*b* Moscow, 28 July/9 Aug 1896; *d* Weseke, nr Borken, 15 March 1979). American choreographer of Russian birth. *See* BALLET, §3(i).

Massini, Angelo de. *See* OLIVIERI, ANGELO.

Massip, Catherine (*b* Paris, 12 May 1946). French musicologist. After studying at the Ecole Normale de Musique, she was taught by Norbert Dufourcq at the Paris Conservatoire (1964–71), winning first prizes in music history (1967) and musicology (1971). She studied at the Ecole Nationale des Chartes (1969–73), qualifying as an archivist-palaeographer in 1973, and concurrently studied history at the University of Paris IV, obtaining the degree in 1970 and the doctorat ès lettres in 1985. She joined the manuscripts department of the Bibliothèque Nationale in 1974, and in 1976 moved to the music department, where she became director in 1988 and in 1992 gained the title *conservateur général des bibliothèques*.

Massip has held many posts in both French and international musicological organizations. She has been secretary-general of the Société Française de Musicologie (1981–7), and vice-president (1986–9), then president (1989–92), of IAML; she was also president of the French division of IAML (1990–95). In 1996 she was appointed chairman of the editorial committee of the series Musica gallica, for which she prepared an edition of Campra's *De profundis* (Paris, 1997). She became a member of the joint committee of RISM in 1993 and was appointed vice-president in 1995, and after becoming a member of the Commission Internationale Mixte for RILM in 1996, she was appointed its vice-president in 1997. She is a member of the scientific council and board of management of the Centre de Musique Baroque of Versailles, and also a member of the editorial committee for the publication of the complete works of Lully and editor-in-chief of the thematic catalogue of the works of Rameau.

Massip's research activities are concentrated in four main areas. The first of these is 17th-century French music, particularly the works of Michel Lambert, the subject of her doctoral dissertation, and Lully. Her other fields of research are French music of the 18th century, the study of musical sources by analysis and interpretation, and the history of music collections.

WRITINGS

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A. Campra: *De profundis* (Paris, 1997)

Marc-Antoine Charptentier: Motets à 4, 5 ou 6 parties (Paris, 1998)

JEAN GRIBENSKI

Massive Attack. British experimental dance music group. It comprises the former local graffiti star '3D' (Robert Del Naja) along with 'Daddy G' Marshall and 'Mushroom' Vowles, formerly of the influential Bristol collective, the Wild Bunch. They achieved instant acclaim with 'Unfinished Sympathy', a seminal combination of house rhythms mixed with a soaring orchestral score and the lead vocals of the soul singer Shara Nelson. This and the dub hit 'Safe from Harm' were part of the band's first album, *Blue Lines* (Wild Bunch, 1990). By the time of the release of their second album, *Protection* (Wild Bunch, 1994), Nelson had been replaced by Tricky and Nicolette, and the TRIP HOP sound they had pioneered was being developed by many other Bristol bands, notably Portishead. Typical of trip hop, *Protection* combined stripped-down instrumentation, both analogue and digital production and darkly atmospheric songwriting. Massive Attack also included experimental film and live jams in their performances. Despite the relative disappearance (or transformation) of trip hop, their third album *Mezzanine* (Virgin, 1998) received equal acclaim as its predecessors.

IAN PEEL

Massol, Jean-Etienne August [Eugène Etienne Auguste] (*b* Lodève, 23 Aug 1802; *d* Paris, 30 Oct 1887). French baritone. He made his Opéra début as a tenor, singing Licinius in *La vestale* (17 November 1825), but Nourrit's pre-eminence restricted him to secondary roles until the mid-1830s, when he began to appear, with increasing success, in baritone roles such as William Tell. In 1840 he created Sévère in Donizetti's *Les martyrs*. In 1845 he left the Opéra for Brussels, where he returned in 1848–9 as director of La Monnaie. He made his London début in 1846 as Nevers (*Les Huguenots*) at Drury Lane, and appeared with the Royal Italian Opera at Covent Garden, 1848–50, most impressively as Alphonse (*La favorite*), Pietro (*La muette de Portici*) and Nevers. In 1850 he returned to the Opéra as principal baritone and created Reuben in Auber's *L'enfant prodigue*, repeating the role at Her Majesty's Theatre in the following season. Massol's imposing physique and voice made him a most effective 'heavy' baritone. His last notable creation at the Opéra was Ahasuerus in Halévy's *Le Juif errant* (1852). (B. Lumley: *Reminiscences of the Opera*, London, 1864/*R*, 303)

PHILIP ROBINSON

Másson, Áskell (*b* Reykjavík, 21 Nov 1953). Icelandic composer. He studied the clarinet at the Reykjavík College of Music (1968–9), and later continued his studies in

London (1975–7), taking private lessons in composition with Patrick Savill and in percussion with James Blades. He was employed as composer and percussionist for the National Theatre Ballet in Reykjavík from 1973 to 1975. He also worked as a producer at the Icelandic State Radio (1978–83); since 1983 he has devoted himself entirely to composition. He served as secretary of the Society of Icelandic Composers (1983–5) and alternately as president and vice-president of STEF, the Icelandic performing rights society (1989–99). He has also been a prolific composer of theatre and film scores.

Másson's output consists almost exclusively of instrumental works, and his style combines a refined, impressionistic musical language with a high degree of virtuosity. His Clarinet Concerto (1980) explores a compendium of modern performance techniques set against an introspective orchestral backdrop, itself coloured by a large percussion section. Among his best-known works are those featuring solo percussion (with or without orchestra); his works for snare drum – *Konserttháttur* ('Konzertstück', 1982) and *Prím* ('Prime', 1984) – are more consistently extrovert and rhythmically driven than many of his other works. The three-movement Violin Sonata (1993), on the other hand, is notable for its broad, lyrical qualities.

WORKS
(selective list)

Orch: Cl Conc., 1980; Konsertthάttur [Konzertstück], snare drum and orchestra, 1982; Októ Nóvember, str, 1982; Va Conc., 1983; Impromtu, 1986; Mar Conc., 1987; Pf Conc., 1987; Trbn Conc., 1987; Sinfonia trilogia, 1992; Elja, chbr orch, 1994; Rún, 1994; Chbr Sym., 1997

Chbr: Trio, cl, vn, va, 1983; Partita (Nocturne), gui, perc, 1984; Fantasia, ob/cl, hpd, 1991; Snjór [Snow], vn, vc, perc, pf, 1992; Sonata, vn, pf, 1993; Sonatina, cl, pf, 1998; Trio, cl, vc, pf, 1999

Other inst: Hrím [Hoar-Frost], vc, 1978; Itys, fl, 1978; Blik [Scintillations], cl, 1979, Teikn [Portent], vn, 1982, Cadenza, va, 1984; Prím [Prime], snare drum, 1984; Sonata, org, 1986; Cadenza, trbn, 1987; Sonata, perc, 1987; Cadenza, mar, 1987; Frum, perc, 1995; Boreas, tuba, 1999

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ÁRNI HEIMIR INGÓLFSSON

Masson, Charles (*fl* 1680–1700). French theorist and church musician. According to the title page of his *Nouveau traité* he was director of music at Châlons-sur-Marne Cathedral, Champagne, around 1680, and later at the Maison Professe of the Jesuits in Paris. His *Nouveau traité des règles pour la composition de la musique* (Paris, 1697) was the main theory book used in France before Rameau. A second, heavily revised edition was brought out in 1699 (facs. (New York, 1967)) and had several reprintings (Paris, 1700, 1701, 1705/*R*; Amsterdam, *c*1708; Paris 1738, 1755). Masson also published *Divers traitez sur la composition de musique* (Paris, 1705).

In his *Nouveau traité*, Masson followed Jean Rousseau and M.-A. Charpentier by giving rules for composing in the major and minor modes, and for using the figured bass for writing tasteful vocal counterpoint as well as for improvising accompaniments. He insists on the importance of tempo and metre to move the soul, and justifies the use of intervals such as the augmented second, and the use of chromaticism in several voices. The work ends with a short theory of fugue and canon. His rules are close to the practice of his day, and he often cites specific compositions by Lully as examples. Rameau refers to Masson several times in his *Traité de l'harmonie* (1722). The treatise is a valuable tool for understanding French music of the late 17th century as well as a source book in the history of music theory.

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E. Apfel and T. Schmitt: *Geschichte der Kompositionslehre: das 18. Jahrhundert* (Wilhelmshaven, forthcoming)

IMOGENE HORSLEY/HERBERT SCHNEIDER

Masson, Diego (*b* Tossa de Mar, Spain, 21 June 1935). French conductor. He studied piano and composition at the Paris Conservatoire and conducting with Pierre Boulez. During the 1960s he worked as a percussionist in Paris, notably with the Domaine Musical, and in 1966 he founded his own ensemble, Musique Vivante. Under Masson's direction this group introduced compositions by French and foreign composers and worked closely with Stockhausen and Boulez. Masson conducted the première of Stockhausen's *Stop* (1969), which is dedicated to him, and the ensemble took part in the premières of *Setz die Segel zur Sonne* (1969) and the Bonn version of *Momente* (1972). Masson became music director of Ballet-Théâtre Contemporain, formed at Amiens in 1968 and from 1972 based at Angers, where it was combined with the opera company as the Théâtre Musical d'Angers under Masson's direction (1973–5); he brought it to London in 1971 and 1973. He was music director at the Marseilles Opera, 1975–81 (where he conducted a *Ring* cycle), and has appeared often in Britain, both in association with the London Sinfonietta and conducting *La damnation de Faust* and other works for the ENO, and the premières of Edward Harper's *Hedda Gabler* for Scottish Opera (1985) and of Saxton's *Caritas* for Opera North (1991). He has also worked frequently with the Xenakis Ensemble in the Netherlands and with Musik Fabrik in Germany. Masson's recordings include *Caritas* and several works by Berio, Boulez, Globokar and Stockhausen.

PAUL GRIFFITHS, NOËL GOODWIN

Masson, Elizabeth (*b* Scotland, 1806; *d* London, 9 Jan 1865). British composer, contralto and teacher. She was taught singing by Mrs Henry Smart senior, and by Giuditta Pasta in Italy. She made her début at John Ella's second subscription concert in the Argyll Rooms, London, on 11 March 1831, and sang afterwards at the Ancient Concerts, the Philharmonic Society and in oratorios of Handel. She helped to found the Royal Society of Female Musicians in 1839 and remained its honorary treasurer until her death. After her retirement from singing she devoted herself to teaching and composition.

Masson's Scottish origins are seen to advantage in her compositions. The *Original Jacobite Songs* (1839) were deservedly popular in their day; their authentic folk melodies are set to highly apposite accompaniments, written with a sparseness that is unusual for the period. In her settings of Byron she responded to his irregular metres with rhythmic flexibility, breaking up the music's phrase patterns with considerable subtlety. Her songs in

the Italian vein demonstrate an intimate knowledge of contemporary opera, and her vocal experience is reflected in their beautifully shaped melodic contours. Her sense of quasi-symphonic development results in some remarkable experiments with binary form in songs such as *Mary, adieu* (1837) and *The lark now leaves his wat'ry nest* (1840).

WORKS

all printed works published in London

Songs, 1v, pf: Ah! love was never yet without the pang (Byron) (1837); Mary, adieu (Byron) (1837); An Italian Sunset (Byron) (?1840); The lark now leaves his wat'ry nest (W. Davenant) (1840); 12 Songs (E. Bulwer-Lytton, Byron and others) (1843); Wishes (B. Cornwall) (1845), also in Vocal Sketches (1848); O thou art the lad of my heart (W. Smyth) (1846); [10] Vocal Sketches (Byron, W. Scott and others) (1848); Is my lover on the sea? (Cornwall) (1852); Come off to the moors (Masson) (1853); The Parting Song (F. Hemans) (1853); Scotland (J. Sheerer) (1857); Welcome, welcome (Masson) (1857); A Woman's Question (A. Procter) (1863); J'aime un artilleur; ?2 other songs

Duets: Hope's Requiem ('a lady of rank') (1851); All yesterday I was spinning (Byron) (1859); A Doubting Heart (Procter) (1859)

Pedagogical: Vocal Exercises (1855)

Song arrs.: [5] Original Jacobite Songs (1839): The Atholl Gathering, Bonnie Charlie, The Blackbird, The Hill of Lochiel, The Piper o' Dundee; 12 Songs for the Classical Vocalist, 2 ser. (1845, 1860); 13 others pubd separately (1840–*c*1880)

Edns incl. 6 songs by C. Krebs (1847); 4 Songs by L. Weyrauch (1849); Pezzi scelti di bel canto (1851)

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NIGEL BURTON

Masson, Paul-Marie (*b* Sète, Hérault, 19 Sept 1882; *d* Paris, 27 Jan 1954). French musicologist and composer. After completing his secondary education at the Collège de Sète, he attended the lycée and the arts faculty in Montpellier and then went to Paris, where he was first a pupil at the Lycée Henri IV (in the highest class) and then at the Ecole Normale Supérieure (Lettres), at the same time attending Rolland's courses at the Sorbonne and Abel Lefranc's at the Ecole des Haute Etudes. After obtaining the agrégation (1907) he was for two years a boarder at the Fondation Thiers. While pursuing post-graduate studies he attended d'Indy's and Koechlin's courses in counterpoint, fugue and composition at the Schola Cantorum.

He was appointed chargé de conférences at the University of Grenoble in 1910, and in the same year was seconded to the Institut Français in Florence to teach the history of French literature and French music. After World War I he resumed his duties in Florence before being sent to Naples (1919) to establish and direct a new Institut Français there. He achieved the doctorat ès lettres in 1930, and in 1931 joined the staff of the Sorbonne; he succeeded Pirro there in 1943 and in 1951 established the Institut de Musicologie at the University of Paris before his retirement in 1952.

Although Masson's early university research was concerned with *musique mesurée* during the 16th century (diplôme d'Etudes Supérieures) and musical humanism in France (diploma of the Ecole Normale), his preferred sphere was the 18th century and, in particular, opera and its related forms; this is the subject of his doctoral dissertation, a major work on Rameau's operas. Masson's compositions 'bear the imprint of sensitive and refined simplicity' (*Mélanges ... offerts à Paul-Marie Masson*, p.8). His work combines the erudition of an Ecole Normale student trained in Rolland's school and a musician's capacity for feeling and imagination. Masson was father-figure to a generation of French musicologists, including Verchaly, Favre, Ferchault, Launay, Gardien, Gergely, Hardouin and Honegger.

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CHRISTIANE SPIETH-WEISSENBACHER

Massonneau, Louis (*b* Kassel, 10 Jan 1766; *d* Ludwigslust, 4 Oct 1848). German violinist, composer and conductor of French descent. He was a son of a French *chef cuisinier* at the Kassel court; there he studied the violin with the Kapellmeister Jacques Heuzé and composition with the violinist Joseph-Karl Rodewald. In 1783 he became a violinist and viola d'amore player in the Hofkapelle of Landgrave Frederick II. After the death of the landgrave in 1785 Massonneau moved to Göttingen to become first violinist at the Academic Concerts, under the direction of Forkel. In 1795 he was appointed conductor at Frankfurt. Two years later he occupied the same post at the new theatre in Altona and in 1799 he was conductor of the prince's chapel at Dessau. In April 1803, after a trial year as a soloist, he settled in Ludwigslust, serving as assistant to the Kapellmeister Eligio Celestino. When Celestino died on 24 January 1812, Massonneau assumed the roles of both orchestral conductor and Kapellmeister until his

retirement in 1837. In these roles, and as a soloist, he was often invited to Schwerin. The 'Ludwigslust' diary that he kept from 1803 to 1837, in which he noted all his concert activities, is a valuable historical source.

Massonneau's output may be divided into two principal categories: his published works, opp.1–12, which are almost exclusively instrumental and date from before 1800, and the mainly vocal works after 1800, preserved in autographs in the Schwerin Landesbibliothek. The early instrumental works, which show Massonneau to have been a capable, solidly trained musician, are in the tradition of the high Classical instrumental music of Germany, closely resembling the efforts of such contemporaries as Rosetti, Pleyel and Gyrowetz. The music also shows his thorough familiarity with the violinistic idiom, fine feeling for orchestral sonority and gift for lyricism.

Especially noteworthy among Massonneau's instrumental works are his three published symphonies, op.3 (books 1 and 2) and op.5. The first two have slow introductions and four movements. Although written for only oboes, bassoons, horns and strings, rich orchestral sonorities are achieved through the use of two violas (in Symphony no.2) and careful spacing and separations of the paired wind instruments. The first movement of the First Symphony presents an unstereotyped approach to sonata form: for example, the first theme undergoes many subtle transformations and appears in the dominant in place of a second theme; after an extensive development section, the Grave introduction reappears in abbreviated form before the recapitulation, and towards the end of the recapitulation, a motif from the introduction is used instead of a second theme. In both symphonies, the slow movements are elaborate theme-and-variation structures in the style of late Haydn. The sweet and unassuming minuets and sprightly finales are rather conventional. The Third Symphony op.5 in C minor and major, *La tempête et le calme*, is especially significant: it belongs with Justin Heinrich Knecht's symphony *Le portrait musical de la nature* (1784) as a direct forerunner of Beethoven's Pastoral Symphony. Resemblances to Beethoven's work go beyond the programmatic title: the movements of Massonneau's symphony are connected, birdcalls are featured in the second movement, and the harmonic language and wide dynamic range given to violent contrasts suggests Beethoven. Massonneau's work has three movements: the 'tempest' occurs in the first Largo-Allegro con fuoco, a dramatically powerful movement which dwindles to a *pianissimo calme* in the final bars, and is followed by a contrasting Andantino *sempre sotto voce*. The concluding rondo, however, is anticlimactic. *La tempête* is one of several 18th-century musical tempests, alongside Knecht's five-movement work and Filippo Ruge's symphony *La nova tempesta ou La tempête suivie du calme*, which caused great excitement in Paris in the 1760s.

WORKS

Sacred (all MSS, *D-SWl*): 22 offertories, chorus, orch, 1810–21; Missa brevis, 1812–20; TeD, 1813; Requiem, 1825; 2 Credos, 1827; 3 Benedictio ante sacrum and post sacrum; 4 masses

Other vocal: 12 Lieder, op.7 (Paris, 1790); Nach Trennung Wiedersehn (Lindheimer), 1v, kbd (Hamburg, n.d.); Frühlingsfeier (F.G. Klopstock), S, orch, *SWl*; 4 Lieder, chorus, orch, 1807–23, *SWl*; 3 works, 1v, orch, 1807–32, *SWl*

Orch: [2] Sinfonie, E♭, D, op.3, bks 1, 2 (Paris, *c*1792); La tempête et le calme, sym., c, op.5 (Paris, 1794); Concerto ... tiré d'un quatuor de ... Pleyel, C, vn solo, op.6 (Paris, ?1794); Concerto ... composé par Freyhold, arr. Massonneau, 2 solo fl, op.12 (?1802); Overture, D, 1804, 6 vn concs., 6 syms. (frags.), Polonaise, all *SWl*

Chbr: 6 duos, 2 vn, op.1 (Amsterdam, ?1791); 3 duos, 2 vn, op.1, bks 1, 2 (Göttingen, n.d.); 3 trios concertants, 2 vn, vc, op.2 (Göttingen, n.d.); 3 quatuors, str qt, op.4 (Paris, ?1793); 6 quatuors concertants, str qt, op.8 (Amsterdam, ?1797); 3 duos concertants, vn, vc, op.9 (Hamburg, ?1798); 3 quatuors, ob, vn, va, vc (Hamburg, ?1798); 1re recueil des airs variés, vn, va, op.10 (Brunswick, n.d.) [? = op.11]; 1re recueil des airs variés, vn, va, op.11 (Brunswick, n.d.); 3 quatuors, str qt, op.11 (Hamburg, *c*1800) [not op.12 as listed by Kade]; 6 trios, 2 vn, vc, *SWl*

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BARRY S. BROOK/MALCOLM MILLER

Massoudieh, Mohammad-Taghi (*b* Mashhad, 9 April 1927; *d* Tehran, 2 Feb 1999). Iranian ethnomusicologist and composer. He was educated at the Tehran Superior Conservatory of Music and the University of Tehran, where he took the BA in law in 1950. Then he moved to Paris, where he studied with Line Taluel, Georges Dandelot and Noel Gallant at the Paris Conservatoire and the Ecole Normale de Musique. In 1954 he moved to Leipzig to continue his studies in composition with Ottmar Gerster and Johannes Weyrauch at the Hochschule für Musik, where he received the Superior Diploma in composition in 1963. Afterwards he studied musicology with Karl Gustav Fellerer and ethnomusicology with Marius Schneider at the University of Cologne and took the PhD in 1968. Upon finishing his postgraduate studies Massoudieh returned to Iran and began teaching in the music department of the Faculty of Fine Arts, University of Tehran, where he held the position of professor of music.

He may be regarded as the first Iranian scholar to introduce and teach ethnomusicology in Iran. His approach was influenced by the Berlin school of comparative musicology and was mainly based on careful documentation of musical information, especially through detailed transcriptions and analyses. He was generally concerned with research on Iranian traditional and classical music, and his many publications on the subject marked him as a principal figure among Iranian ethnomusicologists and among scholars of Persian music internationally. He was also a revered composer whose work was usually inspired by Iranian traditional tunes. He served as a visiting professor and lectured widely in Germany, also making frequent presentations at international musicological and ethnomusicological conferences and symposia.

HOOMAN ASADI

Massucci, Teodoro (*b* Montelupone, nr Macerata; *fl* 1648). Italian composer. The title-page of his only known work, the *Dialoghi spirituali* (Rome, 1648), states that he was then *maestro di cappella* of S Francesco, Roccacontrada (now called Arcevia), near Ancona, and was also guardian

at the convent connected with the church. The five dialogues in Massucci's collection are for two and three voices and continuo and consist of recitatives alternating with ariettas. There is some conventional harmonic and melodic word-painting. The ariettas are generally syllabic with occasional melismas, not necessarily on important words. At the end there are texts for three additional ariettas on the penitence of Mary Magdalene, but it is not known whether Massucci ever set them to music.

JULIA ANN GRIFFIN

Massumoto, Kikuko. *See* MASUMOTO, KIKUKO.

Masterson, (Margaret) Valerie (*b* Birkenhead, 3 June 1937). English soprano. She studied at the RCM and with Adelaide Saraceni in Milan. In 1963–4 she made her début at the Landestheater, Salzburg, singing Frasquita, Nannetta, Fiorilla (*Il turco in Italia*) and in *Der Schauspieldirektor*. She then joined the D'Oyly Carte company, taking most principal Gilbert and Sullivan soprano roles (1966–70). After singing Konstanze at the Coliseum in 1971, she joined the Sadler's Wells Opera, later ENO; her roles have included Adèle (*Le comte Ory*), the Countess, Cleopatra (*Giulio Cesare*), Romilda (*Xerxes*), Violetta, Oscar, Manon, Sophie, the Marschallin, Louise, Mireille, Juliet, Pamina and Adele (*Die Fledermaus*). At Aix-en-Provence (1975–9) she sang Matilde (Rossini's *Elisabetta, regina d'Inghilterra*), Fiordiligi, Morgana (*Alcina*) and Countess Almaviva. At Covent Garden she appeared as Marguerite, Semele, Micaëla and The Anne who Steals in the British première of Sallinen's *The King Goes Forth to France* (1987), and she created the Wife of the Second Soldier in Henze's *We Come to the River* (1976). She made her début at the Opéra in 1978 as Marguerite, followed by Drusilla (*L'incoronazione di Poppea*) and Cleopatra (1987). In 1980 she made her American début, in San Francisco, as Violetta and appeared at Glyndebourne as Konstanze. Her clear voice, fluent technique and vital use of the text can be heard in her recordings of Gilbert and Sullivan, and in her Violetta from the ENO. (H. Rosenthal: 'Valerie Masterson', *Opera*, xxx (1979), 1128–34)

HAROLD ROSENTHAL/ALAN BLYTH

Mastini, Giovanni Battista (*b* Pennabilli, nr Urbino, or Rimini, *c*1700; *d* Fermo, 20 Feb 1771). Italian organist, composer and impresario. He was *maestro di cappella* of S Venanzo, Fabriano, where he was recorded as a priest from Rimini, from 12 April 1719 to 22 September 1722. On 14 August of that year he was appointed to a similar position at Fermo Cathedral, and on 1 August 1733 he became organist of the basilica at Loreto, where he remained until his death (from 20 February 1749 he had an assistant, Antonio Mencarelli). Mastini died in Fermo at the house of the Congregazione dell'Oratorio, where he had served as prefect of music.

Mastini composed many operas and oratorios, including *Li tre fanciulli resuscitati in Lima per miracolo di S Francesco di Paola* (D. Giupponi; Rimini, house of the Minim fathers, 28 September 1723, and Fermo, Palazzo Priorale, 1723), *Cartoccio speziale* (Perugia, Teatro dei Nobili, carn. 1725), *La benedizione di Isacco a Giacobbe* (Ancona, house of the Minim fathers, 29 September 1726) and *L'Amor fra gl'impossibili* (Perugia, ?Teatro dei Nobili, after 16 February 1726, and Ancona, La Fenice, 1727).

Mastini also worked as a director and impresario in theatres in Perugia, Ancona, Ascoli Piceno and Macerata. For the 1746 August fair in Ascoli Piceno he was in charge of the inaugural season at the new theatre, staging *Astianatte* by Niccolò Jommelli and *Tito Manlio* by Gennaro Manna, for which he composed the intermezzos. His extant works comprise 18 psalms for eight voices and double choir (SATB) with organ basso continuo, two offertories for two voices and basso continuo (all in *I-LT*); the motets *Terrae flores*, for soprano and strings, and *Sum ferita*, for soprano and organ, and a sacred cantata for two sopranos and strings (all in *Af*); and some sonatas for harpsichord or organ (in *AP*).

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S. Campolucci: *La cappella musicale di S Venanzo a Fabriano dal 1578 al 1728* (Rome, 1995), 75, 120, 151

UGO GIRONACCI

Mastrogiovanni, Antonio (*b* Montevideo, 26 July 1936). Uruguayan composer. He began his music education with Nieves Varacchi, continued with Tosar and studied composition with Carlos Estrada at the National Conservatory, Montevideo (1963–8). The first of his works to be performed were chamber pieces (some were given at the Second Latin American Music Festival at Montevideo in 1966). During this period he also composed two works on a larger scale, the *Sinfonía de camara* (1966) and the Piano Concerto (1967), which won a Uruguayan radio composition prize.

Contraritmos for two string orchestras and percussion (1967) shows Mastrogiovanni moving towards new techniques, a development that was encouraged by his studies at the Di Tella Institute, Buenos Aires (1969–70), with Gandini (analysis), Kroepfl (composition) and von Reichenbach (electronic music). Subsequent study trips took him to Mexico and Rome under scholarships from the Organization of American States.

His *Reflejos* and *Sequencial I* won the Netherlands Gaudeamus Foundation Prize (1970 and 1971) and were first in a series of international awards in composition. From 1974 to 1988 he lived in Caracas with his wife, the composer Beatriz Lockhart (*b* 1944). He travelled to Mexico, Italy, the United States, France, Puerto Rico, Spain, Argentina and Chile to participate in music festivals and conferences. In Caracas he was professor of composition (1979–88) at the Conservatorio Nacional Juan José Landaeta and he taught at the National Conservatory, Montevideo (1972–3) and at the Escuela Universitaria de Música (1986–93), where he has served as director since 1988. In the earlier years he focussed on electronic music, but during his Venezuelan period his attention shifted towards works for ensemble, voice, chorus and orchestra, some of them influenced by indigenous themes.

WORKS

(*selective list*)

Ballet: Auki Paukar, 1959

Orch.: Introducción, passacaglia y danza, 1963; Sinfonía da camara, chbr orch, 1966; Contraritmos, 2 str orch, perc, 1967; Pf Conc, 1967; Sequencial I, 1971; Opera nove, 1974; La leyenda de la kena, 1980 (adapted from *Auki Paukar*); Sol de América, cant for narrator, chorus, orch, 1982; Omaggio, 1987

Chamber: Divertimento, 1970; Reflejos, ens, 1970; Cuauhtémoc, elec, vv, 1973; Balada del Güije, 1979; Milonguerita, 1984;

Trigono suonarino, 1985; Dos esquemas para cuatro contrabajos, 1989; 27 more works
Several pieces for elec, pf, vn and pf, organ, chorus

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J. Vinton, ed.: *Dictionary of Contemporary Music* (New York, 1971)
M. Ficher, M. Furman Schleifer, J.M. Furman: *Latin American Classical Composers: a Biographical Dictionary* (Lanham, MD, and London, 1996)

SUSANA SALGADO

Masumoto [Massumoto], **Kikuko** (*b* Tokyo, 2 Feb 1937). Japanese composer and ethnomusicologist. Her musical studies began with piano lessons from her mother. In 1963 she graduated from Tōhō Gakuen College of Music, having studied with composers from various stylistic backgrounds: Minao Shibata and Yoshirō Irino (serialism) and Sadao Bekku and Akio Yashiro (French school). She went on to study ethnomusicology at the Tokyo National University of Fine Arts and Music with Fumio Koizumi and Shigeo Kishibe, and pursued private study of *gagaku* with Masataro Tōgi and Sukehiro Shiba. She became assistant professor (1982), professor (1992) and guest professor (1997) at Tōhō Gakuen College of Music.

Influences of *gagaku*, *nō* and *shōmyō* (Buddhist chanting), stemming from Masumoto's work in ethnomusicology, became apparent in her compositions in about 1976; these include microtones, proportional and free rhythm and, in *Ranjoh*, a meditative atmosphere. In general her works favour linear writing and gradual unfolding of themes rather than thematic contrasts. Her vocal music employs the range of timbres between singing and speaking, drawing on narration styles from *nō* (*sashi*) and *bunraku* (*jiai*) in, for example, *Three Songs from Medieval Japan*. In addition to composing for a variety of Japanese traditional instruments, her compositions for Western flutes utilise *shakuhachi* performance techniques such as multiphonics, pitch bending and breath accents. In ensemble works for Japanese and European instruments she combines related instruments, such as the three reeds in *Kawa* and the end-blown flutes in *Kaikō*. Her writings include articles on *gagaku*.

WORKS
(*selective list*)

Chbr and solo inst: Chiisa-na-kaze (A Short Piece), 2 koto, 2 shakuhachi, 1972; 12 Tableaux, 2 pf (6 hands), 1972; Bokka [Pastorale], descant + t rec, 1973; Kaikō [Encounter], sopranino + descant + t rec, sopranino + tr + t rec, 2 shakuhachi, 1974; Chaos, kotos, gagaku ens, perc, str ens, 1975; Rōei (Ancient Court Song in the Heian Era), va d'amore, 1976; Ranjoh, fl, 1983; Kawa (An Image of the Great River), ob, shō, hichiriki, ōtsuzumi/woodblock, 1984; Lamentation, pf (1984); Arabesque à la Japonaise, hpd, 1988; Kage [Reflections], pf, jūshichigen/koto (1994); Fragments, 2 rec, b viol, 1998
Vocal: 3 Songs from Medieval Japan, Mez, pf + handclapping + perc, 1980; Asaji-ga-yado [A Ruined Mansion in the Field] (chbr op, Masumoto, after kabuki lib by F. Enchi from A. Ueda: *U-getsu-monogatari*), 1984–6; Un: the Tale about a Young Woman (after R. Akutagawa), S, 17-str koto, Jap. perc, 1986; Scenes, chorus, kotos, 1990; Ha-Goromo Tale (op, after Okinawan fable), 1992
Principal publishers: Japan Federation of Composers, Ongaku no Tomo Sha, Zen-on Gakufu

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T. Hoffman: 'The Sounds of Music: Japan's Modern Composers and Performers', *Japan Society Newsletter* (1985), March, 2–6, esp. 4
Discussion [K. Masumoto, N. Funayama, E. Rieger, A. Hölzky, H. Miyake, R. Matthei], *Komponistinnen in Japan und Deutschland: eine Dokumentation*, ed. R. Matthei (Kassel, 1991), 45–56
'Frauengipfel: deutsche und japanische Komponistinnen', *Stuttgarter Zeitung* (7 Oct 1991)
K. Masumoto: '... nehme ich beim komponieren eine natürliche, oder dem Verlauf der Sache angepasste Haltung ein', *Komponistinnen in Japan und Deutschland: eine Dokumentation*, ed. R. Matthei (Kassel, 1991), 25–31
K. Hori, ed.: *Nihon no sakkyoku nijusseiki* [Japanese compositions in the 20th century] (Tokyo, 1999), 227–8

J. MICHELE EDWARDS

Masur, Kurt (*b* Brieg, Silesia [now Brzeg, Poland], 18 July 1927). German conductor. He studied the piano and the cello at the Landesmusikschule, Breslau (1942–4), and conducting at the Leipzig Conservatory (1946–8). He was appointed répétiteur and staff conductor at the Halle Landestheater in 1948, and was subsequently first Kapellmeister at the city theatres of Erfurt (1951–3) and Leipzig (1953–5). Masur served as conductor of the Dresden PO (1955–8 and 1967–72) and became Generalmusikdirektor of the Mecklenburg Staatstheater, Schwerin, in 1958. In 1960 he moved to the Komische Oper in Berlin; there, he collaborated with the producer Walter Felsenstein on several brilliant new productions. From 1964 he worked as a guest conductor before resuming his duties in Dresden. In 1970 he received the crowning appointment of his early career: music director of the Leipzig Gewandhaus Orchestra, a position he would hold for 26 years before being named the orchestra's first conductor laureate. While in Leipzig he was credited with restoring a vanished glory to that ensemble and city's musical life, and made recordings of Beethoven (including a complete cycle of the symphonies), Mendelssohn, Bruckner and Brahms, praised for their clarity, unforced expressiveness and warm, cultivated sonorities. On 9 October 1981 he conducted the inaugural concert of the new Leipzig Gewandhaus.

Masur made his British début with the New Philharmonia Orchestra in 1973 and his US début the following year in Cleveland. In 1976 he became principal guest conductor of the Dallas SO and in 1988 took the same position at the LPO. In October 1989, as the government of East Germany began a series of threatening military manoeuvres, Masur joined a group of leading citizens and before a Leipzig audience of 70,000 made a speech exhorting calm negotiation. Masur quickly gained heroic stature at home and an enhanced reputation around the world. In 1991 he became music director of the New York PO, with which he has recorded works ranging from Beethoven's *Egmont* incidental music to Janáček's Sinfonietta and Berg's *Lulu-Symphonie*. His appointment as musical director of the LPO from 2000 was announced in 1998.

Masur's conducting has been criticized in some quarters as prosaic and predictable, but more often praised for its discipline, integrity and commitment. In both Leipzig and New York he has worked impressively to build new audiences and restore old values. He received the German Grosses Verdienstkreuz in 1995 and was made a Commander of the Légion d'Honneur in 1996.

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J.L. Holmes: *Conductors: a Record Collector's Guide* (London, 1988), 185–7
U. Ackner and K.Zumpe: *Kurt Masur: Gewandhauskapellmeister in Leipzig* (Frankfurt, 1990)
K. Masur and U. Schäfer: *Briefe an Kurt Masur, 9 Oktober 1989 bis 18 März 1990* (Frankfurt, 1990)

CHARLES BARBER

Maszkowski, Rafał (*b* Lemberg, 11 July 1838; *d* Wrocław, 14 March 1901). Polish conductor, violinist and viola

player. The son of Jan Kanty Maszkowski (1794–1865), a painter and teacher of drawing in Lemberg, he graduated from the High School of Engineering in Vienna in about 1859, having undertaken parallel studies of violin playing with Joseph Hellmesberger at the Vienna Conservatory. He continued his studies at the Leipzig Conservatory (1859–62) with Ferdinand David (violin), Maurice Hauptmann, Julius Rietz and Karl Reinecke (theory and composition). During his studies he was already making an active contribution to the musical life of Leipzig and Lemberg, respectively, including a period of two years (1858–60) as violinist in chamber music concerts of the Lemberg Music Society. In about 1862 he worked as leader and conductor of the symphony orchestra at Colmar in Alsace, and in 1863–4 as second conductor of the Singakademie in Hamburg.

From 1865 to 1868 Maszkowski was director of the music school and conductor at Schaffhausen in Switzerland. In 1869 he settled in Koblenz, where, until 1890, he was active as conductor and transformed the military orchestra into an excellent symphonic ensemble, and also helped to establish a conservatory. This 20-year period of his fruitful work in Koblenz later came to be known as the 'Maszkowski era'. He frequently visited Poland (staying longer in 1879–80), where his son and his pianist wife lived. In 1883 he initiated a recurrent music festival in Koblenz, at which Brahms and Joachim, among others, appeared. On their recommendation he became director of the orchestra at Wrocław succeeding Max Bruch; his début there, on 8 October 1890, was greeted with critical acclaim. He remained in this position until his death, and was held in the highest esteem by critics and public alike, and more highly regarded than even Mahler, Nikisch and Furtwängler.

Maszkowski declined several lucrative propositions to take up other conducting positions, for example, at Frankfurt and with the Berlin Philharmonic (immediately after the death of Hans von Bülow in 1894), although he accepted the position in Berlin for a short time in 1899. He advanced the cause of young composers, performing, among others, works by Richard Strauss, Bruckner, Grieg and Debussy; but above all he promoted the music of Brahms. He gave assistance to Polish musicians performing in Wrocław, and promoted the young Ignacy Paderewski in one of his concerts (9 February 1891). On 13 February 1901 he dedicated his last concert to the benefit of the musicians of the Worcław orchestra.

Maszkowski gave concerts as both violinist and viola player until 1889 when illness afflicted his left hand. As a conductor he performed, often from memory, in many European cities including Cologne (1877), Vienna, Moscow and St Petersburg, where he received great acclaim in 1899. He was the most significant Polish conductor of the 19th century, and his performances were characterized by his commanding temperament, excellent memory, deep understanding of works and precise manual technique.

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J. Kleczyński: 'Rafał Maszkowski', *Echo muzyczne, teatralne i artystyczne* [Musical, theatrical and artistic echo], ix (1892), 345–6
A.R.: Obituary, *Echo muzyczne, teatralne i artystyczne*, xi (1901), 128
H. Opieński: 'Ze wspomnień osobistych o słynnych i mniej słynnych kapelmistrzach' [Personal recollections about famous and less famous Kapellmeisters], *Orkiestra*, ii (1933), 24–5
M. Inglot: 'Rafał Maszkowski', *Ludzie dawnego Wrocławia* [People of old Wrocław], ed. R. Heck (Wrocław, 1958), 115–18
L.T. Błaszczyk: *Dyrygenci polscy i obcy w Polsce działający w XIX i XX wieku* [Polish and foreign conductors working in Poland during the 19th and 20th centuries] (Kraków, 1964)
D. Conrad: 'Trzy pokolenia muzyki płene' [Three generations full of music], *RM*, xxv/12 (1981), 5–7; and xxv/18 (1981), 18

BARBARA CHMARA-ŻACZKIEWICZ

Ma Szu-Ts'ung. *See* MA SICONG.

Maszyński, Piotr (*b* Warsaw, 3 July 1855; *d* Warsaw, 1 Aug 1934). Polish conductor, composer and teacher. He studied at the Warsaw Music Institute under Aleksander Michałowski (piano), Gustaw Roguski (harmony and counterpoint) and Zygmunt Noskowski (composition). In 1886 he established the Lutnia Music Society in Warsaw and directed its choir for nearly 50 years, developing it into one of the finest Polish ensembles and giving concerts in Polish towns and in Prague (1911). He conducted the choirs of Warsaw Cathedral and the Polish Theatre, as well as a student choir; he was also principal conductor of the Mazovian Choral Society. In 1884 he turned to teaching, and for some years was in charge of the choral class in the Warsaw Music Society school; from 1893 he was responsible for the choir school of the Warsaw theatres and became professor of choral singing at the Warsaw Music Institute in 1902. He published choral works (and choral transcriptions) by various composers in such collections as *Lirnik*, *Lutnia* and *Rybałt*, providing a wider repertory for the growing number of choirs in Poland. Maszyński's compositions are mainly choral: he adhered to the style of the German *Liedertafel*, but the harmony and structure of some of his works are more elaborate and marked by a fine sense of choral sonorities. He also composed some symphonic and chamber works, piano miniatures, songs, three cantatas and other choral works. His vocal pieces were particularly popular in Poland, where most of his works were published.

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ZOFIA CHECHLIŃSKA

Mata, (Jaime) Eduardo (Vladimiro) (*b* Mexico City, 5 Sept 1942; *d* Xochitepec, Morelos, 4 Jan 1995). Mexican conductor and composer. He studied with Carlos Chávez, Rodolfo Halffter, Orbón and Moncayo at the National Conservatory. After some youthful compositions (*Trío a Vaughan Williams*, *Cantata fúnebre*), he produced several pieces based on Classical and Romantic models as part of his training with Chávez (*Sinfonía clásica*, *Sinfonía romántica*, songs). Mature compositions include a 12-note piano sonata, the three *Improvisaciones*, the Cello Sonata and the Symphony no.3, all written in an atonal,

partly aleatory style that made use of extended instrumental techniques. From 1965 he directed the music department of the University of Mexico (whose orchestra he founded and conducted, 1966–7); he also conducted the Guadalajara SO (1965–6), the Phoenix SO, Arizona (1975–8), and the Dallas SO (1977–93) and was guest conductor for numerous orchestras throughout the world. He made over 70 recordings with the Dallas SO, the LSO, the New Philharmonia Orchestra, the Solistas de México and Venezuela's Orquesta Sinfónica 'Simón Bolívar', winning two Grammy nominations. As a conductor he focussed on 20th-century music from Russia, France, Spain, Latin America and the USA, and, after 1982, also on opera and early music. His conducting was praised for its transparency, clarity and precision. In 1974 he received the Elias Sourasky Prize from the Mexican government and in 1984 became a member of Mexico's Colegio Nacional.

WORKS
(selective list)

Inst: 2 piezas fantásticas, vn, pf, 1957; Trío a Ralph Vaughan Williams, cl, vc, perc, 1957; Sexteto, 2 cl, b cl, 2 vn, perc, 1959; Sonata no.1, pf, 1960–61; Sinfonía clásica, orch, 1961–2, rev. 1964; Sinfonía romántica, orch, 1963; Improvisaciones no.1, str qt, pf 4 hands, 1964; Improvisaciones no.2, 2 pf, str orch, 1965; Improvisaciones no.3, vl, pf, 1965; Sonata, vc, pf, 1966; Sinfonía no.3 con corno obligado, orch, 1967

Vocal: Cant. fúnebre a Manuel M. Ponce (C. Monsiváis), 1v, nar, male chorus, perc, 1959; Una canción olvidada, Mez, pf, 1960; Silencio, Mez, pf, 1961; Aires sobre un tema del siglo XVI, T, 2 fl, ob, bn, 2 va, vc, db, 1964

WRITINGS

'El compositor libra una lucha permanente con el medio', *El día* (28 June 1975)

'La música en México: discurso de ingreso al Colegio Nacional', *Pauta*, iii/12 (1984), 5–15

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L. Saavedra: 'Variación contra sinfonía: Eduardo Mata y la historia de la música en México', *Pauta*, xvi/66 (1998), 38–45

G. Carmona: *Eduardo Mata 1942–1995: fuentes documentales* (Mexico City, forthcoming)

LEONORA SAAVEDRA

Mata (Oreamuno), Julio (*b* Cartago, 9 Dec 1899; *d* San José, 4 March 1969). Costa Rican composer and conductor. He was born into a large family of musicians. He began his musical studies in Cartago then, 1927–32, studied cello, composition and harmony at the Brooklyn Academy of Music, New York. On his return to Costa Rica in 1932 he was appointed secretary of the Banda Militar de San José and theory and solfège teacher at its music school. He became the band's conductor in 1941 and from 1947 was director-general of the military bands of Costa Rica.

He was a founder member of the National Music Conservatory and taught there (1942–53). He was also a founder member of the National SO, playing principal cello and conducting his own works. In 1952 he represented Costa Rica at the Pan-American Music Congress in Miami. From 1953 to 1954 he was inspector-general of government schools in Honduras. During his stay in that country he was invited to conduct his own pieces in Guatemala (1954).

Mata Oreamuno composed numerous chamber pieces and formed part of the most important chamber groups of the time, including the Ars Nova String Quartet. He wrote orchestral pieces for the National SO, band pieces and didactic material for schools and colleges, including anthems, songs and children's plays. He is the author of *Música Lablada* (Tegucigalpa, 1954).

WORKS
(selective list)

Stage: Rosas de Nolgaria (operetta, 3, C. Orozco), 1937; Toyupán (zar, 3, Mata Oreamuno), 1938; Fantasía navideña (children's music-theatre piece, M. Agurcia Membreño, after S. Lagerloff: *La noche santa*), 1951; Aladino y la lámpara maravillosa (children's music-theatre piece, M. Agurcia Membreño); Ballet folclórico; El tesoro de Barba Azul (children's ballet, C.L. Sáenz); Zapatillas rojas (children's tale)

Orch: Fantasía guaria morada, 1937; Marcha heroica a Bolívar, 1937; Piedras preciosas, suite, 1945; Suite latina estampas, 1945; Marcha para el centenario 1856, 1956; El libertador, sym. poem, 1966; Suite abstracta

Sacred works: Ave María no.1, 1941; Ave María no.2; Ave María no.3 [based on J.S. Bach: Prelude from bwv846]; Himno eucarístico

Dance music, marches, song cycles, many school and college hymns

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JORGE LUIS ACEVEDO VARGAS

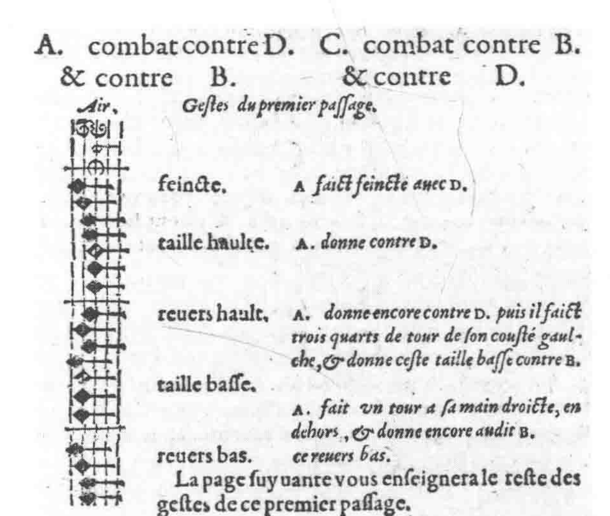
Matachin [Les bouffons] (Fr. *matassins*; It. *mattaccino*, *mattaccinata*; Sp. *mattachino*; Sp. Amer. *matachines*). A figured battle dance for a team of men. The term may

Ex.1 *Les matassins*: three cuts passage








A. combat contre D. C. combat contre B.
& contre B. & contre D.

Air. *Geſtes du premier paſſage.*

feinƈte. A *faiƈt feinƈte auec* D.

taille haulte. A. *donne contre* D.

reuers hault. A. *donne encore contre* D. *puis il faiƈt trois quarts de tour de ſon couſté gaulche, & donne ceſte taille baſſe contre* B.

taille baſſe.

A. *fait vn tour a ſa main droiƈte, en dehors, & donne encore audit* B.

reuers bas. *ce reuers bas.*

La page ſuyuante vous enſeignera le reſte des geſtes de ce premier paſſage.

Four fencing gestures and one figure for the matachin, showing the correlation of fencing gestures and turns with the music, from Arbeau's 'Orchésographie' (Langres, 1588)

derive from the Spanish *matar* ('to kill') or the Italian *matta* ('buffoon'); another, less plausible theory suggests Moorish origins and a relation to the Arabic *mutawajjihin* ('maskers' or 'masks'). The dance reached the height of its popularity in Europe from the 16th century to the 18th and from there spread to Mexico and Spanish-speaking America; it is still performed there and in southern Europe. There seem to have been two distinct types, both usually involving a mock combat and both performed for show rather than as social dances. In one case it was a grotesque dance of 'fools' and in the other a skilfully simulated sword fight danced by young noblemen before an aristocraticaudience; in parts of Europe it also became a ritual dance, either as a DANCE OF DEATH or to celebrate church feasts.

Ex.2 *Bufons*, from the Otley MS, f.39*v*, printed in Ward (1994)



References to the grotesque aspects of the *matachin* abound. Alcocer (in J. Corominas, *Diccionario … de la lengua castellana*, 1599) referred to ridiculous disguises and grimaces associated with it, and Negri (*Le gratie d'amore*, 1602) mentioned his *mattaccinata* of 1572 performed by dwarfs with cudgels and shields. Juan de Esquivel Navarro (*Discursos sobre el arte del dançado*, 1642/*R*) referred to the awkward bent knees of a *mattachino*, The Real Academia Española (*Diccionario de la lengua castellana*, iv, 1734) included in its definition of the dance a mention of the traditional bladders used by clowns, and Molière, in his *comédie-ballet Monsieur de Pourceaugnac* (1669), called for six 'matachins, with syringes', and two grotesque doctors to attack the comic hero in a wild ballet and chase. According to John Florio (*A Worlde of Wordes*, 1598), who called it 'a kind of antique [i.e. antic] moresca', the dance was synonymous with some other battle dances, whereas Randle Cotgrave (*Dictionarie of the French and English Tongues*, 1611) defined it as a 'morris' (both the MORESCA and morris also had multiple meanings, not all of which implied grotesquery or combat).

The 'noble' type of *matachin* was described fully only by Arbeau (see illustration), who assumed a direct lineage (which has not been proved) from the ancient Greek Pyrrhic dance. His is the only extant choreography with music giving precise instructions for costume, steps, rapidly moving 'passages' in which four dancers pass and twirl from one fencing partner to another in square formations, and for virtuoso sword-play clearly intended for young noblemen. Negri cited one *mattaccino* danced by eight of his noble students with swords and daggers and another danced with spears. He distinguishes between *combattimenti* and *mattaccini* but does not explain them. These showy martial exercises were apparently taught and choreographed by dancing-masters who may also have been fencing-masters.

The ritual type of *matachin*, and related sword dances, were popular in Spain and Portugal, from where they spread to the New World. The dance is still performed in Mexico and in Spanish-speaking communities in the south-west USA (*see* MEXICO, §II, 3(ii)) by teams of masked men who, dedicated to serving the Virgin Mary or their patron saint, sometimes re-enact the Aztec

Ex.3 *Matachins*, as given by Pedrell



conversion to Christianity. It is multi-sectional and does not always involve mock combat but is invariably connected with religious events. Costumes are based on European models (e.g. the Christian bishop's mitre), and although the rhythms are beaten with gourd rattles the melodies are played on the violin and guitar. Stock characters such as a bull, clown or Montezuma's bride appear with the dancers; their resemblance to characters often connected with English and European sword dances like the morris (the hobby-horse, fool and maid) is unmistakable.

The short melody given by Arbeau appears in other European sources from the mid-16th century to the mid-18th, called variously *matassins*, *bouffons*, *antycke* or *Todentanz*; it is closely related to *John come kiss me now*, and is usually accompanied by the ¢ *passamezzo moderno* bass (e.g. *Matassin oder Toden Tantz* in Nörmiger's tablature of 1598; *matachins* in a French gittern tablature, RISM 1570[35], ed. in Tappert). In Arbeau the simple tune becomes powerful and highly percussive with the rhythmically clashing swords, jingling bells on the dancers' legs, and strong footwork (ex.1). Other *matachin* music, however, indicates that this particular bass and melody were not universal. Sometimes the music is only distantly related and is virtually a recitation (ex.2) (see also Ward, 1994, for extensive lists of continental and English concordances and for the names and sources of about 300 related tunes); a version given by Pedrell is even more distant (ex.3). Musical distinctions among the different types of danced *matachins* may once have been made for which no documentation is available as yet. Later *matachin* music by, for example, Lully (for *Monsieur de Pourceaugnac*) appears to be unrelated to Arbeau's version. There is no extant music for the American *matachines* from the colonial period, but none of the current tunes appears to be related to the European melody (see Robb).

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For further bibliography *see* DANCE.

JULIA SUTTON

Matačić, Lovro von (*b* Sušak, 14 Feb 1899; *d* Zagreb, 4 Jan 1985). Croatian conductor. A member of the Vienna Boys' Choir, he later studied at the Vienna Hochschule für Musik. After a period as chorus master of the Cologne Opera, where he made his conducting début in 1919, and work on the music staff of the Salzburg Festival, he returned to Yugoslavia, appearing at Ljubljana and Zagreb and, from 1938 to 1942, was Generalmusikdirektor of the Belgrade Opera and conductor of the Belgrade PO. From 1942 to 1945 he conducted at the Vienna Staatsoper, and after World War II helped to establish the festivals of Dubrovnik and Split. He was Generalmusikdirektor at Dresden, 1956–8, and, jointly with Konwitschny, at Berlin during the same period. In 1961 he succeeded Solti as Generalmusikdirektor at Frankfurt remaining until 1966 and from 1970 to 1980 was music director of the Zagreb PO and (from 1973 to 1979) of the Monte Carlo Opera Orchestra. He made guest appearances at the Lyric Opera of Chicago (1959), La Scala, Milan and the Vienna Staatsoper and conducted the Frankfurt company at Sadler's Wells (1963) in *Salome* and *Entführung*. Matačić's programmes suggested a preference for large-scale Romantic scores like the symphonies of Bruckner and Tchaikovsky, but his sparkling recording of Lehár's *Die lustige Witwe* with Schwarzkopf also demonstrated an ability to set off sumptuousness with lighter qualities.

BERNARD JACOBSON

Matamoros, Gustavo (*b* Caracas, 8 April 1957). Venezuelan composer and sound installation artist. He experimented with short-wave radios and tape recorders before earning a Bachelor of Music in theory and composition from the University of Miami (1979–83). He has collaborated with several important arists in the United States and Latin America, including Anthony de Mare, Turetzky, Lucier and Eduardo Kusnir, and has participated in seminars with Earle Brown (1987, 1990) and Cage (1991). He has won the Juan Bautista Plaza and Caro de Boesi composition awards in Venezuela and several grants in the United States. His music has been performed in New York, Miami, Caracas, Bourges, Toronto, Chicago, Mexico City, Los Angeles and several other American and European cities. Matamoros is the founding director of the South Florida Composers' Alliance and has run the Subtropics New Music Festival in Florida since 1989.

Matamoros's creative processes are guided by sound properties. Sounds may have diametrically opposed sources, as in *RCA Victor's True Story* (1999) for piano, electronics and a dog. He prefers indeterminate forms in which composed or improvised performances, live electronics, stage action, video, radio broadcasting, collages and sound installations all interact and emulate the fluidity of unfocussed consciousness. These aims are well represented in his *Fishtank* series of 1996 and 1998, which have earned critical and audience praise.

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(*selective list*)

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Elecs: Patoiz, poet, live elecs, 1989; Retrato: Ricardo Dal Farra, tape, real-time processing, 1992; Una guitarra . . . Toca sola, live elecs, spkr, 1993; 142857, tape; In a Fishtank
Inst with elecs: Truly Yours, xyl, tape, 1987; In Memory of Gentle Giant I and II, any inst, tape, 1989–91; Retrato: Flores Chaviano, gui, tape, 1990; To the Victims . . . , snare drum, tape, 1991; Water, Garbage Everywhere, cptr, player pf, objects, 1995; Piano

ma non tango, pf, gate, tape, 1996; RCA Victor's True Story, pf, live elecs, dog, 1999
Vocal with elecs: Sing and Follow the Lieder, 1v, musical saw, tape, 1998; Enclosures with Dreams and Spirits, 1v, amp object, gates, tape; TdM(are), 1v, pf, gates, tape; Fishtank; Music Borderline
Multimedia: Fishtank: Bonk West
Many installations, videos and performance events (1988–99)

OTHER WORKS

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Radio scores: La pieza, 1988; Sound Piece, 1997; Preparing the air to let the rhythm be heard and help the city with its dancing, 1992; Tracing the Radio Landscape 1992
MSS in Latin American Music Center, Indiana University, Bloomington, and at South Florida Composers' Alliance

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CARMEN HELENA TÉLLEZ

Matanga. A sage (*muni*) in ancient Indian legend. Matanga was the putative author of the *Bṛhaddeśī*, a Sanskrit verse and prose work on music composed, or compiled from earlier sources (including many now lost), probably before 900 CE. Its stated aim is to bring a comprehensive account of *deśī* ('regional' or 'provincial') music into line with the theoretical norms of what was already an established system as seen in Bharata's *Nāṭyaśāstra*. It is thus an interesting early example of musical and musicological documentation.

Nothing is known for certain about the circumstances of its composition. Recent scholarly examination of the text, which has attempted to restore some of the missing passages from quotations in other early Sanskrit treatises, suggests some textual corruption and contamination in the form in which we have it. Thus the Delhi edition and translation, while representing an improvement on the earlier Trivandrum text, must still be read with caution. The work is nonetheless highly important in the history of Indian music-theoretical texts principally because it is the first extant source describing a detailed system of rāga, which it classifies according to scalar and melodic type; some limited information is given about the stylistic and functional aspects of some of these basic melodic structures.

Some sections of the original work are now lost, including parts of the chapter on compositional forms and the information on musical instruments. The *Bṛhaddeśī*, however, preserves a considerable number of important notated musical examples (Widdess, 1995, 125–42) and the first detailed listing and typology of secular song forms (Rowell, 1992). A volume of new critical essays on the text and its contents was due to be published in Delhi, at the beginning of the 21st century.

See also INDIA, §II, 2(i)(a).

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JONATHAN KATZ

Matant [Matau], **Jean-Baptiste.** *See* MATHO, JEAN-BAPTISTE.

Matchett Virginal Book [Clement Matchett's Virginal Book] (*GB-En* Panmure 9). *See* SOURCES OF KEYBOARD MUSIC TO 1660, §2(vi).

Matej, Daniel (*b* Bratislava, 6 March 1963). Slovak composer. From 1983 to 1992 he studied theory and composition (with Parík) at the Bratislava College of Performing Arts. Additionally, he studied with Jolas at the Paris Conservatoire (1988–9) and with Andriessen at the Royal Conservatory, The Hague (1990–91). In 1995 he was awarded a one-year Deutscher Akademischer Austauschdienst residency in Berlin, and after his return to Bratislava was appointed lecturer in 20th-century music history at the College of Performing Arts.

Matej's composition is inseparably linked with his activities as a performer and music administrator. In 1987 he founded the contemporary music ensemble Veni, a group specializing in the performance of postmodernist composition. Most of his works have arisen from his close cooperation with Veni and with groups such as Vapori del cuore, Appendix Consort and the Hilliard Ensemble. At the start of his career he shared the ideals of leading postmodernists, but has since rejected defined traditions in favour of more synthetic forms that are unidentifiable within contemporary trends. His search for individual expression is inspired by singular figures of 20th-century music such as Satie, Ives and Cage.

Many of Matej's works start from a fixed idea such as a Baroque motif, rock riff, or gospel phrase. This becomes transformed or recycled as a new shape, often through variation (several works exist in several different versions, while others are completed only in the course of performance). Novelty is a condition he applies to all parameters of his composition, including articulation and temporal structure.

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and perc), 1995; Rock me, Baby! no.2, toy gui, tape, 1995; Accompaniment 2, ens ad lib, 1996; MIKA, pic, 1996; Schneller, weiter, höher, prep pf, ens, 1996; Jaune, bleue, rouge, vc, cl, accdn, tape, 1997
SATIollagE, tape, 1995; Accompaniment 1, tape, 1996; Lumina, tape, 1996
Principal publisher: Slovak Music Fund, Musica Wien
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VLADIMÍR GODÁR

Matěj, Josef (*b* Brušperk, Moravia, 19 Feb 1922; *d* Frýdlant nad Ostravicí, Moravia, 28 March 1992). Czech composer. His first studies were with František Míťa Hradil at the Masaryk Institute of Music and Singing in Ostrava. He studied composition (with Hlobil) and organ at the Prague Conservatory (1942–7) and then spent four years at the Academy of Musical Arts with Řídký and Janeček. In 1952–4 he was lecturer in music theory and composition teacher in the drama faculty of the academy; thereafter he gave all of his attention to composition. His music draws on Moravian folk melody. The orchestral works demonstrate a marked predilection for wind instruments, particularly for the brass.

WORKS
(*selective list*)

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Orch: Trbn Conc. no.1, 1951; Trbn Conc. no.2, 1952; Sonata da camera, ob, orch, 1955; Sym. no.1, 1956; Sym. no.2, 1960, Vn Conc, 1961; Va Conc., 1962; Tpt Conc. no.1, 1963; Tpt Conc. no.2, 1964; Sonata, trbn, str, 1965; Conc., fl, str, hpf, 1967; Conc., cl, str, pf, 1970; Vc Conc., 1970; Sym. no.3, 1970; Triple Conc., tpt, hn, trbn, chbr orch, 1973; Sym. no.4, 1974; Sym. no.5, 1977
Chbr and solo inst: Str Qt no.1, 1949; Ivokace [Invocation], 4 trbn, 1950; Str Qt no.2, 1967; Sonata, vn, pf, 1971; Hubda pro 5 žest'ových nástrojů 'Omaggio a L. Janáček' [Music for 5 brass insts], 1977; Fantasia, org, 1981; Invence [Invention], fl, pf, 1983
Vocal: Ostnaté nebe [The Barbed Sky] (D. Hilarová, I. Weber], S, chbr orch, 1967; Iniciály [Initials], 3vv, spkr, chorus, orch, 1968; Ofélie (A. Rimbaud), 1v, pf, 1974; Tvůrci (cant., F. Hrubín), solo vv, chorus, orch, 1986
Educational: Informatorium, 38 short pieces, trbn, pf, 1967; 10 2-part and 10 3-part inventions, 2–3 trbn, 1967
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OLDŘICH PUKL/KAREL STEINMETZ

Matějka, Václav. *See* MATIEGKA, WENZEL THOMAS.

Matelart [Martellato, Matalarte, Matelarte, Matelartus, Mathalart, Mattlart], **Ioanne** [Giovanni, Ioannes, Johannes] (*b* before 1538; *d* Rome, 7 June 1607). Flemish composer. He may have come from the province of West Flanders, where his name is frequently found. From about 1558 to 1562 he is likely to have been in Italy, and about 1565 he was appointed *maestro di cappella* at the Roman church of S Lorenzo in Damaso (the note in the Rome archives of his death records his service there as over 40 years). His book of lute music (in Italian tablature) contains arrangements of music by Francesco Canova da Milano and Morales as well as 15 fantasias by Matelart himself. The book of *Responsoria* includes 21 of his own chants and music by Clemens non Papa, Festa, Lassus and Palestrina. To account for the early and late dates of his published works it has been suggested that there were two composers of his name, but since in his preface to the *Responsoria* Matelart wrote that he was then quite old, these theories can be discounted.

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GODELIEVE SPIESSENS

Matern, [Mattern], **A.W.F.** (*d* Brunswick, 1789). German cellist and composer. A self-taught cellist, he was a chamber musician at the ducal court of Brunswick and made many concert tours throughout Germany. He retired from solo performing in 1770 because of age, but continued playing in the orchestra at Brunswick until 1784. Schilling called him one of the best cellists of the 18th century. Matern composed several concertos and solos for the cello, now lost; his only surviving symphonies are two sinfonie concertanti, one with solo violin and cello, the other with solo flute, violin and cello, presented to the Musikgesellschaft at Wolfenbüttel (*D-W*) in 1787. According to Gerber he had two sons who studied with him.

The cellist Ludwig Anton Wilhelm Mattern (*b* Brunswick, 27 Jan 1756; *d* Brunswick, 29 Aug 1802), son of the court string player Johann Gottlob Matern(e), was a chamber musician at Brunswick by 1775, and 'an excellent accompanist of recitative' (*AMZ*, v/3, 13 Oct 1802). He is not known to have been related to Matern.

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ANDREW D. McCREDIE

Materna(-Friedrich), Amalie (*b* St Georgen, 10 July 1844; *d* Vienna, 18 Jan 1918). Austrian soprano. She made her début in 1865 at Graz and then appeared in operetta at

the Karlstheater, Vienna. In 1869 she first sang at the Vienna Court Opera, as Selika in *L'africaine*, and was engaged there for 25 years. She sang Amneris in the first Vienna performance of *Aida* (29 April 1874) and the title role at the première of Goldmark's *Die Königin von Saba* (10 March 1875). Her voice grew to be immensely powerful, but never lost its youthful bright timbre and was ideal for the role of Brünnhilde, which she sang in the first complete *Ring* cycle at Bayreuth (1876), in the first Vienna performances of *Die Walküre* (1877) and *Siegfried* (1878), and in the first Berlin *Ring* at the Victoria Theatre (1881). In 1882 she sang Kundry at Bayreuth in the first performance of *Parsifal*, repeating the role there at every festival until 1891. After a concert tour of the USA with Winkelmann and Scaria, she made her début at the Metropolitan, New York, on 5 January 1885 as Elisabeth in *Tannhäuser*, and also sang Valentine in *Les Huguenots*, Rachel in *La juive* and Brünnhilde in *Die Walküre*. Her final performance in Vienna was as Elisabeth on 31 December 1894. After her retirement she taught in Vienna, where she made one last public appearance in 1913, singing Kundry at a concert commemorating the centenary of Wagner's birth.

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ELIZABETH FORBES

Mateuet, Mateo. *See* FERRER, MATEO.

Mathalart, Ioanne. *See* MATELART, IOANNE.

Mathau, Jean-Baptiste. *See* MATHO, JEAN-BAPTISTE.

Matheis, Nicholas. *See* MATTEIS, NICOLA (ii).

Mather, Bruce (*b* Toronto, 9 May 1939). Canadian composer and pianist. He studied the piano with Alberto Guerrero and composition with Oskar Morawetz, Godfrey Ridout and John Weinzweig. During the summers of 1957 and 1958 he attended the Aspen Festival, where his *Venice* (1957) and Piano Concerto (1958) were premiered. At the Festival he studied the piano with Alexander Uninsky and also met Milhaud. After taking the BMus at the University of Toronto (1959) he was awarded a grant from the Canada Council to study at the Paris Conservatoire (1959–62). His teachers there included Milhaud and Messiaen. In 1964 he completed the MA at Stanford University, studying with Leland Smith and Roy Harris. He joined the McGill University faculty in 1966 as a teacher of composition, analysis and harmony. In 1967 he was awarded the DMus from the University of Toronto.

An admirer of French poetry, Mather shows a great sensitivity in his songs to the nuances of the French language and the inner meanings of the poems. *Musigny* (1980), a work for orchestra, displays an interest in complex orchestral textures. In the piece individual parts repeat at unique time-intervals determined by the length of the characteristic phrase associated with each instrument. Relationships among the parts, therefore, are constantly changing. Mather has compared the aural effect of this type of textural manipulation to the visual effect of a blinding Canadian snowstorm. In 1974 Mather became acquainted with the Russian microtonal composer Ivan Wyschnegradsky and subsequently wrote a number of works involving microtonal tuning. These include *Poème du délire* (1982), *Vouvray* (1986), *Saumur* (1990) and *Yquem* (1991).

As a pianist Mather has performed many premières of contemporary works, including piano duos which he plays with his wife Pierette LePage. In 1981 he became the director of the McGill Contemporary Music Ensemble. He is also active with Ten Centuries Concerts (Toronto) and the Société de Musique Contemporaine du Québec (Montreal). A four-record set of his compositions was released by RCI in the *Anthology of Canadian Music* series in 1981.

WORKS
(*selective list*)

Dramatic: Smaragdin (film score, dir. J. Letarte), pf, 1960; La Princesse Blanche (op, R. Tremblay after R.M. Rilke), 1993; Montreal, 2 Feb 1994

Orch: Pf Conc., pf, chbr orch, 1958; Elegy, a sax, str/pf, 1959; Sym. Ode, 1964; Ombres, 1967; Orch Piece, 1967; Music for Vancouver, 1969; Musique pour Rouen, str, 1970; Musigny, 1980; Scherzo, orch, 1987, rev. for 18 insts, 1988; Dialogue, va, vc, db, orch, 1988; Tallbrem Variations, 5 perc, orch, 1995

Vocal: 2 Songs (T. Hardy), Bar, orch, 1956; Venice (Byron), S, cl, vc, pf, 1957; Cycle Rilke (Rilke), T, gui, 1959; Lament for Pasiphaë (R. Graves), SATB, chbr orch, 1962; Orphée (P. Valéry), S, pf, perc, 1963; La lune mince (Valéry), SATB, 1965; Madrigal I (St D. Garneau), S, C, fl, mand, hp, vn, vc, 1967; Madrigal II (Garneau), S, C, fl, hp vn, va, vc, 1968; Madrigal III (Garneau), C, mar, hp, pf, 1971; Madrigal IV (Garneau), S, fl, pf, tape, 1972; Madrigal V, S, C, chbr orch, 1973, rev. 1980; Au château de Pompairain, Mez, orch, 1976; Les grandes fontaines (A. Hébert), S, pf, 1981; Un cri qui durerait la mer (M.F. Rose), Mez, pf, 1985; 2 Stanford Songs, SSATBB, 1988; Travaux de nuit (Rose), Bar, chbr, orch, 1989, arr. Bar, pf, 1990

Chbr: Sonata, 2 Pf, 1970; Mandola, mand, pf, 1971; Music, hn, org, gongs, 1973; Eine kleine Bläsermusik, ww qnt, 1975; Clos de Vougeot, 4 perc, 1977; Barolo, vc, tape, 1978–85; Régime Onze, Type A, 2 pf, 1978; Ausone, (fl, 2 hp)/(fl, 2 hp, 2 gui, 2 vn, 2 va, 2 vc), 1979; Coulée de Serrant, hp, pf, 1980; Sassicaia, cl, pf, 1981; Gattinara, va, mar, 1982; Poème du délire, 3 pf, 1982; Elegy, fl, vc, pf, perc, 1983; Barbaresco, va, vc, db, 1984; Clos d'Audignac, mar, 3 perc, 1984; Señorio de Sarria, 2 gui, 1985; Vouvray, ob, hp, 1986; Viola Duet, 1987; Vega Sicilia, gui, va, vc, hp, mar, 1989; Aux victimes de la guerre de Vendée, hn, 2 pf, tape, 1990; Yquem, 4 ondes martenot, 4 pf, 1991; Romance, bn, syth, 1992; Standing Wave, cl, vc, pf, perc, 1994

Solo inst: Like Snow, pf, 1960; Etude, cl, 1962; Mystras, pf, 1962; Fantasy, pf, 1964; In Memoriam Alexandre Uninsky, pf, 1974; Ausone, fl, 1979; 6 Etudes, org, 1982; Saumur, hpd, 1990

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'Bruce Mather', *Canadian Composer*, no.49 (1970), 49 only
A. Grenier: *Sonate pour deux pianos de Bruce Mather* (diss., U. of Montreal, 1971)
R. Duguay: 'Bruce Mather', *Musiques de Kébèk* (Montreal, 1971)
M.J. Waltz: *Cinq madrigaux de Bruce Mather* (MA thesis, U. of Western Ontario, 1977)

ELAINE KEILLOR

Matheus de Brixia [Betini, Matteo; Matteo da Brescia] (*d* Vicenza, 1419). Italian composer. He is assumed to be the canon of Vicenza whose will was made on 5 April 1419 and proved on 3 October. This document yields his paternal name: 'Dominus presbiter Matheus quondam ser Betini de Brixia canonicus Vincentine'. No document is now available to support the older claim that he was already a canon in 1412, though long service is likely. He bequeathed a '*Musica*' (probably a copy of Boethius's treatise) and a 'liber de cantu' (probably a book of

polyphony) to the Vicenza chapter, and endowed a position for a singer-priest 'because it is hard to find good singers'. His sole surviving composition is a four-part motet, *Jesus postquam monstraverat*, in *I-Bc* Q15. It is in the post-Ciconia equal-discantus style, with the same octosyllabic text in hymn metre, paraphrasing the Transfiguration story, in both upper parts.

He is not to be confused with his fellow citizen, PREPOSITUS BRIXIENSIS.

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R. Nosow: *The Florid and Equal-Discantus Motet Styles of Fifteenth-Century Italy* (diss., U. of North Carolina, 1992)
M. Bent: 'Marchion de Civilibus, Prepositus Brixiensis', *Trent'anni di ricerca musicologica: studi in onore di F. Alberto Gallo*, ed. P. Dalla Vecchia and D. Restani (Rome, 1996), 115–23

MARGARET BENT

Matheus de Perusio. *See* MATTEO DA PERUGIA.

Matheus de Sancto Johanne [Mahuetus, Mayshuet (de Joan)] (*d* by 10 June 1391). French composer. He came from the diocese of Noyon (not Thérouanne as once thought), and is one of the best-documented examples of a musician whose career straddled the English and French courts in the mid-14th century. A native of France, by 1366 he was in England as a clerk in the service of Edward III's son-in-law, Enguerran de Coucy, Earl of Bedford and Count of Soissons. He also appears to have worked in the chapel of Philippa of Hainault, Queen of England, whose employ he left in May 1368 to return to France. In November 1378 he was described as a clerk in the chapel of Louis I, Duke of Anjou; by then he had also already served Robert of Geneva, who was crowned Pope Clement VII in 1378, and for whom (as pope) Matheus had written the Latin ballade *Inclite flos orti Gebenensis*. Matheus is recorded as a chaplain in the papal chapel at Avignon from 1382 to 1387. He held preferments at the collegiate churches of St Jean, Laon, and St Piat, Seclin, and in parish churches at Beaurevoir, Routier and Saint Quentin. Other individuals formerly, but implausibly, identified with Matheus include 'Mathieu de Monastère Saint-Jean', an Italian Cistercian, and a Mathieu once thought to be a singer in the service of Louis I, Duke of Orléans, but in fact employed by his son Charles in 1455.

Three ballades, two rondeaux and a motet by Matheus survive, and he may also be the composer of an unattributed ballade on Louis I of Anjou, *Los prijs honeur*. He is one of a group of composers in the generation after Machaut, close to or within the circles of the Avignon papacy, who have been credited with the 'Ars Subtilior'. Matheus's three-voice songs (in *F-CH* 564 and *I-MOe* α.M.5.24) display much of the notational and rhythmic complexity found in the work of his contemporary Solage; his four-voice songs are simpler in style though not necessarily much earlier. The rondeau *Je chante* is isorhythmic, as is the five-voice motet *Are post libamina/Nunc surgunt*, whose text relates how 'the active, distinguished Frenchman composed the song on French melodies but after he had revised it with the Latin language it more often became sweet to the English, replacing *Deo gratias*'. Closely related to the motet *Post missarum solennia/Post misse modulamina*, this work was still being copied in England in the 1430s and may be the most telling legacy of Matheus's early career at the English court.

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Edition: *French Secular Music: Manuscript Chantilly, Musée Condé 564*, ed. G.K. Greene, PMFC, xviii–xix (1981–2) [G]

MOTET

Are post libamina/Nunc surgunt, 5vv; ed. in CMM, xlvi (1969), no.146

BALLADES

Inclite flos orti Gebenensis, 3vv; G
Sans vous ne puis, 3vv; G
Science n'a nul annemi, 4vv; G

RONDEAUX

Fortune, faulce, parverse, 4vv; G
Je chante ung chant, 3vv; G

DOUBTFUL WORKS

Los prijs honeur, 3vv; ed. in CMM, liii/3 (1972), no.162

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M. Bent: 'The Progeny of Old Hall: More Leaves from a Royal English Choirbook', *Gordon Athol Anderson, 1929–81, in memoriam*, ed. L. Dittmer (Henryville, 1984), 1–54, esp. 7–10
A. Wathey: 'The Peace of 1360–1369 and Anglo-French Musical Relations', *EMH*, ix (1989), 129–74
G. Di Bacco and J. Nadás: 'The Papal Chapels and Italian Sources of Polyphony during the Great Schism', *Papal Music and Musicians in Late Medieval and Renaissance Rome: Washington DC 1993*, 44–92

ANDREW WATHEY

Mathew, Richard (*d* ?London, ?*c*1660). English amateur lutenist and author. The British Library holds the one surviving copy of his book *The Lutes Apology for her Excellency* (London, 1652), the only tablature publication for solo lute between Robert Dowland's *Varietie of Lute Lessons* (London, 1610) and Mace's *Musick's Monument* (Cambridge, 1676). It contains 32 pieces for 12-course lute in what Mace called 'the Flat French Tuning'. Mathew prefaced the book with addresses to the 'Masters in Musick' and 'The Industrious Practitioner', stating that he had served 'two apprenticeships unto my lute', meaning he first learnt to play in the old 'Renaissance' tuning and had then taught himself on the French lute. His book consists of arrangements of three types of music: popular tunes, many borrowed from Playford's prints; English masque or court music by Charles Coleman, William Lawes and Simon Ives (i); and pieces that had circulated as solo lute music before 1630, including works by Robert Johnson (ii), Charles de Lespine (*fl* 1610–27), ?Jacques Edinthon and Charles Bocquet. Mathew stated that he had found 'nothing in print to the French Lute', suggesting that he did not have access to the more fashionable music of Mesangeau, Dufaut or any of the Gaultiers. His arrangements are often so simplified as to make them unsatisfactory except for beginners' use.

Richard Mathew the amateur lutenist is almost certainly the author of a quack medical pamphlet *The Unlearned Alchymist* (London, 1659), sold by Chapman, the publisher of *The Lutes Apology*. If this is so, Mathew lived near the Tower of London and died in 1660. The family connections between Chapman and John Playford (Playford married Chapman's step-daughter) may account for the musical borrowings of Mathew from Playford, as Chapman would have been in a good position to draw attention to Playford's first books and their success. The single surviving uncut copy of Mathew's book suggests

that *The Lutes Apology* was not a success; this may well have discouraged Playford himself from producing a book of tablature for solo lute.

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M. Spring: *The Lute in England and Scotland after the Golden Age 1620–1750* (diss., U. of Oxford, 1987)

F.-P. Goy: 'Richard Mathew's Prefatory Epistle and the Contents of *The Lutes Apology*', *The Lute*, xxxi (1991), 2–7

MATTHEW SPRING

Mathews, Max V(ernon) (*b* Columbus, NE, 1926). American engineer, inventor and composer. One of the pioneers of computer music, he was a member of the Bell Telephone Laboratories group that included John Pierce and Newman Guttman. He studied electrical engineering at the California Institute of Technology (BS 1950) and MIT (MS 1952, ScD 1954) before working in acoustic research at Bell Labs (1955–87). In 1987 he was appointed to a professorship at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA). His many honours include the SEAMUS Award from the Society for Electro-Acoustic Music (1989) and the French Legion of Honour (1994).

Mathews' best-known composition, his rendition of *Bicycle Built for Two* using instrumental and vocal sounds synthesized by the computer (1961), became a cultural icon when it was used as the basis of the final scene of Stanley Kubrick's film *2001: a Space Odyssey* (1968). His other creations include computer composition languages (Music I–V, GROOVE: Generated Real-Time Output Operations on Voltage-Controlled Equipment), musical instruments (radio drum, radio baton) and a performance language (Conductor Program). His radio instruments, played like the theremin, use low frequency radio signals that enable the computer to track the movement of drum sticks or conductor's batons in three-dimensional space. In early 1960 he and Guttman assisted Varèse in the revision of the tape portion of *Déserts* at the Columbia-Princeton Electronic Music Center. He has also worked with James Tenney and Jean-Claude Risset, and influenced younger composers such as David Jaffe, Andrew Schloss and Ami Radunskaya, all of whom have composed for radio instruments.

WORKS
all for computer

Swansong, 1958; Numerology, 1960; Bicycle Built for Two, 1961; The Second Law, 1961; Masquerades, 1963; International Lullaby, 1966

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OLIVIA MATTIS

Mathías, Juan (*b* Zaapache [now San Bártolo Coyotepec], Oaxaca, 1618; *d* Oaxaca, *c*1667). Mexican composer. A Zapotec, he was the first indigenous musician to reach the position of *maestro de capilla*. He joined the *capilla* of Oaxaca Cathedral at an early age under the *maestro* Juan de Ribera. A remarkable singer and organist, he was adept at many instruments, including the clavichord, lute, viola and flute. In 1638 he was scheduled to travel to Spain to be shown off as a curiosity at court, but when his ship failed to appear in Veracruz he returned to Oaxaca. On Ribera's death in 1655, and after competing against renowned musicians from Puebla and Mexico City, Mathías was appointed *maestro de capilla*, a position he held until his death. His works include an eight-voice villancico, *Quien sale aqueste dia disfraçado* (ed. R. Stevenson, *Inter-American Music Review*, vii/1 (1985), 69–73), and a *Stabat mater* (excerpt in R. Stevenson: *Music in Mexico: a Historical Survey*, New York, 1952, p.136) which is still performed in Oaxaca on Good Friday. His compositions reflect a preference for a homophonic style with instrumental accompaniment rather than the contrapuntal style popular in his day. He should not be confused with Juan Mathías de los Reyes y Mapamundi, who was *maestro de capilla* at Oaxaca more than a century later. Many works by Mathías de los Reyes have been misattributed to the Zapotec composer.

MARK BRILL

Mathias, William (James) (*b* Whitland, Carmarthenshire, 1 Nov 1934; *d* Menai Bridge, Anglesey, 29 July 1992). Welsh composer and pianist. He studied at the University College of Wales, Aberystwyth (BMus 1956) with Ian Parrott, among others, and at the RAM (scholarship winner, 1956), where his teachers included Lennox Berkeley (composition) and Katin (piano). From 1959 to 1968 he was a lecturer at the University College of North Wales, Bangor. He was elected a Fellow of the RAM in 1965 and the following year received the DMus from the University of Wales. Appointed to a senior lectureship at Edinburgh University in 1968, he returned to Wales on the death of his father in 1969. The following year he was appointed to a professorship at Bangor, a post he held until his retirement in 1987. He founded the North Wales Music Festival at St Asaph Cathedral in 1972 and continued to serve as its director until his death. His honours include the Bax Society composition prize (1968), appointment as CBE (1985) and an honorary doctorate from Westminster Choir College (1987). From 1990 to 1991 he served as president of the ISM.

Mathias is regarded as one of the most significant Welsh composers of the 20th century and one of the few to establish an international reputation. He enjoyed early success with instrumental and orchestral music, but eventually composed in virtually all musical genres. His later popularity in the fields of choral and particularly church music gave him a high profile. He often stressed that he did not regard his church music as peripheral in any way to his main output, observing no distinction between the sacred and the secular and viewing his vocation very much in line with the medieval Welsh 'praise' poets. At the outset he felt the need to establish a fully professional compositional technique in order to advance from the predominantly amateur vocal culture which surrounded him in rural south Wales, and which had dominated Welsh musical life for generations. The

result was a wide-ranging and eclectic style which nevertheless exhibited its own distinctive voice.

An early work such as the *Divertimento* for strings (1958) reveals Mathias's fondness for syncopated jazz-inflected rhythms, tonally-based but modally-coloured harmonies and taut neo-classical structures articulated by contrapuntally-developed lyrical lines. As these elements can be traced to much of the juvenilia he rigorously withdrew (but which are evident in the Flute Sonatina of 1953, published in 1986), they clearly represent his instinctive musical impulses. A brief period of serial experimentation while a student in London convinced him that he should remain true to his instincts. Success quickly followed with a series of major commissions. With the chamber and orchestral works of the early 1960s he continued to develop his personal idiom. These works also show the influences of Bartók and Hindemith on the one hand, and Walton and Tippett on the other, particularly in rhythmic and harmonic domains. Mathias was never concerned with originality for its own sake and was happy to view his eclecticism as part of a search for a modern lingua franca which could communicate readily. Choral commissions for church performance at this time, such as the colourful masque *St Teilo* (1962), confirmed the validity of his idiom for such a purpose. The culmination of this early style in orchestral terms came in the vibrant First Symphony (1966), which suggests a Celtic kinship with the sound world of Tippett's *The Midsummer Marriage*.

An important feature of Mathias's early music is a sense of ritual, manifested in musical terms as a tendency to unfold an argument through sequential figuration and repetition within a developmental framework. By the late 1960s he radically transformed the surface of his music by highlighting sequential repetition without the presence of transitional material. Such a move, precedented in works by Stravinsky and Tippett, is evident in *Invocations* for organ (1967) which is also the first work in which Messiaen's influence becomes apparent, both harmonically and colouristically. The most impressive of Mathias's works in this idiom is the First String Quartet (1967), in which the music possesses a new astringency of tone within an integrated single movement. Characteristically, however, Mathias's next concern was to integrate this approach within a more traditional framework. Diverse elements rub shoulders bracingly in the jazzy Third Piano Concerto (1968), featuring a virtuoso solo part that Mathias performed at the première himself, while the Harp Concerto (1970) for Osian Ellis achieves a richer blend alongside an articulation of the ritualistic archetype from a specifically Welsh perspective. The Harpsichord Concerto (1971) sharpens the neo-classical framework of Mathias's style together with melodic, intervallic and rhythmic elements which introduce a neo-medieval flavour into the language.

During the 1970s Mathias composed a series of single-movement orchestral scores which he described as 'landscapes of the mind', each exploring a specific theme suggested by the respective titles: *Laudi* (1973), *Vistas* (1975), *Helios* (1977) and *Requiescat* (1977). The cantata *This Worlde's Joie* (1974) crystallized his popular vocal and choral style on a large scale; its dramatic character led to his only full-scale opera *The Servants*, a collaboration with Iris Murdoch. Set in a remote and claustrophobic country mansion, notionally in a snow-bound eastern Europe at the turn of the last century, the scenario blends philosophy with melodrama in a typical Murdochian brew combining the themes of freedom and servitude. Mathias's score achieves a glowering immediacy which brings the varied characters vividly to life against a striking choral backdrop.

Mathias's next large choral work *Lux aeterna* (1982) is an imaginative requiem with interpolations from St John of the Cross. Elements of this work resound through the Second Symphony 'Summer Music' (a meditation on the Celtic concept of time) and the Organ Concerto (a *via crucis* based on the stations of the cross) for Gilian Weir which quickly followed. In a sequence of late chamber works (Second and Third Quartets, Violin Sonata) Mathias introduced a darker, introspective element in which the influence of Shostakovich is apparent. This tendency reached its culmination in the powerful Third Symphony (1991). At the same time much of his later music is suffused with light. The summation of his output in the choral sphere *World's Fire* (1989), on poems of Gerard Manley Hopkins, inhabits both extremes.

Illness in 1990 curtailed Mathias's career and his last major works have a valedictory air, most notable in the Violin Concerto for Pauk (1991) and the orchestral *In Arcadia* (1991), based on a carol written during his student days. His reputation as a composer of church music received both acknowledgement and stimulus when he was invited to compose an anthem for the wedding of the Prince of Wales and Lady Diana Spencer in 1981. The popular success of the setting of Psalm lxvii led to numerous commissions from churches in America, and regular visits to the USA for festivals and performances followed. Remaining unfinished, his final project was a Fourth Symphony for the Santa Fe SO; his last completed work was a setting of *Ad majorem Dei gloriam*.

Acutely conscious of the way in which the general musical climate was becoming more pluralistic during the last decade of his life, Mathias felt that his own work contributed to this broader view. His contribution to a Welsh context lay in his ability to channel wider musical trends into an accessible and communicative language without losing personal identity.

WORKS

DRAMATIC

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ORCHESTRAL

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CHORAL

With orch: Cantata in Praise of Love (Fletcher, Greene, W. Shakespeare, Skelton, Spenser), op.11, S, A, T, chorus, orch, 1959 [withdrawn]; St Teilo (dramatic cant., G. James), op.21, nar, A, T, chorus, boys' chorus, org, chbr orch, 1962; Veni creator spiritus, op.47, spkr, chorus, boys' chorus, orch, 1969 [withdrawn]; This Worlde's Joie (medieval), op.67, S, T, Bar, chorus, boys' chorus, org, orch, 1974; Te Deum, op.85, S, A, T, chorus, orch, 1981; Lux aeterna (liturgical texts, St John of the Cross, trans. R. Campbell), op.88, S, Mez, A, boys' chorus, chorus, org, orch, 1982; Salvator mundi (medieval), op.89, female vv, pf duet, perc, str, 1982; Let us now praise famous men, op.91/2, chorus, orch/org, 1983; Jonah (musical morality play, C. Causley), T, B, boys' chorus, chorus, org, orch, 1988; World's Fire (G.M. Hopkins), S, B, chorus, orch, 1989

With kbd: 3 Partsongs (E. Wyn, anon.), op.12, male vv, pf, 1959; All Thy Works Shall Praise Thee (Ps cxlv), op.17b, chorus, org, 1961; Festival Te Deum, op.28, chorus, org, 1964; Make a Joyful Noise (Ps c), op.26/2, chorus, org, 1964; Wassail Carol (16th century), op.26/1, chorus, org, 1964; O Sing unto the Lord (Pss xcvi, xcviii), op.29, chorus, org, 1965; Culhwch ac Olwen [Culhwch and Olwen] (G. Thomas), op.32, nar, chorus, pf duet, perc, 1966; 3 Medieval Lyrics (trans. Waddell), op.33, chorus, 2 tpt, perc, org, 1966; Communion Service (Eng./Welsh), C, op.36/1, unison vv, org, 1967; An Admonition to Rulers (Apocrypha), op.43, chorus, org, 1969; Ave rex, op.45, carol sequence, chorus, org/orch, 1969; Ps cl, op.44/1, chorus org/orch, 1969; Bless the Lord, O my Soul (Ps civ), op.51, chorus, org, 1970; Gloria, op.52, male vv, org, 1970; Mag and Nunc 'Jesus Service', op.53, chorus, org, 1970; A Babe is Born (15th century), op.53, chorus, org, 1971; Alleluya psallat, op.58, chorus, org, 1972; Ceremony after a Fire Raid (D. Thomas), op.63, chorus, perc, pf, 1973; Missa brevis, op.64, chorus, org, 1973; Communion Service, op.71, unison vv, org, opt. chorus, 1976; Arise, shine, for your light has come, op.77/2, chorus, org, 1978; Nativity Carol, op.77/3, chorus, org, 1978; 8 Shakespeare Songs, op.80, chorus, pf, 1978; Let the people praise thee, O God (Royal Wedding Anthem) (Ps lxvii), op.87, chorus, org, 1981; Praise Ye the Lord, op.87/2, chorus, org, 1981; All wisdom is from the Lord, op.88/3, chorus, org, 1982; Except the Lord Build the House, op.89/2, chorus, brass, org, perc, 1982; Hear, O Thou Shepherd of Israel, op.89/4, chorus, org, 1982; Alleluia! Christ is risen! (C. Wordsworth), op.91/3, chorus, brass, org, 1983; Angelus, op.90/5, female vv, pf, 1983; Jubilate Deo, op.90/2, chorus, org, 1983; Missa aedis Christi, op.92, chorus, org, 1983; O how amiable (Ps lxxxiv), op.90/3, chorus, org, 1983; Tantum ergo, op.90/4, chorus, org, 1983; The Echoing Green (W. Blake), op.95/2, female vv, pf, 1985; Gogoneddawg Arglwydd (medieval), op.95/5, chorus, brass, org, 1985; Let All the World in Every Corner Sing, op.96/2, chorus, 3 tpt, 3 trbn, perc, org, 1985; O aula nobilis, op.95/4, female vv, brass, pf, perc, 1985; O Clap your Hands, op.96/3, chorus, org, 1985; Veni sancte spiritus, op.96, chorus, 2 tpt, perc, org, 1985; I will lift up mine eyes unto the Lord, op.99/2, chorus, org, 1986; Rejoice in the Lord (Ps xxxiii), op.99/1, chorus, org, 1986; As Truly as God is our Father (Julian of Norwich), chorus, org, 1987; Cantate domino, chorus, org, 1987; O Lord our Lord, chorus, brass, perc, org, 1987; Riddles (medieval), 6 solo vv, chorus, bells, pf, 1987; Thus saith God the Lord (An Orkney Anthem), chorus, org, 1987; I will Celebrate, chorus, org, 1988; Learsongs (E. Lear), female vv, pf duet/(cl, tpt, db, pf, perc), 1988; Sweet with the Song (W. Balet), chorus, org, 1988; Y Nefoedd sydd yn datga Gogoniant Duw [The Heavens Declare the Glory of God] (Ps xix), chorus, org, 1988; Bell Carol (Mathias), chorus, 2 tpt, 3 trbn, perc, org, 1989; The Doctrine of Wisdom, chorus, org, 1989; Praise is due to you, O God in Zion, chorus, org/(brass, perc), 1989; Yr Arglwydd yw fy mugail [The Lord is My Shepherd] (Ps xxiii) (male vv, pf)/(chorus, org), 1989; In the Time Appointed, chorus, org, 1990; Lord, Thou hast been our dwelling place in all generations, chorus, org, 1990; Mag and Nunc 'St David's Service', chorus, org, 1991; Ad majorem Dei gloriam, chorus, org, 1992; Ave verum corpus, chorus, org, 1992; Come, Holy Ghost, chorus, 3 tpt, timp, org, 1992; Gweddi'r Arglwydd [The Lord's Prayer], male vv/chorus, org, 1992

A cappella: In excelsis gloria, 1954, rev. 1991; A Refusal to Mourn the Death, by Fire, of a Child in London (D. Thomas), op.41, 1968; 4 Welsh Folksongs, op.39, 1968; Lift up your Heads, op.44/2, 1969; O salutaris hostia, op.48, male vv, 1969; The Law of the Lord (Ps xix), op.61/2, 1972; Carmen paschale, 1976; A Royal Garland, op.77, 1977; Rex gloriae, 4 motets, op.83, 1980; A Grace, op.89/3, 1982; Salve regina, op.96/5, male vv, 1986; Hodie, Christus natus est, 1990; Alleluia, 1991

Other choral works: The Nightingale (G. Thomas), chorus, insts, 1968; 4 Songs for Children (G. Thomas), unison vv, insts, 1971; A May Magnificat (G.M. Hopkins), op.79/2, chorus, perc, 1978; hymn tunes, arrs.

OTHER VOCAL

7 Poems (R.S. Thomas), op.6, T, hp, chbr orch, 1957; 4 Welsh Folksongs (Ton y Melinydd, Y Gwydd, Suo-gan, Dafydd y Garreg Wen), 1v, pf, 1962; Pan Oeddwn Fachgen (A. Llywelyn-Williams), T, pf, 1970; A Vision of Time and Eternity (H. Vaughan), op.61, A, pf, 1972; Elegy for a Prince (G. ab yr Ynad coch, trans. A. Conran), op.59, Bar, orch, 1972; The Fields of Praise (D. Thomas), op.74, T, pf, 1976; Songs of William Blake, op.82, Mez, cel, hp, pf, str, 1979

CHAMBER AND SOLO INSTRUMENTAL

Sonatina, op.98, fl, pf, 1953, rev. 1986; Divertimento, op.1, vn, va, 1954; Sonatina, op.3, cl, pf, 1956; Sextet, op.8, cl, pf qnt, 1958 [withdrawn]; Improvisations, op.10, hp, 1958; Sonata, op.15, vn, pf, 1961; Wind Qnt, op.22, 1963; Divertimento, op.24, fl, ob, pf, 1964; Pf Trio, op.30, 1965; Musette and Dance, 2 vn, 1966; Str Qt no.1, 1967; Capriccio, op.46/2, fl, pf, 1969; Concertino, op.65, rec/fl, ob, bn, hpd, 1973; Sonata, op.66, hp, 1974, rev. 1992; Zodiac Trio, op.70, fl, va, hp, 1975; Ceremonial Fanfare, 2 tpt, 1979; Str Qt no.2, op.84, 1981; Sonata no.2, op.94, vn, pf, 1984; Str Qt no.3, op.97, 1986; Santa Fe Suite, hp, 1988; Soundings, brass qnt, 1988; Summer Dances, brass qnt, 1990

KEYBOARD

Suite parisienne, 2 pf, 1953, rev. 1992; Little Suite, pf, 1955; rev. 1987; Toccata alla danza, pf, 1961; Partita, op.19, org, 1962; Postlude, org, 1962; Variations on a Hymn Tune, op.20, org, 1962; Sonata no.1, op.23, pf, 1963; Processional, org, 1964; Chorale, org, 1966; Invocations, op.35, org, 1967; Toccata giocosa, op.36/2, org, 1967; Sonata no.2, op.46, pf, 1969; Jubilate, op.67/2, org, 1974; Canzonetta, op.78/2, org, 1978; Fantasy, op.78, org, 1978; Antiphonies, op.88/2, org, 1982; Berceuse, op.95/3, org, 1985; Recessional, op.96/4, org, 1986; Fanfare, org, 1987; Carillon, org, 1989; Fermata, org, 1989

Principal publishers: OUP, Lengnick, Stainer & Bell, Oriana

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E. Forbes: 'The Choral Music of William Mathias', *American Choral Review*, xxi/4 (1979) [whole issue]

G. Lewis: 'Mathias: Towards the Second Symphony', *MT*, cxxv (1984), 629–31

G. Lewis: 'Mathias's Organ Concerto', *MT*, cxxvii (1986), 107–8

G. Lewis: 'Eloge and Elegy: Two New Works by William Mathias', *MT*, cxxxiii (1992), 18–20 [on Violin Concerto and Symphony no.3]

J.E. Andrews: 'The Vocal Works of William Mathias', *The Diapason*, lxxxiv/9 (1993), 16–17

B.L. Leach: 'The Organ Works of William Mathias', *The Diapason*, lxxiv/10 (1993), 14–15

J.E. McCray: 'The Choral Music of William Mathias', *The Diapason*, lxxxiv/9 (1993), 14–15

William Mathias 1934–1992, National Library of Wales, 1 Nov–31 Dec 1994 (Aberystwyth, 1994) [exhibition catalogue]

S.R. Craggs: *William Mathias: a Bio-Bibliography* (Westport, CT, 1995)

GERAINT LEWIS

Mathías de los Reyes, Juan. *See* LOS REYES (Y MAPAMUNDI), JUAN MATHÍAS DE.

Mathias Fiamengo. *See* WERRECORE, MATHIAS HERMANN.

Mathiesen, Thomas J(ames) (*b* Roslyn Heights, NY, 30 April 1947). American musicologist. He earned the BA in 1968 from Willamette University, Oregon and completed his graduate studies at the University of Southern California, where his professors included Pierre Tagmann, Halsey Stevens, Ingolf Dahl and Arthur Ness (MM 1970; DMA 1971). He taught at the University of Southern

California (1971–72), then joined the faculty of Brigham Young University, where he was professor of music (1972–88) and associate dean (1986–8). He was made professor of music at Indiana University in 1988 and named Distinguished Professor of Music in 1996.

Mathiesen's academic interests include textual criticism, editorial technique, bibliography and codicology. He has done much work on the music and music theory of ancient Greece and other ancient cultures, and he has written on the history of music theory, particularly Latin theory of the Middle Ages and Renaissance. Mathiesen is project director of Thesaurus musicarum latinarum, a full-text database of Latin music theory from the Augustine era up to the 16th century. In 1982 he founded Greek and Latin Music Theory, a series of critical editions of ancient texts with translations and annotations.

WRITINGS

A Bibliography of Sources for the Study of Ancient Greek Music (Hackensack, NJ, 1974)
'An Annotated Translation of Euclid's *Division of a Monochord*', *JMT*, xix (1975), 236–58
'Problems of Terminology in Ancient Greek Music Theory: APMONIA', *Festival Essays for Pauline Alderman*, ed. B.L. Karson (Provo, UT, 1976), 3–17
'Towards a Corpus of Ancient Greek Music Theory: a New *Catalogue raisonné* Planned for RISM', *FAM*, xxv (1978), 119–34
'New Fragments of Ancient Greek Music', *AcM*, liii (1981), 14–32
'The Office of the New Feast of Corpus Christi in the *Regimen animarum* at Brigham Young University', *JM*, ii (1982), 13–44
'Aristides Quintilianus and the Harmonics of Manuel Bryennius: a Study in Byzantine Music Theory', *JMT*, xxvii (1983), 31–47
ed. and trans.: *Aristides Quintilianus on Music in Three Books* (New Haven, CT, 1983)
'Harmonia and Ethos in Ancient Greek Music', *JM*, iii (1984), 264–79
'Rhythm and Meter in Ancient Greek Music', *Music Theory Spectrum*, vii (1985), 159–80
'Ars critica and Fata libellorum: the Significance of Codicology to Text Critical Theory', *Music Theory and its Sources: Antiquity and the Middle Ages: Notre Dame, IN, 1987*, 19–37
Ancient Greek Music Theory: a catalogue raisonné of Manuscripts, RISM, B/XI (1988)
'Music, Aesthetics, and Cosmology in Early Neo-Platonism', *Paradigms in Medieval Thought Applications in Medieval Disciplines: Northridge, CA, 1987*, ed. N. van Deusen and A.E. Ford (Lewiston, NY, 1990), 37–64
'Silent Film Music and the Theatre Organ', *Indiana Theory Review*, xi (1990), 81–118
'Hermes or Clio? The Transmission of Ancient Greek Music Theory', *Musical Humanism and its Legacy: Essays in Honor of Claude V. Palisca*, ed. N.K. Baker and B.R. Hanning (Stuyvesant, NY, 1992), 3–35
'Transmitting Text and Graphics in Online Databases', *Computing in Musicology*, ix (1994), 33–48
ed. with B.V. Rivera: *Festa Musicologica: Essays in Honor of George J. Buelow* (Stuyvesant, NY, 1995)
ed.: *Greek Views of Music*, Source Readings in Music History, ed. O. Strunk, i (New York, rev. 2/1998 by L. Treitler)
Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Early Middle Ages (Lincoln, NE, forthcoming)

PAULA MORGAN

Mathieson, Muir (*b* Stirling, 24 Jan 1911; *d* Oxford, 2 Aug 1975). Scottish conductor. He studied conducting with Sargent at the RCM and made his début conducting the Royal Choral Society in Coleridge-Taylor's *Hiawatha* in 1932. He became musical director of London Films in 1934. Thenceforward his career was mainly identified with the cinema, and, more than anyone else, he was responsible for the British practice of engaging independent composers for films, instead of maintaining (as did Hollywood) a localized core of 'film composers'. His first major capture was Bliss (*Things to Come*, 1935), to be followed by many others. He persuaded Vaughan Williams, at the age of 69, to write his first film score (*Forty-Ninth Parallel*, 1941), while from Walton, who had already begun to write for films, he commissioned such notable scores as those for *The First of the Few* (1942) and *Henry V* (1944). In more than 500 British films Mathieson's role was that of music director; but he acted as film director for *Instruments of the Orchestra* (1946; Sargent was the conductor and commentator for Britten's original score, which became known as *The Young Person's Guide to the Orchestra*), and also for *Steps of the Ballet* (1948; original score by Arthur Benjamin). After ceasing to be salaried, Mathieson worked as a freelance music director; he commissioned the score of *Interpol* (1956) from the 19-year-old Richard Rodney Bennett. During the war he conducted some performances for Sadler's Wells Opera and was also active in broadcast concerts and as conductor-commentator in children's concerts. He was awarded the OBE in 1957.

WRITINGS

'Aspects of Film Music', *Tempo*, no.9 (1944), 7–9
'Contemporary Trends in Film Music', *Winchester's Screen Encyclopedia* (London, 1948), 325

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J. Huntley: *British Film Music* (London, 1947)
R. Manvell and J. Huntley: *The Technique of Film Music* (London, 1957, enlarged 2/1975 by R. Arnell and P. Day)

ARTHUR JACOBS

Mathieu. French family of musicians.

(1) Michel Mathieu (*b* Paris, 28 Oct 1689; *d* Versailles, 7 or 9 April 1768). Composer, violinist, viola player and possibly oboist. A musician of some reputation, he is first known as a violinist or viola player working in the Opéra orchestra in 1718. He joined the Musiciens du Roi in 1728 and remained in the service of French royalty throughout his professional career. At an unknown date he apparently became music master of St Louis Cathedral at Versailles. Divertissements by him were performed at Versailles in 1739. In 1743 he published numerous compositions, both instrumental and vocal. The 1761 merger of the Musique de la Chapelle and the Musique de la Chambre seemingly prompted his retirement. His wife Jacqueline-Francoise Barbier (1708–73) was a renowned soprano soloist at the Versailles court.

WORKS

Divertissement sur la paix (?ballet), 1737
4 cantatilles françoises avec simphonies (Paris, 1743)
Junon et la douce vengeance (?cant.) (Paris, 1743), lost
Concs., trios, sonatas, other inst. pieces (Paris, 1743), lost
3 motets, inst pieces, 2 divertissements, cited by La Borde

(2) Julien-Amable Mathieu (*b* Versailles, 31 Jan 1734; *d* Paris, 6 or 9 Sept 1811). Composer and violinist, son of (1) Michel Mathieu. He probably first studied the violin with his father. At the age of 14 he received the reversion of a position in the '24 Violons du Roi'. By 1754 he was giving concerts at Versailles and in 1756 he published several instrumental compositions. He was given a pension when the Musique de la Chambre disbanded in 1761. Although he continued in the early 1760s to write collections of instrumental chamber music (dedicated to his patron, Mme Victoire, and the dauphine, Marie-Josèphé de Saxe), his apparent goal of becoming music master of the royal chapel probably inspired his motets for large chorus that were performed at the Concert Spirituel. This goal was attained in 1765; he held the

appointment until the end of Louis XVI's reign in 1792. Numerous motets appeared after 1770, including a *Te Deum* for the birth of the dauphin in 1781. The high esteem with which he was regarded is demonstrated by the numerous honours and monetary gifts which the royal family awarded him.

Mathieu's best-known compositions are his sonatas and duets for violins (1756–64), all of which have three movements. His earliest works are highly virtuoso pieces, but the later ones are simpler. Many of his compositions suggest a knowledge of both Tartini and the Mannheim school.

WORKS

Inst: 6 sonates, vn, bc, op.1 (Paris, 1756); 6 trios, 2 vn, bc, op.2 (Paris, 1756); 6 sonates, 2 vn, op.3 (Paris, 1764); 6 sonates, vn, bc, op.4 (Paris, 1764); 3 duos à violon seul ou exercice pour la double corde, vn (Paris, *c*1800); 6 duos à violon seul ou études pour la double corde, vn (Paris, *c*1800); 6 sonates ... faciles et a l'usage des jeunes élèves, 2 vn (Paris, n.d.); trios (n.d.), qts (?pubd), syms., concs., cited in La Borde
Choral motets: Notus in Judea, 1762; Quemadmodum, 1763; Qui confidunt, 1773; De profundis, 1774; Te Deum, 1781; 45 others cited in La Borde
Mass, acc. orch, cited in La Borde

Doubtful: 12 petits airs, arr. 2 fl (Paris, 1788); 10 petits airs, 2 fl (Paris, 1789); Nouveau recueil de petits airs tirés des opéras et autres, ii (Paris, n.d.): ? by Julien-Amable or Michel-Julien Mathieu

(3) **Michel-Julien Mathieu** [Lépidor] (*b* Fontainebleau, 8 Oct 1740; *d* after 1777). Composer, violinist and writer, son of (1) Michel Mathieu. Apparently he spent much of his life in Paris. His wide-ranging works include numerous literary translations (from English), texts to several plays, music for plays, musical additions to an opera, his own operas (some never performed), and considerable instrumental and vocal music. He used the name Lépidor for what little music of his was published.

WORKS

Stage: additional and rev. music for C.-H. Gervais: Les amours de Protée (op, J. de la Font), Paris, 1778; ?ops, *F-Po*, cited in *MGG1*; incid music for the plays Marthésie, 1777, Le départ des matelots (J. Rutledge), 1778, L'école des filles, ?1787, La brune et la blonde (M.-J. Favart), Le renversement du Dagon (F.-F. Nogaret) and Le sacrifice d'Abraham (Nogaret), *Po* [the last two attrib. Michel Mathieu by Brenner]
Other vocal (all ?lost, cited by La Borde): 2 collections of airs and chansons, acc. vn, bc (Paris, 1765); 2 collections of airs and chansons (Paris, 1766); 2 ariettes, acc. 2 vn, va, b (Paris, 1766); Les cieux instruisent la terre (J.-B. Rousseau), motet, chorus, 1778; other ariettes, motets, 1v, inst
Inst (all ?lost, cited by La Borde): 9 vn sonatas; 6 hpd pieces; 6 trios, 2 vn, vc; 3 str qts

Relationships between this family and the numerous other musical Mathieus of the 17th and 18th centuries have not been discovered. An elder Mathieu (first name unknown), a clergyman at St André-des-Arts in Paris in the late 17th century, organized concerts at which music of contemporary Italian masters (Corelli, Carissimi etc.) was performed, and he owned a significant music library. A Jean-Baptiste Mathieu (*b* Billone, Auvergne, 2 Jan 1762; *d* Versailles, 1847) taught solfège and later the serpent at the Paris Conservatoire (from its establishment in 1795 until 1802), taught singing at the Institut des Jeunes Aveugles, and was *maître de musique* at Versailles Cathedral from 1809; he composed sacred works and a *Méthode de plain-chant* (Paris and Versailles, 1838).

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FasquelleE; FétisB; La BordeE; La LaurencieEF
C.D. Brenner: *A Bibliographical List of Plays in the French Language 1700–1789* (Berkeley, 1947, 2/1979)

JEFFREY COOPER

Mathieu, Emile (Louis Victor) (*b* Lille, 18 Oct 1844; *d* Ghent, 20 Aug 1932). Belgian composer and teacher. His father was a singer and director of the theatre at Antwerp; his mother was a singing teacher at the Académie des Beaux-Arts in Leuven. Mathieu was to have studied medicine, but after the death of his parents devoted himself to music. He studied the piano with Pierre-Auguste Dupont, harmony with Bosselet and counterpoint with Fétis at the Brussels Conservatory. In 1867 he became a teacher of the piano and harmony at the music school in Leuven. In 1869 he won the second Belgian Prix de Rome with the cantata *Torquato Tasso's dood*, which was performed four years later in Brussels; he won that prize in 1871 and again in 1873. He went to Paris, where he conducted the orchestra of the Théâtre du Châtelet from 1873 to 1875. Returning to Brussels, he became an accompanist at the Théâtre Royal de la Monnaie. In 1881 he became director of the music school in Leuven, and in 1898 succeeded Adolphe Samuel as director of the Ghent Conservatory, a post he held until 1924. He was a member of the Académie Royale de Belgique. Most of Mathieu's operas were composed to his own librettos; though possessing a certain elegance and charm, they are also somewhat academic in nature and have seldom been revived.

WORKS

STAGE

BRM – *Brussels, Théâtre de la Monnaie*

L'échange (oc, 1, Mathieu), Liège, Royal, 25 April 1863
Fumeurs de Kiff (ballet), Ghent, 1876, pf score (Ghent, 1876)
Georges Dandin (oc, 2, F. Coveliers, after Molière), BRM, Dec 1877
La bernoise (oc, 1, L. Solvay), BRM, 1 April 1880
Richilde (tragédie lyrique, 4, Mathieu), BRM, 12 Dec 1888
L'enfance de Roland (légende lyrique, 3, Mathieu, after Uhland), BRM, 16 Jan 1895, vs (Leipzig, 1895)
La reine Vasthi (biblical op), Brussels, 1905, vs (Mainz, 1905)

VOCAL

Cants.: Torquato Tasso's dood, 1869; La dernière nuit de Faust, 1870; Le songe de Colomb, 1872; Debout, peuple!, 1876; Les Bois, children's chorus, 1894
Poems, solo vv, chorus, orch: Le hoyoux, 1882; Freyhir, 1884; Le sorbier, 1890
Te Deum, solo vv, chorus, orch, 1872
Songs, 1v, pf (incl. numerous settings of Goethe)

INSTRUMENTAL

Sym. poems: Noces féodales, 1873; Le lac, 1874; Sous bois, 1875; Le cygne (n.d.)
Vn Conc. (Leipzig, 1899); Koncertstuk, pf, orch, 1905
Str qt, D, 1873

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C. Bergmans: *Le Conservatoire royal de musique de Gand* (Ghent, 1901), 290–99
P. Gilson: *Notes de musique et de souvenirs* (Brussels, 1942), 184–8
C. van den Borren: *Geschiedenis van de muziek in de Nederlanden*, ii (Antwerp, 1951), 225–31, 283–5
J. Toussaint de Sutter: 'Notice sur Emile Mathieu', *Annuaire de l'Académie royale de Belgique*, cxxv (1959), 3–24
B. Huys: 'Emile Mathieu (1844–1932): chronologie, betekenis, en volledige lijst van zijn composities', *Mededelingen van de geschied- en oudheidkundige kring voor Leuven en omgeving*, xxv (1985), 49–82

ANNE-MARIE RIESSAUW

Mathieu, Abbé **Nicolas** (*b c*1650; *d* Paris, 30 March 1706). French musical amateur. The son of a Parisian doctor, Mathieu was inducted into the living of Saint-André-des-Arts, Paris, in 1678. In 1685 he commissioned Alexandre Thierry to improve the church organ; the organist was Claude Rachel de Montalan, Molière's son-in-law. For several years Mathieu presided over weekly concerts

which took place in his presbytry in rue du Cimetière-Saint-André (now rue Suger) and were attended by his parishioners, many of whom belonged to the famous families of the *parlement*. The spacious room on the first floor contained a chamber organ, a harpsichord by Philippe Denis, viols and violins. According to Jean de Serre de Rieux the only vocal music at the concerts was 'Latin music composed in Italy by the greatest masters since 1650' (*Les dons des enfans de Latone*, 1734). Italian composers represented in Mathieu's 200-item library were G.B. Bassani, Melani, Lorenzani, G.P. Colonna and Foggia. French vocal music included works by Lully, Du Mont, Robert, M.-A. Charpentier, Nicolas Bernier, André Campra and J.-B. Morin. The library also contained instrumental music by Rebel and 'Italian symphonies' which may have included sonatas by Corelli. (M. Le Moël: 'Un foyer d'italianisme à la fin du XVIIe siècle', *RMFC*, iii (1963), 43–8)

MICHEL LE MOËL

Mathieu, Rodolphe (Joseph) (*b* Grondines, PQ, 10 July 1890; *d* Montreal, 29 June 1962). French-Canadian composer. He first became interested in composition in Montreal under Alexis Constant. He went on to study in Paris (1920–25) with Vincent d'Indy (composition) and Louis Aubert (orchestration). On returning to Montreal, he founded the Canadian Institute of Music (1930–62) and devoted himself to the career of his son André (1929–68).

His early works, in particular the *Trios préludes* (1911–15), show the influence of both Debussy and Wagner. The last *prélude*, a fantasia in sound, is one of Mathieu's best works. After 1920, however, he sought to organize his use of chromaticism more systematically, a concern exemplified by the Quartet of that year. The Trio of 1921, is a major work, exploits a process of resolution through complementation, animating the variation technique to a state of high dynamic potential. Performances of the Piano Sonata (1927) and Quintet (1942) by the Société Radio-Canada in 1956, led to the rediscovery of Mathieu's music. The Sonata, a spontaneous manifestation of a Romantic sensibility, recalls his particular interest in the music of Scriabin.

WORKS

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JULIETTE BOURASSA

Mathieux, Johanna. *See* KINKEL, JOHANNA.

Mathis, Edith (*b* Lucerne, 11 Feb 1938). Swiss soprano. After studying at Lucerne she made her début there in 1956 as the Second Boy (*Die Zauberflöte*). She appeared in 1959 at the Cologne Opera, then, in 1963, at the Deutsche Oper, Berlin. She first sang at Salzburg in 1960 as Ninetta (*La finta semplice*), returning regularly. She took part in the première of von Einem's *Der Zerrissene* (1964, Hamburg) and created Luise in Henze's *Der junge Lord* (1965, Berlin), later recording the part. At Glyndebourne she sang Cherubino (1962–3) and Sophie (1965). She made her Covent Garden début in 1970 as Susanna, a role she recorded for Böhm, later singing Sophie and Despina. At the Metropolitan (1970–76) her roles included Pamina (which she recorded with Karajan), Marzelline, Aennchen and Zerlina. She sang in Vienna and Munich, where she created Queen Mary in Sutermeister's *Le roi Bérenger* (1985). Mathis's repertory also included Nannetta, Zdenka, Mélisande, Agathe and the Marschallin. Her fresh, pure-toned voice, instinctive sense of style and attractive stage manner made her one of the outstanding Mozart sopranos of her day. She has also been a distinguished concert singer and recitalist, as can be heard in her recordings of Bach cantatas, Haydn's *The Creation* and *The Seasons* and lieder by Schubert and Brahms. She was married to the conductor Bernhard Klee.

ALAN BLYTH

Mathis, Johnny [Mathis, John Royce] (*b* San Francisco, 30 Sept 1935). American popular singer. He was trained as a singer and performed in a jazz sextet while a student at San Francisco State University. He won a recording contract with Columbia Records and engagements at prestigious New York clubs in the summer of 1955 after an audition in a San Francisco night club. He formed a smooth style of ballad singing that was tinged with black-American nuances and achieved great success despite the ascendancy at the time of rock and roll as the dominating form of popular musical expression. Mathis excelled in the performance of sentimental love songs in the Tin Pan Alley tradition, such as *Wonderful, Wonderful* (1956), *Chances are* (1957), *The Twelfth of Never* (1957) and *Misty* (1959). He remains a popular night club artist and has enjoyed considerable chart success, particularly in Britain. Two duets, one with Deniece Williams (*Too much, Too little, Too late*, 1978) and one with Dionne Warwick (*Friends in Love*, 1982), are among his best-known recordings.

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MICHAEL J. BUDDS

Matho [Matau, Mataut, Mathaut, Matos, Matot, Mattau], **Jean-Baptiste** (*b* Brittany, *c*1660; *d* Versailles, 16 March 1746). French composer. His name is first mentioned in the *Mercure galant* of August 1687, but the *Mercure* of May 1688 is more informative:

> Mme la Dauphine has chosen M Matho, of the *musique du roy*, to have the honour of teaching her. He had already acquired great fame for his voice . . . and his knowledge of music . . .. Last year he gave a

divertissement, or pastorale, entitled *Tircis et Célimène*, performed at Marly before the king and in the apartments at Versailles to great applause. M Morel, who is a member of the *musique du roy* and *valet de chambre* to Mme la Dauphine, wrote the words, which were thought very pleasing on account of the author's natural style.

In October 1699 the *Mercure* mentioned a performance in the royal apartments at Fontainebleau of the opera *Coronis*, though 'neither the king nor their British Majesties heard the music which was judged to be most beautiful'. *Coronis* was performed again three days later on 21 October 1699.

According to the *Journal du marquis de Dangeau* (24 April 1700) the Duke of Burgundy provided Matho, who was teaching him to sing, with a pension. *Coronis* was revived before the duke on 22 October 1702, and was the only operatic work performed during the court's entire stay at Fontainebleau. Matho can next be traced to Clagny in 1703. In August that year *Philémon et Baucis* was put on by Nicolas de Malezieu for the festivities at Châtenay in honour of the Duke and Duchess of Maine. The *Mercure* printed the entire text along with a laudatory commentary. Matho is also known to have composed a motet for the offertory of the mass for the same occasion. He continued to write musical divertissements for comedies at Chatenay with *Le Prince de Catay* (1704), *La Tarentole* (1705) and *L'hôte de Lemnos* (1707).

An article in the *Journal du marquis de Dangeau* (September 1714) implies that Matho acted as Lalande's deputy in the royal chapel: 'When he [Lalande] is unwell and cannot carry out his duties, Matho beats time in his place, and for this reason, and because he is always in attendance at the *musiques du roy* in the evenings, the king is increasing Matho's pension'.

Le ballet de la jeunesse was performed on 16 February 1718 to celebrate Louis XV's eighth birthday the previous day. In August 1720 Matho was appointed *maître de musique du roi* as well as *maître de musique des enfants de France*. In 1734 he went into semi-retirement and J.-N.-P. Royer was appointed as joint *maître de musique des enfants de France*. The following year Matho resigned and Royer obtained the reversion of the post. Matho does, however, seem to have retained his position in the royal chapel until his death. His daughter Andrée Denise was granted a pension of 400 livres in consideration of his work in the king's service.

Contemporaneous accounts of Matho's works are unanimously positive, sometimes overflowing with praise. The *Mercure galant* wrote of *Tircis et Célimène*: 'Its music is extremely graceful and in good taste, with excellent workmanship and articulation: the singing is moving, the symphony harmonious, and the choruses pleasing and appropriately filled'. The same journal wrote of *Philémon et Baucis*: 'all agreed that M Mataut had surpassed himself both in the expression of the words and the excellence of the vocal music, and in the admirable violin airs which alternated with the singing'. The one unhappy event was the failure of *Arion*, Matho's only *tragédie en musique*, but as it came during a period of general crisis at the Opéra it is not of any great significance. It is unfortunate that a large proportion of Matho's output is lost. Neither his religious works nor his *comédies-ballets* (an extremely rare genre at this period) have survived. *Philémon et Baucis* and its airs for violin are lost as is the *Ballet de la jeunesse*. His few surviving works show that he wrote in the purely French tradition, resisting any Italian influence but paying great attention to dramatic expression and to the quality of his orchestral writing. The tempest in *Arion*, which unlike other 'tempests' of the period is entirely orchestral and without choral passages, is remarkable for the quadrupling of the bass part: bass viol, 1st and 2nd bass violin and bassoon. The orchestral writing thus occupies eight staves, something unique at that time, with subtle doubling and exchanging of melodic patterns between the parts. From *Coronis* onwards the sophisticated contrapuntal writing of some of Matho's choruses breaks with the tradition of Lully, and, with its concern for dramatic expression, his chromaticism is very much in advance of its time.

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Idylle sur Mme de Maintenon (J.-B. Rousseau), *c*1714, *Pc*

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ROBERT FAJON

Matičič, Janez (*b* Ljubljana, 3 June 1926). Slovene composer. He completed his studies in composition with Škerjanc (1950) and in conducting with Švara (1951),

both at the Ljubljana Academy of Music. Having taught theory and the piano at the intermediate music school and at the academy in Ljubljana, he moved to Paris in 1959. At first he took composition lessons with Boulanger, and he was active in the Groupe de Recherches Musicales with Schaeffer (1962–80). He lectured on music at Ljubljana University (1983–6), then at various conservatories in Paris. His early work had elements of late Romanticism and Impressionism, then after drawing on neo-classicism, he moved in the 1960s towards a more radical modernism. The emphasis of his output has moved from electro-acoustic to orchestral, chamber and piano music.

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ANDREJ RIJAVEC/IVAN KLEMENČIČ

Matiegka [Matějka], **Wenzel** [Václav] **Thomas** (*b* Choceň, Bohemia, bap. 6 July 1773; *d* Vienna, 19 Jan 1830). Austrian composer, guitarist and Kapellmeister of Czech descent. His earliest musical training was as a chorister in Kroměříž. In the late 1780s he studied law in Prague, where he developed into a promising keyboard performer under the Abbé Gelinek. After a short tenure as a legal functionary for Count Kinsky, Matiegka moved to Vienna to make a living in music. Shortly after 1800 he was active in Viennese amateur music circles. The guitar being as popular as the piano at that time, Matiegka perfected himself on both instruments, but the guitar became his favourite. By 1809 he was publishing sonatas for solo guitar with the best printers in Vienna and was billed as a 'piano and guitar master' on these editions. He married and settled in the suburb of Leopoldstadt, where he became the Kapellmeister at St Leopold's parish church. Here he composed sacred vocal music 'in the strictest style'. His only published works were those involving the guitar, an instrument which he handled expertly. He arranged Beethoven's Serenade op.8 (for violin, viola and cello) and *Adelaide* op.46, in versions with guitar (replacing cello and piano respectively), and similarly transcribed works by Zumsteeg and Mozart. In turn, Schubert arranged Matiegka's Nocturne op.21 for flute, violin and guitar as a quartet (DAII/2) by adding a cello part.

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32 published opp. include 23 works (sonatas, variations, etc.) for solo guitar; duets, trios and chamber music with guitar; also a number of trios, quartets, graduals, offertories, motets and masses in MS (sacred works in *CZ-KRa*).

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THOMAS F. HECK

Matins (Lat., from *matutinus*: 'early in the morning'). A service in the DIVINE OFFICE of the Roman Catholic Church, traditionally performed during the night, often at about 3 a.m. Originally called Vigils, Matins now consists of an introduction and one, two or three nocturns.

1. History. 2. Structure.

1. HISTORY. Many patristic writings from the beginning of the 3rd century onwards distinguish between prayer at night and prayer in the early morning. By the early 4th century these two hours of prayer, which were originally private, had developed into forms of public worship corresponding to the later Matins and Lauds. (The Latin names for these services, respectively *vigiliae* and *matutinae laudes*, are a potential source of confusion in the secondary literature; for this reason it has become usual in liturgical scholarship to use the term Vigils for the early service.) A famous and instructive description of this dual pattern appears in the pilgrimage diary (381–4) of the Spanish nun Egeria, from which it is evident that the earlier service held in 4th-century Jerusalem was largely a monastic affair, whereas the service held after daybreak was celebrated by the bishop and his clergy. This would seem to confirm the existence of separate monastic and cathedral traditions for morning prayer, although the distinction is not entirely clearcut. A central difference between the two, and a source of some controversy, lies in the use of psalmody: in the earlier service the psalmody was variable, whereas in the later one fixed psalms such as the *laudate* psalms (cxlviii–cl) were included. It seems that urban monasticism took over the practice of extensive psalmody at Vigils from contemporary monastic communities in the deserts of Syria, Palestine and Egypt; the leaders of these communities, among them St Anthony (*c*356) and St Pachomius (*c*346), encouraged extensive psalmody not only within the liturgy but also on other occasions. Vigils was held only once a week during the later 4th century – on Fridays in Jerusalem and Saturdays in Bethlehem, often lasting the entire night. In addition to the Vigils of monastic origin, the cathedral tradition had its own types of Vigils services, many of them equally long, to be held on special occasions, for example, vigils for wakes, vigils at the tombs of martyrs, the baptismal vigil, and an extended form of Vespers. In time, Vigils, or the 'Great Vigil' as it was later called, became too burdensome for the monastic tradition and eventually died out in the West, but some aspects of an earlier form, the Sunday resurrection vigil, have survived in Eastern Churches.

The psalmody of the Great Vigil consisted in singing (or perhaps reciting) a portion of the Psalter divided into 'stations', a precursor of the later nocturns of Western Matins. Besides psalmody, readings and prayer, the Great Vigil also included hymns, as is attested in the later 4th century for Antioch (in the writings of John Chrysostom) and Milan (during the time of Ambrose). In the 6th century Western monastic Rules began to require a new type of Great Vigil service consisting of a prologue followed by antiphonal and responsorial psalms, lessons, collects and prayers organized in groups (nocturns). An early monastic form of this service, known also as nocturns (but without the prologue), was adopted at Rome and elsewhere for daily use among secular clergy; it too was often given the name Vigils. The extended nocturns for Sunday, first described in the anonymous Rule of the Master (first quarter of the 6th century), was further reduced in the Rule of St Benedict (*c*530), thus effectively abolishing the Great Vigil and setting the lead for further developments in the Middle Ages.

See also CHRISTIAN CHURCH, MUSIC OF THE EARLY, §I, 4.

2. STRUCTURE. As early as the Rule of St Benedict, the introduction to Matins in the monastic cursus is made up of the versicles *Deus in adjutorium* and *Domine labia mea* with their responses; Psalm iii (Vulgate numbering: *Domine quid multiplicati*); Psalm xciv (*Venite exsultemus Domino*), known as the invitatory, with its antiphon; and a hymn. In the monastic ferial Office there is a different invitatory antiphon and hymn for each day of the week, and Proper ones for feasts. In the Roman cursus there was at first no introduction to Matins. The invitatory seems to have been adopted in the Roman cursus at the time of the reform of the liturgy under Pope Gregory I (590–604); at certain times, such as the last three days of Holy Week, it is not sung.

Each nocturn consists of psalms with antiphons, and one, three or four lessons followed by responsories. The number of nocturns varies: in the Roman cursus there are three on Sundays and one on ordinary weekdays. In the monastic cursus there are two on weekdays. On most feasts in both cursus there are three nocturns. The number of psalms in each nocturn also varies: in the Roman cursus, as it is presented in the 11th-century antiphoner *I-IV* CVI, f.1*v* (CAO, i, 1963, no.1), there are 14 psalms in the first nocturn of Sunday, divided into groups of six, four and four, with one antiphon for each group. The second and third nocturns have three psalms, each with its own antiphon; this is the usual pattern for all the nocturns of feast days. On weekdays, when there is only one nocturn, there are 12 psalms divided into six groups of two psalms each, with an antiphon for each group.

In the monastic cursus there are on Sundays and feasts six psalms in each of the first two nocturns; three Old Testament canticles replace the psalms in the third nocturn. Usually only one antiphon is given for all three canticles. On feasts, separate antiphons are given for each of the six psalms in both nocturns. On Sundays, the psalms are grouped in pairs, with one antiphon for each pair. On weekdays, in each of the two nocturns, there are six psalms. In general, the procedure seems to have been to group them in pairs, as on Sunday, with one antiphon for each pair. However, the testimony of the most important antiphoner of the period, *CH-SGs* 390–391 (*c*1000; facs. in PalMus, 2nd ser., i, 1900, 2/1970) is not consistent. On many saints' days the ferial psalms of Matins are replaced by specially chosen ones; the manuscripts often disagree concerning the precise choice of psalms for a particular day.

A versicle with response follows the psalms. Next come, in the monastic cursus, four lessons, each of them followed by a greater responsory sung in a rather elaborate musical style, the last of them incorporating the doxology. The lessons are reduced in number and in length on weekdays. In each nocturn in the Roman cursus there are three lessons and responsories. The lessons are most often from the Bible; an old tradition required the reading of the entire Bible once a year. One method of organizing this is described in the *Ordo romanus XIII* (second half of the 8th century; outlined by M. Righetti, *Manuale di storia liturgica*, ii, Milan, 3/1969, 754–5). Other sources for lessons are the writings of the Church Fathers and the Lives of the Saints. From the 10th century it became the practice to include all the elements of the Office in a single book, the breviary; practical considerations required the shortening of the lessons, and thus the proportions of the Office changed considerably.

The texts of the responsories are often taken from the Bible. There is a cycle of them, beginning with the respond *Domine ne in ira*, which is assigned to the first Sunday after Epiphany. Most or all of these responsories (depending on the manuscript) take their texts from the Book of *Psalms*, in particular from Psalms i–xxv in order, though not consecutively. This series seems originally to have been created for use on ordinary Sundays as a complement to the ferial Office before the liturgical reform of Pope Gregory I. Later it was replaced, on the Sundays after Pentecost, by various series of responsories from the books of the Bible scheduled for reading at that time of the year. Amalarius of Metz (*c*830) reported a state of transition between the two practices. (*See also* RESPONSORY, §§1–2.)

After the last responsory on Sundays and some feasts the *Te Deum* is sung; in the Roman cursus this often replaces the last responsory. On rare occasions the *Te Deum* is preceded by an introductory trope: the St Gallen manuscript has one on the feast day of the patron of the monastery (p.324, no.131), *Gaudeat his festis*.

See also SERVICE, §1.

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RUTH STEINER/KEITH FALCONER

Matos, Jean-Baptiste. *See* MATHO, JEAN-BAPTISTE.

Matoušek, Lukáš (*b* Prague, 29 May 1943). Czech composer. At the Prague Conservatory (1961–7) he studied the clarinet, composition and conducting. He then completed a two-year course in electronic music (at Czechoslovak Radio), took private lessons in composition

with Kabeláč and from 1976 attended Kohoutek's class at the Brno Academy. In 1981 he won a scholarship to study at the Early Music Centre, London. After returning to Prague he worked as a producer for Czechoslovak Radio before becoming musical director of an independent recording company. In 1963 he co-founded Ars cameralis, an ensemble dedicated to performing medieval and contemporary music.

Since the early 1960s Matoušek has tended towards modernism and 12-note composition. For a period in the 1970s he was also influenced by aleatorism and studies in timbre. The purpose of his work has been to demonstrate links between principles of contemporary music and those of earlier styles. This draws on his extensive knowledge of medieval music and on many years' experience of leading Ars cameralis. These strands come together to form an original and accessible style; the music is marked by rigorous, formal and expressive means.

In the 1970s and 80s few of Matoušek's works were performed in his native Czechoslovakia after a ban was placed on the Cantata no.3 for its criticism of the Soviet occupation of 1968. The pressure increased when the work received first prize at the international competition Musica sacra held in Nuremberg.

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Chbr and solo inst: Letokruhy [Annual Circles] (J. Hruby), reciter, fl, 1962; 5 Kánonů [5 Canons], cl, 1962; Garden Music, 12 wind, 1962; In memoriam J.F. Kennedy, 12 solo insts, 1964, arr. nonet, 1974; Hudba pro Bayreuth [Music for Bayreuth], wind, 1966; Conc., perc, wind, 1967; Preludium and fuga, pf, 1967–8; Intimní hudba [Intimate Music], va, 1968, arr. vc (1984); 7 hříchů Hieronyma Bosche [7 Sins of Hieronymus Bosch], fl, b cl, pf, perc, 1971; Afekty [Affects], dulcimer, 1972; Ohlédnutí Orfeovo [Orpheus Overwhelmed], fl, va, hp/pf, 1973; Aztékové [Aztecs], 1 perc, 1978; Sonata, db, chbr ens, 1980; Sonata, vn, pf, 1980; Sonatina (Czech Sonatina), cl, pf, 1983; Qnt, wind, 1987; Fanfára 17. listopadu [Fanfare of the 17th November], 12 brass, 1990; Miniatura, ob, pf, 1990; Věnec sonetů [Sonnet Sequence], vc, pf, 1997; Viderunt omnes fines millenii, wind qnt, str, 1999; Stíny a adlesky [Shadows and Reflections], fl, cl, 3 str, pf, 1999

Vocal: Tartuffův frest [The Punishment of Tartuffe] (A. Rimbaud), S, Mez, fl, b cl, 1964; Cant. no.2 (Ps xciii), S, b cl, bn, trbn, 1966; Cant. no.3 (Bible: *Lamentations*), chorus, 4 brass, 1969; Pečeť mlčení [The Seal of Silence] (Sigillum silentii) (Bible), Mez, cl, va, pf, 1970, rev. 1998; Klárčina říkadla [Klárka's Nursery Rhymes], children's chorus, 1974, arr. mixed chorus, str qt/pf, 1982; Barvy a myšlenky [Colours and Thoughts] (P. Klee, V. Kandinsky and others), Mez, fl, cl, va, hpd, 1976; Vodička, voda [Water, Little Water] (J. Čarek), children's chorus, 1977; Květ z ráje [Flower of Paradise] (J. Seifert), children's/girls' chorus, 1982; Ani bolest nedožijem [We will not see the end of this sorrow] (V. Holan), 1v, 1997

WRITINGS

'The Bohemian Wing', *FoMRHI*, no.40 (1985), 59–64

'Regional Signs of Medieval Musical Instruments', *HJbMw*, xii (1994), 207–12

PETR POKORNÝ

Matoušek, Vlastislav (*b* Trutnov, Czechoslovakia, 8 Nov 1948). Czech composer. He studied in Prague at the Charles University (musicology, 1977–8) and at the Academy of Performing Arts (1978–89) with Václav Riedlbauch (composition) and Karel Riesinger (music theory). For six months in 1996 he studied Japanese traditional music and shakuhachi playing at the University of Osaka. In 1991 he was appointed to teach ethnomusicology and music theory at the Academy of Performing Arts in Prague. His compositions are strongly influenced by his research in ethnomusicology, using rhythmic and modal structures as well as instruments from non-European cultures. His activities also include electro-acoustic music and collaborations with rock musicians.

WORKS
(selective list)

Orch: Seeding of the Pear, sym. fantasy, 1986; Sym., 1987

Chbr and solo inst: Suite, gui, 1976; Illuminatio, solo vc, 1979; 3 Rondos, pf, 1979; Aleatorica, pf, 1983; Sansara, str qt, 1984; Symetrio, va, vc, pf, 1985; Rattyfication, prep pf 4 hands, 1989; Return without Return, 3 gongs, perc, 1992; Inside the Circle, shakuhachi, 1996; The Way of Bells, 3 shakuhachi, 1996

Vocal: Above Landscape (P. Dostál), 5 songs, 1v, pf, 1976; Songs for My Little Animals and others (J. Havel, V. Matoušek), 9 songs, children's vv, kbd, 1983; Musicologica viva (J.A. Komenský, Matoušek), mixed chorus, Renaissance insts, musicologist ad lib, 1985; The Adventures of the Good Cat Meecash (J. Burian, Matoušek), 5 songs, children's vv, kbd, 1988

El-ac: Monologue of Kitty, va, tape, 1983; Voices of Six Walls, tape, 1990; The Wide Path, Tibetan singing bowls, shepherd's pipe, elec, 1991; The return, vv, elec, 1991; Praga 93, tape, 1993; Trigrams, fl, hp, tape, 1993; Shapes of Silence, elec, 1994

MIROSLAV PUDLÁK

Mátray, Gábor (*b* Nagykáta, 23 Nov 1797; *d* Budapest, 17 July 1875). Hungarian musicologist, composer and teacher. His family name was originally Róthkrepf. He first studied the piano with his father József Róthkrepf, an elementary school teacher in Nagykáta and from 1804 teacher and choirmaster in Pest. Mátray studied law and had piano, singing and theory lessons in Pest. From 1816 to 1817 he worked there as a tutor in the services of Baron Simon Prónay, and from 1817 until 1830 he was similarly employed by Count Lajos Széchényi in Vienna. There his first compositions were published, as were editions of collections of Hungarian dances for piano. He returned to Pest in 1830 to complete his law studies. In 1833 he founded the associated periodicals *Regélő* and *Honművész*, which he edited for eight years. He was made a corresponding member of the Hungarian Academy of Science in 1833, and in 1837, the inaugural year of the Hungarian National Theatre, was made its music director and composed the choral work *Rémalakok karéneke* for its opening performance. In 1837 he was elected notary of the music society in Pest-Buda, and in 1840 director of the music school of the society (from 1867, the National Conservatory). Mátray was appointed curator of the Hungarian National Museum in 1846.

As a composer Mátray was influenced by the Viennese Classical composers, but also by the *verbunkos*, and by Hungarian, Serbian and Turkish folk and popular music. His music for István Balog's historical play *Csernyi György* (1812) is the earliest surviving musical document in the history of Hungarian opera. A versatile and energetic initiator as a musicologist, he was the first to record the music history of his country. His activity as an informed professional music critic was epoch making. By organizing the orchestra and the singers for the newly opened Hungarian National Theatre in Pest, he also made a significant contribution to opera in Hungary, and as director of the National Conservatory he introduced historical concerts of early Hungarian music.

Mátray's 'complete' collection of folk music is in fact incomplete, and his musicological publications bear the mark of the nationalistic, Romantic spirit of the time; his activities, however, prepared the way for modern research

in early Hungarian music, and have earned him the title 'father of Hungarian musicology'.

WRITINGS

'Magyar nóták Csermáktól' [*Verbunkos* dances by Csermák]; 'Magyar nóták' [*Verbunkos* dances]; 'Magyar muzsikának új példái' [New examples of Hungarian music], *Hasznos mulatságok*, i (Pest,1824), 163, 191, 380
'Magyar nóták' [*Verbunkos* dances]; 'Nemzeti muzsika' [National music], *Hasznos mulatságok*, ii (Pest, 1825), 21, 289
'A' muzsikának közönséges története' [General history of music], *Tudományos Gyűjtemény*, xii–xvi (Pest, 1828–32)
'A magyar népdalok kitűnőbb sajátságairól' [On important characteristics of Hungarian folksongs], *Akadémiai értesítő*, xii (1852)
'Bihari János magyar népzenész életrajza' [Biography of Bihari, Hungarian folk musician], *Magyarország és Erdély képekben*, ii (Pest, 1853)
'A magyar zene és a magyar cigányok zenéje' [Hungarian music and music of Hungarian gypsies], *Magyarország és Erdély képekben*, iv (Pest, 1854)

EDITIONS

Pannónia vagy válogatott magyar nóták gyűjteménye [Pannonia or a collection of selected Hungarian tunes] (Vienna, 1825–7)
Flóra vagy honnyi nóták a régi s mostani korból [Flora or home tunes from the old and present times] (Vienna, 1829)
Hunnia vagy válogatott magyar nóták gyűjteménye [Hunnia or a collection of selected Hungarian tunes] (Vienna, 1829–30)
Magyar népdalok egyetemes gyűjteménye [Complete collection of Hungarian folksongs] (Pest, 1852–8)
Történeti, bibliai és gúnyoros magyar énekek dallamai a XVI. századból [Melodies of Hungarian historical, biblical and satirical songs from the 16th century] (Pest,1859)

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I. Bartalus: *Emlékbeszéd Mátray Gábor l. tag felett* [Memorial address on the corresponding member Mátray] (Budapest, 1877)
E. Vajdafy: *A Nemzeti Zenede története* [History of the National Conservatory] (Budapest, 1890)
P. Várnai: 'Egy magyar muzsikus a reformkorban: Mátray Gábor élete és munkássága a szabadságharcig' [A Hungarian musician in the Reform era: the life and work of Mátray until the War of Independence], *Zenetudományi tanulmányok*, ii (1954), 231–321 [with Eng. summary]
P. Várnai: 'Mátray Gábor élete és munkássága a szabadságharctól haláláig' [Life and work of Mátray from the War of Independence to his death], *Zenetudományi tanulmányok*, iv (1955), 163–209 [with Eng. and Ger. summaries]
I. Molnér: 'Mátray Gábor újonnan előkerült népdal-gyűjtési anyaga' [Newly discovered material from Mátray's folksong collection], *Oj zenei szemle*,vii/6 (Budapest, 1956), 12–15
J. Berlósz: *Az Országos Széchényi Könyvtár története 1802–67* [History of the Széchényi National Library 1802–67] (Budapest, 1981)
G. Gábry, ed.: *Mátray Gábor: a muzsikának közönséges története és egyéb írások* [Mátray: general history of music and other writings] (Budapest, 1984)
I. Mona: *Magyar zeneműkiadók és tevékenységük 1774–1867* [Hungarian music publishers and their activity 1774–1867] (Budapest, 1989)

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Matricale. *See* MADRIGAL.

Matsiyevs'ky, Ihor' (Vladimirovich) (*b* Khar'kiv, 28 June 1941). Ukrainian ethnomusicologist and composer. He studied composition with Adam Soltys at the L'viv Conservatory, graduating in 1965, and undertook post-graduate studies in composition with Orest Yevlakhov at the St Petersburg Conservatory, where after graduating in 1968 he became an assistant lecturer. He later studied ethnomusicology with Izaly Zemtsovsky at the Russian Institute for the History of the Arts, St Petersburg, gaining the doctorate in 1970 with a dissertation entitled *Hutsulskiye skrypychnïye kompozytsyi* ('Hutsul Violin Compositions'). He was a scientific officer at the institute (1971–90) and in 1991 became head of the section for the study of musical instruments. He was professor at the music schools of L'viv, St Petersburg and Petrozavodsk between 1972 and 1997, and in 1992 was appointed prorector of the Finno-Ugric Musical Academy in Petrozavodsk. In 1990 he gained the *Habilitation* with a dissertation on traditional instrumental music as a phenomenon of traditional culture. Matsiyevs'ky has made expeditions to the Trans-Urals region, Kirghizia, Uzbekistan, Poland, Lithuania, Romania and the Carpathian mountains. He has written on the traditional music and instruments of the Ukrainian, Russian and Belorussian peoples and has also edited collections of essays on the music of the Balts, Komis, Mordvins, Maris and Tuvan peoples. His areas of interest include the study of traditional instruments and instrumental music, musical form in the orally transmitted music of the eastern Slavs and the continuation of traditions in urban areas and among diasporas. His compositions include an opera, an oratorio, two violin concertos, two string quartets, six solo violin and cello sonatas, 12 song cycles and a number of film scores, including the award winning *Nebïval'shchina* ('Fantastic Events'), *Levasha* ('Left-Handed') and *Danchïk*.

WRITINGS

'O podvizhnosti i ustoychivosti strukturï' [On mobility and stability of structure], *Slavyanskiy muzïkal'nïy folklor*, ed. I.I. Zemtsovsky (Moscow, 1972)
'Zum Programmcharakter in instrumentaler Volksmusik', *Beiträge zur Musikwissenschaft*, iv (1972), 63–76
'Issledovatel'skiye problemï transkriptsii instrumental'noy narodnoy muzïki' [Problems of research in transcribing instrumental folk music], *Traditsionnoye i sovremennoye narodnoye muzïkal'noye iskusstvo*, ed. B.B. Yefimenkova (Moscow, 1976)
with V.Ye. Gusev and I.I. Zemtsovsky: *Metodï izucheniya folklora* (Leningrad, 1983)
'Troyista muzïka: k voprosu o traditsionnïkh instrumental'nïkh ansamblyakh' [Music trios: the question of traditional instrumental ensembles], *Artes populares*, xiv (1985), 95–120
ed., with Yu. Boiko and V.A. Lapin: *Problemï traditsionnoy instrumental'noy muzïki narodov SSSR* (Leningrad, 1986) [incl. 'Otrazheniye spetsifiki instrumentariya v muzïkal'noy forme narodnïkh instrumental'nïkh kompozitsiy', 1–29]
with Ye.V Gippius: *Narodnïye muzïkal'nïye instrumentï i instrumental'naya muzïka* [Traditional musical instruments and instrumental music] (Moscow, 1987–8) [incl. 'Osnovnïye problemï i aspektï izucheniya narodnïch muzïkal'nïkh instrumentov i instrumental'noy muzïki']
Narodnaya instrumental'naya muzïka kak fenomen traditsionnoy kul'turï [Traditional instrumental music as a phenomenon of traditional culture] (Kiev, 1990)

VIKTOR ARKAD'YEVICH LAPIN

Matsudaira, Yori-aki (*b* Tokyo, 27 March 1931). Japanese composer. A son of Yoritsune Matsudaira, he studied science at Tokyo Metropolitan University and, after completing his graduate study in 1958, he was appointed to teach physics and biology at Rikkyō University (known also as St Paul's), Tokyo. Self-taught in composition and on the piano, he experimented with serialism (1957–60), later expanding his style to include indeterminacy, combination techniques, new modalism and pitch-interval procedures. His compositions were selected nine times for the ISCM World Music Days in and after 1958; he produced a concert series of his work in Tokyo (1982–92). The majority of his work is experimental, and he is best known for his creative use of modern and popular music techniques, technology and the arts as a means of composition. He has written and translated several books

on music and is an active music critic for the magazine *Ongaku geijutsu*.

WORKS
(*selective list*)

Orch: Oscillation, mar, 3 orch, 1977; Sendo I [Kurtosis I], 1982; Recollection, pf, chbr orch, 1989; Revolution, pf, orch, 1991; Coexistence, pf, gamelan orch, 1993; Rasen [Helices], 1995

Chbr and solo inst: Hensō kyoku [Variations], pf trio, 1957; Gazerōni no tame no in [Rhymes for Gazzelloni], fl, opt. perc, 1965–6; Allotrophy, pf, 1970; Transient '74, gui, org, hp, perc, 1974; Coherency for Ark, fl, cl, perc, hp, kbd, 1976; Hadō [Undulation], gui, 1986; Convolution, pf, 3 hichiriki, 1994; Shudai to hensō kyoku [Theme and Variations], cl, vn, va, vc, gui, mand, 1997

Other: Transient '64, tape, 1964; What's Next?, S, 2 noise makers, cond., tape, 1967–71; Assemblage, tape, 1968; Substitution, S, pf, 1972; Where Now?, actress, male dancer, insts, 1973; Accumulation, vn, elec equipment, 1976; Monuments, S, fl, tb, vc, elec equipment, 1977; Sōseiki [The Genesis], S, fl, cl, vc, pf, 1981; Mukyūdō [Perpetual Movement], child chorus, 1986; Symposium, chorus, 1990; Semiology for John Dowland, S, tape, 1991; Card Game, S, 1995; Cores, pf, computer, 1997

Principal publishers: Suvini Zerboni, Tokyo Art Service, Sonic Art, Moeck Verlag

WRITINGS

Conpyūtā to ongaku [Computers and music] (Tokyo, 1972)
Ongaku = shindō suru kenchiku [Music = oscillating architecture] (Tokyo, 1984)
20.5 seiki no ongaku [Music of the mid-20th century] (Tokyo, 1984)
Gendai ongaku no pasāju [The passage of contemporary music] (Tokyo, 1994)

MASAKATA KANAZAWA/JUDITH ANN HERD

Matsudaira, Yoritsune (*b* Tokyo, 5 May 1907). Japanese composer. The father of Yori-aki Matsudaira, he studied French literature at Keiō University, Tokyo, and at the same time took private composition lessons with Kōsuke Komatsu; his first published work was *Yōnen jidai no omoide* for piano (1928). At first he was influenced by French music from Impressionism to Les Six, and in 1930, on joining the Shinkō Sakkyokuka Renmei, he became an advocate of neo-classicism. He gave his first piano recital in 1931, performing Debussy, Ravel, Poulenc and Honegger. In 1935 he met Alexander Tcherepnin, who was impressed by his talent and arranged for the publication of his Prelude in D for piano. In 1937 the Pastorale for orchestra was performed by the San Francisco SO, and the Sonatine for flute and piano was presented in concerts throughout France, making Matsudaira one of the first pre-war Japanese composers to gain international recognition. He began to take a serious interest in gagaku at this time, and has since been inspired by its modes, rhythms and structure. The Flute Sonatine (1936) is an early example of a work showing this influence.

When the Nihon Gendai Sakkyokuka Renmei (subsequently the Japanese Society for Contemporary Music) was founded in 1935, Matsudaira became one of its directors. After World War II he grew more prominent and prolific, taking a deep interest in 12-note techniques. He combined these in sections of the Theme and Variations for piano and orchestra (introduced by Karajan in 1951), which is based on the medieval gagaku piece *Etenraku*; it won an ISCM prize in Salzburg in 1952. He again combined elements of gagaku style with 12-note methods in the *Metamorphosis on Saibara*, which won the Zerboni Prize in 1954. 15 of his compositions were featured at ISCM festivals (1957–92) and he has composed several pieces to commission: *Umai* ('Right Dance', for Darmstadt, 1957), *Bugaku kumikyoku* ('Dance Suite', for the Grosses Orchester des SWF, 1960), *Somakusha* (for Gazzelloni, 1961), Suite for ten performers (for the Koussevitzky Foundation, 1963) and the Rhapsody for 10 instruments (for the National Public Library in Washington, 1983), among others. He was secretary to the Japanese Society for Contemporary Music (1953–5) and its chairman (1956–60).

A pioneer in Japanese contemporary music, Matsudaira has influenced generations of Japanese musicians. Among his prizes are the Purple Ribbon Medal (1972), the Order of the Rising Sun (1979), the first prize at the Petrassi Concours (for *Shun-no-den*, 1993) and Bunka kōrōshō (Citation of Cultural Merit, 1996). His mono-opera *Genji monogatari* (1990–3) was presented at the Festival d'Automne (1997); *Kyrie* (1995), a movement of the Peace Mass jointly composed with Penderecki, Schnittke and others, was commissioned by and performed at the Nobel Prize ceremony.

In all of his instrumental and vocal works, the principal stimulus has remained gagaku, throughout his progression from French-inflected neo-classicism to 12-note techniques, total serialism and aleatory music. His preference for scoring for woodwinds (particularly flutes and oboes), a characteristic harmony based on clustered 4ths, the elaborate and improvisatory quality of melody, the diversity of rhythmic figures, the free-floating tempo and the frequent provision of optional parts are all derived from this source. Often the principal movement of a composition has a brief prelude or finale in an improvisatory style, and at times a leading soloist is required to choose from a variety of ornamental variants of essentially the same melody. These devices are also clearly derived from ancient Japanese court music. His writings include *Kindai waseigaku* ('Modern harmony', Tokyo, 1955, 2/1970).

WORKS
(*selective list*)

ORCHESTRAL

Pastorale, 1934; Theme and Variations on a Folksong from the Nambu District, pf, orch, 1939; Theme and Variations, pf, orch, 1951; Figure sonores, 1956; Umai [Right Dance], 1957; Sa-mai [Left Dance], 1958; Danse sacrée et Danse finale, 1959; Bugaku kumikyoku [Dance Suite], 3 orch, 1960; Bugaku, chbr orch, 1961; 3 Movts, pf, orch, 1962; Pf Conc. no.1, 1964; Music for 17 Performers, fl, ob, cl, hp, pf, vib, xyl, 10 perc, 1967–9; Junkan suru gakushō (Mouvements circulatoires), 2 chbr orch, 1971; Pf Conc. no.2, 1979–80; Shun-nō-den, 1993

VOCAL

Choral: Kashin, a rōei, female vv, orch, 1969; Kyrie, 1995 [from Peace Mass]; Uji jūjō [The 10 Volumes of Uji], S, T, B, orch, 1998

Solo vocal: Nambu min'yō-shū [Folksongs from Nambu District], S, pf, no.1, 1928–36, no.2, 1938; Kokin-shū (Recueil de Kokinshū), S, pf, 1939–45, rev. S, orch, 1950; Metamorphosis on Saibara, S, chbr orch, 1953; Katsura, S, fl, gui, hp, hpd, perc, 1959; 3 Arias from The Tale of Genji, S, fl, shō, koto, 1990; Genji monogratari [The Tale of Genji] (mono-op), 1992; 3 ordres, S, fl, koto, 1994; 2 episodes dans le cours du temp, S, orch, 1992–6; Karyō-bin, S, orch, 1994

CHAMBER AND SOLO INSTRUMENTAL

For 3–10 insts: Pf Trio, 1948; Str Qt no.1, 1949; Suite, fl, bn, pf, 1950; Str Qt no.2, 1951; Serenade, fl, ob, str, perc, 1962; Suite, 10 insts, 1963; Dialogue chorégraphique, wind qnt, hp, 2 pf, perc, 1967; Portrait (Beta), 2 pf, 2 perc, 1967–8; Portrait (C), chbr orch, 1977; Shinrei 3-setsu ni yoru hensō (Variations d'après 3 mouvements de al danse sacrée), 2 pf, 2 cl, perc, 1978–9

For 1–2 insts: Sonatine, fl, pf, 1936; Sonatine, fl, cl, 1940; Vc Sonata, 1942, rev. 1947; Vn Sonata, 1948; Somakusha, fl, 1961, rev. fl, ob, hp, pf, str, perc, 1970; Chbr Conc., hpd, hp, 1964

For pf: Yōnen jidai no omoide [Memories of Infancy], 1928; Komoriuta to orugōru [Lullaby and Music Box], 1928–31; Prelude, D, 1934; Mittsu no den-en bukyoku [6 Rustic Dances],

1939–45; Prelude, G, 1940; Concertante, 2 pf, 1946; Sonatine, 1948; Sonata, 1949; Portrait (Alpha), 2 pf, 1967; Pieces for Children, 1968; Lullabies, 1969; Pieces for Children on Children's Songs and Folksongs, 1969–70; Etudes on Japanese Melodies, 1970

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MASAKATA KANAZAWA/JUDITH ANN HERD

Matsumura, Teizō (*b* Kyoto, 15 Jan 1929). Japanese composer. He studied composition with Ikenouchi (1949–55) then with Ifukube. In early works, such as the winning entry in the 1955 Japan Music Competition, *Josō to kyōsōteki areguro* (1955), and *Achime* (1957), Matsumura used Stravinsky-influenced ostinato techniques. Ostinatos continue to characterize Matsumura's later works. In *Prelude* (1968), which won the Otaka Prize, the increasingly chromatic and rhythmically intricate ostinatos pile up to create cluster-like sonorities, a texture inspired by Indian and Balinese music and by such Asian historic sites as Angkor Wat in Cambodia. In the two piano concertos (1972, 1978), which move away from such influences, Matsumura applies ostinato techniques to both the piano solo and to each section of the orchestra. In the opera *Silence* (1993), based on the novel by Shūsaku Endō, he uses imaginative text-setting to enhance dramatic continuity. While Matsumura was not a member of the culturally dominant avant garde in the 1960s, he has achieved a unique modern style through elaborately overlaid orchestral textures and vital melodic writing. A collection of his haiku has been published.

WORKS
(*selective list*)

Orch: Josō to kyōsōteki areguro [Introduction and Allegro concertante], 1955; Sym., 1965; Prelude, 1968; Pf Conc. no.1, 1973; Pf Conc. no.2, 1978; Vc Conc., 1984; Pneuma, str, 1987; Hommage à Akira Ifukube, 1988; Offrande orchestrale, 1989; Sym. no.2, pf, orch, 1998

Chbr and solo inst: Cryptogame, ens, 1958; Music for Str Qt and Pf, 1962; Poem I, shakuhachi, koto, 1969; 2 berceuses à la Grèce, pf, 1969; Apsaras no niwa [Court of Apsaras], fl, vn, pf, 1971; Poem II, shakuhachi, 1972; Poem, shinobue, biwa, 1979; Fantasy, koto, 1980; Poem, a sax, biwa, 1980; Air of Prayer, 17-str koto/vc, 1984–5; Spelmatica, vc, 1985; Pf Trio, 1987; Str Qt, 1996

Stage: Bonnō no fue [Flute of the Devil's Passion] (mono-op), 1966; Silence (op, S. Endō), 1993

Vocal: Achime, S, perc, 11 pfmrs, 1957; Apsaras, female vv, chbr orch, 1969; Sorei kitō [Totem Ritual], S, chorus, orch, 1969; 2 poems by the Prince of Karu, S, pf, 1973; Akatsuki no Sanka [Hymn to Aurora], chorus, ens, 1978; Pauble fidele, 1v, pf, 1996

Principal publishers: Ongaku-no-Tomo Sha, Zen-on Music Co. Ltd

YOKO NARAZAKI

Matsushita, Shin'ichi (*b* Osaka, 1 Oct 1922; *d* Osaka, 25 Dec 1990). Japanese composer and physicist. He studied composition with his father from an early age and began to compose in his teens; he also pursued scientific studies to postgraduate level at Kyushu University. In 1956 Matsushita won third prize in the Japan Music Competition with Toccata and Fuga, and subsequently gained many awards; *Correlazioni* (1958) and *Succezioni* (1962) were selected for the International Composition Competition in Rome; his *Canzona da sonare* (1960–61) and *Fresque sonore* (1965) were selected for the ISCM World Music Days; and in 1965 he represented Japan at the ISCM conference. In 1963 he founded the contemporary music festival Osaka Autumn. While a guest professor at the institute of theoretical physics at Hamburg University (1964–80), he undertook research at the electronic music studio of the Swedish National Broadcasting Corporation. In his music Matsushita employed avant-garde techniques such as serialism, clusters and indeterminacy, and also applied mathematical devices including group theory. In 1971 he began to concentrate on works with a Buddhist orientation, such as *Sinfonia Samgha* (1974) and the late cantatas (1975–7). Further information is given in K. Hori, ed.: *Nihon no sakkyoku nijusseiki* [Japanese compositions in the 20th century] (Tokyo, 1999), 230–31.

WORKS
(*selective list*)

Orch: Sym. no.1, 1935; Toccata and Fuga, 1956; Sym. Piece, pf, orch, 1957; Correlazioni, 3 chbr orch, 1958, rev. 1962; Isomorfisms, chbr orch, 1959; Canzona da sonare no.1, pf, 2 perc, str, 1960; Sym. no.3 'Le dimensioni', 1962; Succezioni, chbr orch, 1962; Uro, chbr orch, 1962; Sym. no.4 'Vita', 1963; Sym. no.5 'Pol', 1968; Vn Conc. 'Idyl', 1972; Sym. no.6 'Sinfonia Samgha', S, Bar, chorus, shakuhachi, shō, elec org, pf, orch, 1974; Sym. fantasy 'Yodo-gawa', 1975; Sym. no.7 'Ein neues Lied', 1982–4, rev. 1987; Ethos of Japan, 1985

Chbr: Composizione de camera, fl, cl, tpt, trbn, vn, vc, pf, perc, 1958; Faisceaux, fl, pf, vc, 1959; Canzona da sonare no.2, pf, perc ens, 1961; Mêtamusik no.1, hn, pf, perc, tape, 1962; Hexahedra (A), fl, ob, cl, trbn, hp, pf qt, 1964; Fresque sonore, fl, ob, cl, hn, hp, va, vc, 1965; Hexahedra (B), va, vc, pf, 1965; Konzentrazion – Goh, Kyo, Ritsu, solo inst/ens, 1969; Evocation, 3 shō, wagon, 3 hichiriki, 17-str koto, 3 ryuteki, perc, 1970; Koronen, 20 perc, 1973; Spectra no.3, pf, perc, 1973; Parabolic Metaphor or Metaphorical Parabola of Birds, fl, org, bells, perc, 1976

Pf: 5 Haiku, 1963; Spectra no.1, 1964, no.2, 1967, no.4, 1971; 12 Bagatellen, 1983

Elec: Le croître noir, nar, chorus, insts, elecs, 1959; Piece, chorus, elecs, 1960; Le pole, musique concrète, 1962; Torso in Westering Sun, musique concrète, 1963; Hill in Ruins, musique concrète, 1964; Music of Stone Implement, Music of Love, Morning Song, elecs, 1970

Dramatic: Shina-Sadame in the Rainy Night (TV op), 1960; A Team to Search for Wages (TV musical), 1962

Vocal: Invention on Osaka District Children's Song, chorus, 1959; Ps cv, chorus, orch, perc, 1960; Buddhist Memorial Service no.1, chorus, 1961, no.2, chorus, 1962, no.3, chorus, orch, 1972; Shinran (orat), nar, S, A, T, B, chorus, orch, 1973; Cant. on Hoke-Kyo 'Buddha' no.1, 1v, chorus, orch, 1975, no.2, 1v, chorus, orch, 1976, no.3, nar, T, Bar, chorus, conch, gagaku ens, orch, 1977, rev. 1978

Solo vocal; Enfant fini, 1v, pf, 1958; Musique, S, pf, perc, chbr orch, 1964

YOKO NARAZAKI

Mattaccino (It.). *See* MATACHIN.

Mattan, Jean-Baptiste. *See* MATHO, JEAN-BAPTISTE.

Mattei, Filippo. *See* AMADEI, FILIPPO.

Mattei, Stanislao (*b* Bologna, 10 Feb 1750; *d* Bologna, 12 May 1825). Italian teacher and composer. He studied with Martini and became his disciple and closest friend, as well as the confessor and companion of his last years. Like his teacher he entered the Franciscan order of Friars Minor Conventual. From 1770 he worked closely with Martini at S Francesco in Bologna and in 1776 was officially chosen as his substitute and successor, taking up the post on Martini's death in 1784. In 1789 he became *maestro di cappella* at S Petronio. He was admitted to membership in the Ducal Accademia Filarmonica of Modena in 1780, and the Accademia Filarmonica of Bologna in 1799 which he served as *principe* in 1803, 1808 and 1818. On the founding of the Liceo Filarmonico

in 1804, he became professor of counterpoint and composition; among his more famous students there were Donizetti and Rossini. For a brief period in 1809 he was *maestro di cappella* at S Antonio in Padua. In 1824 he was elected an associate member of the Académie des Beaux-Arts de l'Institut Royal de France.

Mattei was a very conservative composer in the tradition of the late 18th-century Bolognese school derived from Martini. He was particularly celebrated as a teacher, though according to Fétis Rossini said of him:

> I would have had greater interest in cultivating stricter, more serious types of music if my counterpoint teacher had been someone who explained the purpose of the rules to me; but when I asked Mattei for explanations, he always replied: 'This is the way it has been done'.

However, Mattei's one published theoretical work, *Pratica d'accompagnamento sopra bassi numerati* (Bologna, *c*1824–5), was translated into French and widely used during the 19th century. His music, which has yet to be studied thoroughly, encompasses more than 300 sacred works, as well as several secular vocal pieces and 16 symphonies, in the Bologna Conservatory library, and more than 200, together with 12 symphonies and other instrumental pieces, in the library of S Francesco in Bologna (other works in *A-Wn*; *D-Bsb*, *Dl*, *Mbs*; *GB-Ge*; *I-Af*, *BGi*, *Bsp*, *CORc*, *Fc*, *Ls*, *Mc*, *Mcap*, *Nc*, *PAc*, *Vnm*, *VId*). Five of his symphonies are edited in The Symphony 1720–1840, ser. A, viii (New York, 1980). His younger brother, Padre Clemente Mattei (1760–83), was a composer at S Francesco in Assisi and also a student of Martini.

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HOWARD BROFSKY

Matteis, Nicola (i) (*b* Naples; *d* Colkirk, Norfolk, after 1713). Italian violinist, guitarist and composer. He was resident in England; it seems that he arrived there in about 1670. According to Roger North (on whom we are dependent for details of Matteis's life) 'his circumstances were low, and it was say'd that he travelled thro' Germany on foot with his violin under a full coat at his back'. He must have been living virtually unnoticed in London for some years by the time John Evelyn first heard him play at a private music meeting in November 1674. Evelyn's reaction was one of amazement:

> I heard that stupendious Violin Signor *Nicholao* (with other rare Musitians) whom certainly never mortal man Exceeded on that instrument: he had a stroak so sweete, & made it speake like the Voice of a man; & when he pleased, like a Consort of severall Instruments: he did wonders upon a Note: was an excellent composer also ... nothing approch'd the *Violin* in *Nicholas* hand: he seem'd to be *spirtato'd* & plaied such ravishing things on a ground as astonish'd us all.

Matteis seems quickly to have consolidated this reputation for virtuosity – though, according to North, his progress in society was impeded at first by his arrogant manner ('no person must whisper while he played, which sort of attention had not bin the fashion at court'). He engaged in a contest with Michel Farinel, who, when he heard Matteis, simply stood stock still and stared at him.

An advertisement in the *London Gazette* announcing the publication of Matteis's *Arie diverse per il violino* (1676) also indicated his willingness to teach 'such as desire to learn Composition, or to Play upon the Violin' and mentioned the availability in manuscript of second treble and viola (tenor) parts. According to North, the compositions delighted the aged John Jenkins, who played through the G major suite at the beginning of the second part, and 'pulling off his spectacles, clapt his hand on the book and declared he had never heard so good a peice of musick, in all his life'.

In November 1678 a pass was issued for Matteis to go to France. He was back in London within 12 months when Evelyn again heard him play. Apart from being a first-rate violinist, Matteis was also (according to North) 'a consummate master' on the five-course guitar and 'had the force upon it to stand in consort against an harpsichord'. About 1680, he published *Le false consonanse della musica* followed in 1682 by an English-language edition, *The False Consonances of Music*. This is an important ground-breaking treatise on thorough-bass realization for the guitar (though Matteis several times stressed the applicability of his instructions to other continuo instruments and included some general advice on performance and composition).

The third and fourth parts of the *Ayres for the Violin* appeared in 1685 and ran to a second edition two years later (this time with the addition of a supplementary volume of optional second violin parts). The pedagogical strain evident in the earlier volumes is even more pronounced here. Matteis has two tables of contents, the first for 'the most easy Ayres in ye Book that may be play'd with the Flute as well as the Violin' and the second for 'ye Passages & Ayres a little harder to practice upon the Violin, wth double stops and divisions'. The double stops and a few flourishes are marked in hollow dotted notation indicating that they may be left out by less advanced players. The 1685 edition includes a piece for solo violin in imitation of a trumpet (*Arie è passaggi ad immatione [sic] della trombetta*); in the 1687 edition this reappeared as a trio actually for trumpets, with new titles: *Concerto di trombe a tre trombette con violini e flauti* in the first treble part and *Arie è passaggi per trè trombette* in the second treble part. It has been suggested that this piece may originate from a lost manuscript concerto for three trumpets with recorders, strings and continuo.

Matteis was active as a teacher and, according to North, had 'many scollars'. He was to have joined Purcell, Draghi, Keller and Finger on the staff of the proposed Royal Academy (1695). In 1696 John Walsh (i) advertised 'A Collection of new Songs set by Mr Nicola Matteis made purposely for the use of his Scholars'. Again, the compositions were being recommended as studies. Matteis is named in advertisements in the *London Gazette* (and on a broadsheet copy of the poem) as the composer of the now-lost 1696 St Cecilia Day Ode *Assist, assist! You mighty sons of art*. This ode was repeated a few days after its London première at a St Cecilia Day celebration in Oxford (for which Matteis was named as a steward) and again at a public concert in the York Buildings in January 1697. From about 1698 Matteis seems to have been less active as a violinist and composer and it was his son, Nicola Matteis (ii), who came into prominence. Nothing reliable is heard of Matteis after this date and he may, in fact, have died about 1700. He features as one of the imagined writers in Thomas Brown's *Letters from the Dead to the Living* (1702). Roger North claimed that

Matteis lived with a woman 'as one that was marryed' and that they had a child and moved to a great house where the violinist dissipated his by-now considerable wealth and undermined his health in extravagant living. This has led to some misunderstanding since it has been assumed that North was alluding to a marriage in 1700 to the widow, Susanna Timperley. But the recent discovery (by Simon Jones) of her will in Vienna proves that it was the younger Nicola Matteis (ii) who became her husband. The confusion must have arisen very early since *The London Post* reported in January 1700 that 'Signor Nicolao, the famous Italian Musician, is married to one Madam Timperley ...' (Despite the younger Matteis's growing reputation, it seems unlikely that he would be described in quite these terms at this time.) Matteis's works were still very much in demand. Roger published five books of *Les Solos de Nicolas Mathys* (Amsterdam, 1702) and in the following year, Walsh brought out a new edition of the first two parts of the *Ayrs* together with a second treble parts (presumably those mentioned in the advertisement for the original publication) to complement those published earlier for volumes 3 and 4. According to North, Matteis may have died about 1700.

Matteis was clearly an extraordinary violinist and a key figure in the development of violin playing in England. North informs us that he held his violin very low on his chest ('against his short ribs' or 'almost against his girdle'), used a long bow and 'touched his devision with the very point'. He added 'I have found very few that will beleeve it possible he could performe as he did in that posture'. He introduced the thumb-on-stick bow grip to England. The extent of his influence can be inferred from John Lenton's *Gentleman's Diversion* (1693), in which players are warned off placing the violin 'as low as the Girdle, which is a mongrel sort of way used by some in imitation of the *Italians*'.

North praised Matteis both for his eloquent cantabile (his 'arcata') and for the range of staccato bowings in his vocabulary. The four volumes of solo violin music reveal a great deal about the aspects of his performance that so impressed the English. Matteis claimed to have 'tried to accommodate the musical tastes of the inhabitants of this country, though not to so great an extent as to separate myself too much from the Italian school'. As Tilmouth has demonstrated (in what remains the most substantial study of Matteis), there is stylistically a new wind blowing through his works. The division mentality is displaced by the sweep and sponaneity of the Italian school and the variety of bowings far exceeds anything else in English sources. His harmonic language is spiced with dissonance and the music ranges from buoyant dance-based compositions to a more learned style. The 'Passagio rotto' and 'Fantasia' in A minor (both 'senza basso') from book two (a prelude and fugue) demonstrate both an advanced violin technique and a truly impressive command of well-structured contrapuntal writing. The added second violin parts for the *Ayres* are not, on the whole, of very great interest. But a few genuine ensemble pieces survive in manuscript (*GB-Ob*), including a splendid D minor ground for three violins which, with its robust rhythms and dissonances, seem like the work of an Italian who has assimilated something of English taste.

WORKS

INSTRUMENTAL

Arie diverse ... preludy, alemande, sarabande, correnti, gighe, fantasie, minuite ed altre toccate a due corde, libro primo, libro secondo, vn, b (London, 1676); as Ayrs ... Preludes, Allmands, Sarabands, Courantes, Gigues, Divisions and Double Compositions, 1st Part, and Other Ayrs, 2nd Part (London, 2/*c*1679); MS 2nd tr pt, *GB-Lbl*; as Senr Nicola's 1st and 2nd Book's of Aire's in 3 Parts ... the 2nd Treble Part Never Being Printed Before (London, 2/1703)

Ayres ... Preludes, Fuges, Allmands, Sarabands, Courants, Gigues, Fancies, Divisions, and Likewise Other Passages, Introductions and Fuges for Single and Double Stops, with Divisions Somewhat More Artificial, 3rd and 4th Parts, vn, b (London, 1685); as Other Ayrs and Pieces, 4th Part, and The 2nd Treble of the 3rd and 4th Parts (London, 2/1687) [incl. trio, 3 tpt, ed. P. Holman (London, 1982)]

Songs arr. fl, bc (1699), see VOCAL

Solo, A, vn secundo, bc (London, 1704)

Other inst music, *F-Pn*, *GB-En*, *Lbl*, *Ob*

VOCAL

When e'er I gaze on Sylvia's face (P. Motteux), 1v, bc (London, 1692)

Assist, assist! You mighty sons of art (ode), St Cecilia's Day, London and Oxford, 1696, lost

A Collection of New Songs, bk 1, 1v, bc (1696); with airs, vn, bc

A Collection of New Songs, bk 2, 1v, hpd/theorbo/b viol (London, 1699); most also arr. fl, bc

Songs in 1699[4], 1699[5], and numerous 18th-century anthologies

THEORETICAL WORKS

Le false consonanse della musica per poter apprendere a toccar da se medesimo la chitarra sopra la parte (London, *c*1680; Eng. trans., 1682/*R*)

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PETER WALLS

Matteis [Matheis], **Nicola (ii)** [Nicholas] (*b* ?late 1670s; *d* Vienna, 23 Oct 1737). English violinist and composer, son of NICOLA MATTEIS (i). That he was probably born in the late 1670s is suggested by a 'Balleto for Young Nicola' in a manuscript volume by his father that can be dated to about 1682. He received instruction in violin playing from his father, though Roger North, who had seen him 'in coats play to his father's Guittarre', found his playing effeminate compared with his father's virile manner. Towards the close of the century he was very successful as a performer in London but soon left for Vienna, where he became a violinist at the Habsburg court on 1 July 1700. He married the widow, Susanna Timperley, in the

same year. In 1712 he became director of instrumental music there and for much of his life in Vienna he was also principal violinist of the Hofkapelle and musical director for court balls. From 1714 one of his principal duties was to compose music for the ballets in the court operas, following the tradition of Wolfgang Ebner, J.H. Schmelzer and others. This he continued to do after his retirement in 1730 from active service as a violinist.

The slow movements of Matteis's violin sonata published in 1704 suggest a mastery of Corelli's cantabile style. Some of his other instrumental music was known at Dresden; a violin concerto was performed there in 1710 by a distinguished group including Antonio Lotti. The bulk of his surviving work, however, consists of ballet music written for insertion into the *opere serie* of the Vienna court composers, most notably Fux, Conti, Ziani, Caldara and Predieri. The ballets generally provide conclusions for each act but occasionally have a dramatic function within an act. Music of a lighter character is written in short score for treble and bass only, but on occasions, such as in *Costanza e Fortezza*, written in collaboration with Fux for the coronation of Charles VI at Prague, a fuller ensemble is required, including antiphonal brass or chorus with a four-part string ensemble. French forms and styles predominate among the dances, but exotic or programmatic elements are conspicuous too. About 20 of the dances are designated 'aria grotesca', a type of dance that involved unusual leaps, movements and gestures, with a predomination of syncopation. The unity of tonality in Matteis's ballets is on occasion tempered by the introduction of related or even alien tonal centres, distinguishing these works from his violin sonatas. As regards instrumentation, he drew upon the diverse resources of the Habsburg Hofkapelle, sometimes incorporating instruments such as the cornett and chalumeau; e.g. the ballet music for Caldara's *Ormisda* includes a passecaille with a trio for two flutes and chalumeau. Extravagant figuration in Matteis's string writing points to the possible influence of Matteis the elder's compositions and style of performance.

WORKS

Music for 59 ballets written between 1714 and 1737 for insertion into ops by Conti, Ziani, Caldara, Lotti, Fux, Bononcini, etc. (listed in McCredie, 1967); edn of Costanza e Fortezza (op by Fux with ballet music by Matteis), in DTÖ, xxxiv–xxxv, Jg.xvii (1910/*R*)

Lo sciocco deluso (ballet), 1729, *A-Wn*, *D-W*

Sonata, vn, bc (London, 1704)

Sonata, vn, bc, *GB-Lbl*

Sonata da camera, 2 vn, bc, *D-Dl*

Conc., vn, *Dl*

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MICHAEL TILMOUTH/ANDREW D. McCREDIE (with NEAL ZASLAW)

Matteo [Betini] da Brescia. *See* MATHEUS DE BRIXIA.

Matteo da Perugia [Matheus de Perusio, de Perusiis, Perusinis] (*fl* 1400–16). Italian composer. He was presumably from Perugia. He was the first *magister capellae* and the only cantor at the as yet unfinished Milan Cathedral from 1402 to 1407. His duties as described in the cathedral records were to 'biscantare' during solemn feasts as well as to teach music in a school connected with the cathedral, and to offer free instruction to three boys chosen by the cathedral deputies.

Matteo's appointment to Milan Cathedral coincided with the ordination of the theologian Pietro Filargo da Candia (1340–1410) as Archbishop of Milan. This may not have been a coincidence, for it appears that by 1406 Matteo was at least intermittently in the service of Filargo, who had by that time been made a Cardinal and papal legate in Lombardy by the Roman Pope Innocent VII; in that year the cathedral deputies agreed to pay Matteo's salary even though he was absent from the cathedral and in Pavia at the wish of the cardinal. From July 1407 Matteo's monthly payments from Milan Cathedral ceased, presumably because he became a permanent member of Filargo's household. Filargo was an important figure in both church and secular politics of his day. He studied at Oxford and Padua and received the doctorate in theology at Paris in 1381. Described by a contemporary as 'luxury-loving', Filargo established a household in Pavia, the seat of the Milanese territories, where he lectured at the university and served as advisor to and ambassador for the Milanese ruler Giangaleazzo Visconti (*d* 1402). Filargo's activities in these years to end the papal Schism led to his being elected Pope Alexander V by the church council at Pisa on 26 June 1409 (making him the third simultaneous pope), but he died only ten months later. Matteo may have accompanied Filargo to Pisa, but he did not remain long in the antipapal court after Filargo's death, for he is not listed as a member of the chapel of his successor, John XXIII (1410–15). Matteo's name reappears in the records of Milan Cathedral in 1414, and he continued to receive a monthly salary there until October 1416. The last record of him in Milan Cathedral dates to January 1418, which, contrary to Nava, does not contain a notice of Matteo's death, but merely records a complaint by Matteo's successor, Ambrosino da Pessano, that his salary was not as high as Matteo's had been. The date of his death is unknown; that he wrote contratenors to works of Grenon and Fontaine suggested to Pirrotta that he was active in the 1420s, when those composers are known to have been in Italy, but their works could have been circulating in Italy before they worked there, perhaps in the previous decade. The recent discovery that the fragment *I-PAas* Armadio B 75 (the remains of a sizable manuscript, whose five surviving works contain three contratenors by Matteo) was recovered from the binding of a convent account book in Piacenza might suggest an as yet unexplored chapter of his career in that city.

The manuscript *I-MOe* α.M.5.24, probably compiled in the first two decades of the 15th century (*see* SOURCES, MS, §VII, 3), includes among its total of 103 pieces 30 works and two single parts ascribed to Matteo as well as seven works and three substitute contratenors that can be attributed to him with great probability. Except for the contratenor to *Tu me solevi donna*, these *opera dubia* all appear together in the first fascicle, which begins and ends with works by him and contains the names of no other

composers. Most of these compositions show clear signs of his style and there is little doubt that they are his. The fragment *I-PAas* contains three further contratenors by Matteo to works by Antonello da Caserta, Ciconia and Pierre Fontaine. Apart from these, one song in a recently discovered fragment (*CH-BEb*, Fragm.827) and a single voice in the Boorman fragment, all Matteo's works survive in *I-MOe* 5.24 alone (the suggestion in PMFC, xx, 1989, that the extremely abbreviated ascription to two untexted works in *I-Fn 26* reads 'Matheus' is unconvincing).

His surviving compositions include mass movements, two isorhythmic motets and both Italian and French secular songs. Willi Apel regarded Matteo as the principal composer of his generation, in whose compositions one could trace the stylistic transition between the mannerism of the 1380s to the 'modern style' of the early 15th century. This viewpoint was challenged by Besseler; since then Matteo's position in history has remained an open question, and his music awaits a thorough stylistic study. Some preliminary observations can be made, however. His cantus lines contain quirky leaps (the diminished 4th is a favourite interval), often from unstable sonorities that precede expected cadential arrivals. He often surrounds structural pitches with appogiaturas and auxiliary notes and embellishes his melodies with detailed, fast-moving ornamental figurations, notated in *I-MOe* α.M.5.24 with an expanded arsenal of italianate figures. A favourite device in the songs is to construct a melodic sequence upon a complex or syncopated rhythmic pattern (for example in *Le greygnour bien* and *Le grant desir*). He often begins phrases with imitation in all three voices. Several of his works explore a more adventurous chromaticism than is typical of this period. The ballade *Le greygnour bien*, with a moralizing text in the form of a sonnet, is one of the most complex of his works in its rhythm and notation, containing reverse coloration and elaborate syncopation. *Se je me plaing de Fortune* quotes the opening texts of Machaut's *Se je me plaing* and *De Fortune me doit plaindre*, as well as the cantus and tenor of the opening eight bars of the latter. In addition, the texts of both Matteo's *Se je me plaing* and Machaut's *De Fortune* complain about the vagaries of fortune, using the female voice. The female voice is also found in *Par vous m'estuet/Soyes par moy*, a rondeau scored for two equal cantus lines whose double text contains a dialogue between a man and a woman. Several works, including the ballade *Pres du soloil* and the virelai *Belle sans per*, have the simplified texture and slower harmonic movement associated with a slightly younger generation.

Sera quel zorno may displays an italiante sensibility in the long ornaments using both duplet and triplet semiminims; the work is notable for its phrase endings on unresolved triads and a sequential motif of a scalic descent through a tritone, significantly setting the word 'guai' ('troubles'). His one other Italian song, *Già da rete d'amor*, is composed in a strikingly low tessitura and has a three-flat signature.

The isorhythmic motet *Laurea martirii/Conlaudanda est/Proba me Domine*, shown by Maiani to be based on an Ambrosian Vespers antiphon for the Feast of St Laurence, was probably written for the Ambrosian Rite at Milan or Pavia. As in his isorhythmic Agnus Dei motet, the tenor is stated three times with a canon explaining that it is diminished in each of his repetitions. His mass movements explore various techniques of construction. One Gloria (FG 11), a beautiful cantilena setting, has a pan-isorhythmic Amen; another (FG 12) is scored for tenor and two canonic cantus parts, indicated with the rubric 'fuga'. The four-voice Gloria (FG 14) and three-voice Gloria (FG 15) are based on the same isorhythmic tenor and share many structural features, discussed by Layton and Maiani; one is clearly a reworking of the other. The latter work (FG 15) has a particularly virtuosic cantus part, whose notational subtleties include semiminims with half-drawn note heads that signify diminution (a device found in several works in the later layer of *I-MOe* 5.24).

While many works of this period are transmitted with different contratenors, it is an unusual feature of his output that some of Matteo's contratenors to works by other composers are actually ascribed to him (those for songs by Grenon, Ciconia, Antonello da Caserta and Fontaine). Grenon's *Je ne requier* is transmitted with Matteo's contratenor in a fragment in Stanley Boorman's private collection, New York, making this single voice-part among the best-travelled of Matteo's works.

WORKS

for 3 voices unless otherwise stated

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Italian Sacred and Ceremonial Music, ed. K. von Fischer and F.A. Gallo, PMFC, xiii (1987) [FG]

SACRED

Gloria, F 2, FG 11
Gloria, F 3, FG 12 [canon in upper voices indicated with 'Fuga']
Gloria, F 4, FG 13
Gloria, 4vv, F 5, FG 14 [facs. in F, facing p.272]
Gloria, F 6, FG 15 [facs. in F, facing p.480]
Ave sancta mundi salus/Ave sancta mundi salus/Agnus Dei qui tollis, motet, 4 or 3vv with solus T, F 1, FG 46 [facs. in F, facing p.240]

BALLADES

Le grant desir, A 50, G i, 17
Le greygnour bien, A 51, G i, 18
Pres du soloil, A 52, F 19, G i, 19
Se je me plaing, A 53, G i, 21

VIRELAIS

Belle sans per, A 54, F 22, G ii, 7
Dame que j'aym, A 55, G ii, 8
Dame souverayne, A 56, F 20, G ii, 9 [facs. in F, facing p.368]
Helas Avril, A 57, G ii, 10
Heylas que feray, A 58, G ii, 11
Ne me chaut, 2vv, A 59, F 18, G ii, 12
Puisque je sui, A 60, G ii, 14

RONDEAUX

A qui fortune, A 61, F 23, G iii, 8
Dame d'honour, A 62, F 26, G iii, 9
Helas merci, 2vv, A 63, F 17, G iii, 10
Jusques a tant, A 64, F 25, G iii, 11
Par vous m'estuet, 2vv, A 65, F 15, G iii, 12
Plus liés des liés, 2vv, A 66, F 16, G iii, 13
Pour bel acueil, A 67, F 24, G iii, 14
Pour Dieu vous pri, A 68, F 21, G iii, 15
Se pour loyaulment servir, A 69, G iii, 16
Trover ne puis, A 70, G iii, 17

CANON

Andray soulet, A 71, F 27, G i, 63

BALLATAS

Già da rete d'amor, F 13, PMFC, x (1977), p.95 [facs. in F, facing p.416]
Sera quel zorno may, F 14, PMFC, x (1977), p.98

SINGLE VOICES

Je ne requier de ma dame, contratenor to ballade by Grenon, F 28
Lizadra donna, substitute contratenor to ballata by Ciconia, F 29, PMFC, xxiv (1985), 33b [facs. in F, facing p.288]
Più chiar che'l sole, substitute contratenor to ballata by Antonello da Caserta, ed. in Korth, p.94 and in Memelsdorff (1992)
Pour vous tenir en la grace, substitute contratenor to rondeau by Pierre Fontaine
Textless discantus with initial 'D'

ANONYMOUS WORKS PROBABLY BY MATTEO

Gloria, troped 'Spiritus et alme', 4vv, F 7, FG 17
Gloria/Tenor: Agnus Dei qui tollis, 4 or 3vv with solus T, F 8, FG 16
Credo, F 9, FG 24
Credo, F 10, FG 25
Laurea martirii/Conlaudanda est/Tenor: Proba me Domine, motet, 4 or 3vv with solus T, F 11, FG 47; see also CMM, xxxix (1965), no.13
Puisque la mort, ballade, A 170, F 30, G i, 20
Plus onques dame, virelai, A 215, G ii, 13

ANONYMOUS SINGLE VOICES

El non me zova, substitute contratenor to ballata by Bartolino da Padova, ed. in Korth, p.104
Se vous n'estes par mon guerredon, substitute contratenor to rondeau by Machaut
Tu me solevi donna, contratenor to anonymous ballata (in *I-Tn* III.2, the Boverio Codex)

DOUBTFUL WORKS

Textless rondeau, *I-Fn* 26, f.16*v*, G iii, 18

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URSULA GÜNTHER/ANNE STONE

Mattern, A.W.F. *See* MATERN, A.W.F.

Mattern, Ludwig Anton Wilhelm. German cellist, possibly related to A.W.F. MATERN.

Matters, Arnold (*b* Adelaide, 11 April 1904; *d* Adelaide, 21 Sept 1990). Australian bass-baritone. After winning the Sun Aria Competition at Ballarat, he was invited by Melba to sing with her in Melbourne and encouraged by her to seek training and a career abroad. He studied in Adelaide with Frederick Bevan and Clive Carey and in London with W. Johnstone Douglas. From 1932 he sang with Sadler's Wells Opera, combining a fine voice with admirable theatrical gifts; his Falstaff, in particular, was a ripe and humorous study. His repertory included Don Giovanni, Hans Sachs and Wotan. He also sang small roles during international seasons at Covent Garden and produced opera for Sadler's Wells and elsewhere. Matters returned to Australia in 1941 for war service with an entertainment unit. He again joined Sadler's Wells in 1944 and sang the title role in the first performance in England (1948) of *Simon Boccanegra*. He was the original Pilgrim in Vaughan Williams's *The Pilgrim's Progress* (1951) at Covent Garden, and created Cecil in Britten's *Gloriana* (1953). In 1954 he returned to Adelaide to teach at the Elder Conservatorium (1954–66), producing *Tosca* and *Otello* for the Elizabethan Trust Opera (now Opera Australia) 1957 touring season. His recordings include the role of Mícha in *The Bartered Bride*, conducted by Beecham.

HAROLD ROSENTHAL/ROGER COVELL

Matteuccio. *See* FORNARI, MATTEO.

Matthaei, Conrad (*b* Brunswick, 1619; *d* ?Königsberg [now Kaliningrad], 1667). German composer and theorist. He was a pupil of Heinrich Grimm at Brunswick. He apparently spent the major part of his life at Königsberg. He studied law and philosophy at its university about 1650 and seems to have continued his association with that institution on receiving the degree of doctor of law; he acknowledged the support of its faculty in the preface to his treatise *Kurtzer, doch ausführlicher Bericht von den Modis Musicis*, which was published in Königsberg in 1652 (reprinted 1658). In 1654 he became Kantor of the Old Town church. It is generally believed that he remained in that appointment until his death, though according to Walther he returned to Brunswick and practised law. No evidence supports this statement, and the fact that all his known compositions were published at Königsberg seems to contradict it. All Matthaei's compositions are occasional sacred pieces. They display features similar to those found in the music of Johannes Eccard and his pupil

Johann Stobaeus, particularly those in cantional style. This led Winterfeld to suggest that he studied with Stobaeus; he also believed that he may have been influenced by the *Arien* for several voices of Heinrich Albert. Matthaei's mentors as a theorist are more easily determined. In addition to the treatises of his teacher Grimm it is apparent that he relied on those of Seth Calvisius and Johannes Lippius.

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all published in Königsberg, many lost since 1945

Neue Hertzens-Freude (1650), *GB-Lbl*
Der CXXXI Psalm, 8vv (1653)
Der LXVII Psalm, 4, 8vv (1654)
Hochzeit-Lied aus dem 95. Psalm, wedding song, 8vv (1654)
Psalm CXVI, wedding song, 8vv, bc (1655), *PL-Wn*, inc.
Hochzeit-Lied ... aus dem 30. Psalm, wedding song, 4vv, 2 vn (1655)
Psalm CXXXI, 12vv (1655)
Tanz, du suchest deine Lust, bridal dance, 4vv (1657)
Hochzeit-Lied aus dem ... XVIII Psalm, wedding song, 10vv (1657)
Fidentem nescit deservisse Deus, funeral song, 5vv (1657), *WRu*
Christliche Sterb- und Siegeslied, funeral song, 5vv (1657)
Sterb-Lied, 6, 9 or 13vv (1658), *WRu*
Eucharistēs kai eukuikos hymnos, 5vv (1658)
Harmonia sacra, 12vv (1658)
Christliche Sterbens Gedancken, funeral song, 5vv (1658), *WRu*, inc.
Christliche Sterblied, funeral song, 5vv (1659)
Ehren-Lied, 6, 10 or 14vv (1659)
Diesen irdschen Leben muss die Liebe den Zusatz geben, bridal dance, 5vv (1662)
Frülings-Liebe, bridal dance, 2vv (1664)
Hymnus, 10vv (n.d.)
MS copies of printed works: 20 in *RUS-KA*, 4 in *D-Bsb*, according to Eitner

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CHRISTOPHER WILKINSON

Matthay, Tobias (Augustus) (*b* London, 19 Feb 1858; *d* High Marley, nr Haslemere, 15 Dec 1945). English teacher, writer, pianist and composer. His parents were German; his father became a naturalized British subject. Matthay won the Sterndale Bennett Scholarship and entered the RAM in 1871 where his teachers were Bennett himself, Prout, Sullivan and Macfarren. He was appointed sub-professor there in 1876 and was a full professor from 1880 to 1925. His first London recital was at the Princes Hall on 28 November 1884. In 1900 he founded his own school as a means of propagating his theories of piano technique and his method of teaching based on them. Those theories were expounded in *The Act of Touch*, a pioneering work in which he attempted a full-scale analysis of the physical aspects of piano playing, categorizing the various vertical movements into touch-species and laying great stress on muscular relaxation and forearm rotation.

Many of Matthay's conclusions were called into question by other workers in the same field, notably by James Ching, who produced scientific evidence in support of his arguments. Yet the quality of Matthay's teaching was emphasized by the success of his students and associates, among them Hess, Scharrer, Cohen, Craxton, Bowen, Langrish, Lympany and Robertson: Ching himself acknowledged, in his *Piano Technique*, the unique value of Matthay's pioneering work. Matthay's compositions include an overture, *In May*, a piano quartet, some songs and much piano music.

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Relaxation Studies ... in Pianoforte Playing (London, 1908)
Some Commentaries on the Teaching of Pianoforte Technique (London, 1911)
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FRANK DAWES

Mattheo de Sancto Paolo. *See* PAULLET.

Mattheson, Johann (*b* Hamburg, 28 Sept 1681; *d* Hamburg, 17 April 1764). German composer, critic, music journalist, lexicographer and theorist.

1. Life. 2. Music 3. Writings.

1. LIFE. Mattheson was the third and only surviving son of Johann Mattheson, a Hamburg tax collector, and Margaretha Höling of Rendsburg (Holstein). Details of Mattheson's life come largely from his autobiography published in the *Grundlage einer Ehren-Pforte*. His education was exceptionally broad, perhaps because his parents hoped he would gain a position in Hamburg society. At the Johanneum he received a substantial background in the liberal arts, including musical instruction from Kantor Joachim Gerstenbüttel. He also had private instruction in dancing, drawing, arithmetic, riding, fencing, and English, French and Italian. At six he began private music lessons, studying the keyboard and composition for four years with J.N. Hanff (later organist at Schleswig Cathedral), taking singing lessons from a local musician named Woldag and instruction on the gamba, violin, flute, oboe and lute. At nine Mattheson was a child prodigy, performing on the organ and singing in Hamburg churches. His voice was of such quality that Gerhard Schott, manager of the Hamburg opera, invited him to join the company, and he sang in J.W. Franck's opera *Aeneas*. In addition to performing and his studies at the Johanneum, Mattheson was sent for instruction in law. However, he realized that the opera was in itself a 'musical university' and decided not to pursue formal education

after completing the Johanneum curriculum in 1693. He became a page at the Hamburg court of Graf von Güldenlöw, 'Vice-König' of Norway and brother of Christian V, King of Denmark. His unusual talent attracted the court circle and he was frequently asked to play and sing. The experience left him with an indelible impression of the glamour and brilliance of Hamburg's aristocratic society, and, he remarked, he wept bitterly when his father broke the employment agreement and forced him to leave court.

Having previously sung mainly in the chorus and in minor roles, Mattheson made his solo début in female roles when the opera company visited Kiel in 1696. By the following year his voice had changed, and he began to take tenor roles in which he had considerable success up to 1705. Mattheson led an exceedingly rich musical life in these 15 years with the Hamburg opera; he sang and conducted rehearsals under such composers as J.G. Conradi, J.S. Kusser and Reinhard Keiser. He testified to learning the new, Italian manner of singing from Kusser. In 1699 he wrote and had performed his first opera, *Die Plejades*.

Mattheson met Handel in 1703, and a mutually beneficial friendship developed over the next three years: Mattheson said that he influenced the growth of Handel's musical style, particularly by teaching him how to compose in the dramatic style; he also probably obtained for Handel a position in the opera orchestra as second violinist and harpsichordist. In 1704 Mattheson's *Cleopatra* was performed with the composer in the role of Antonius. Handel conducted the performance from the harpsichord while Mattheson was on the stage. However, after Antonius's suicide in the middle of the third act, Mattheson returned to the orchestra, intending to take his place at the keyboard, but Handel refused to yield. An argument between the two young musicians led to the duel described by Mattheson in his *Ehren-Pforte* (1740); according to him, Handel's life was spared by a large button on his coat that Mattheson struck with his sword. Apparently, however, the two were soon reconciled, and Mattheson sang the leading roles in Handel's *Almira* and *Nero* at Hamburg in 1705, the final year of Mattheson's career with the theatre.

During his professional career Mattheson not only performed in some 65 new operas but wrote several of his own. He became a virtuoso organist and found time to become involved in numerous social and musical activities, including teaching. In 1703 he was invited (as was Handel) to apply for the position of organist to succeed Dietrich Buxtehude at the Marienkirche in Lübeck. Mattheson and Handel travelled together to Lübeck for the auditions, 'making numerous double fugues in the carriage'. However, they both turned down the position. Mattheson also declined invitations to other important positions as organist, including one at the Pfarrkirche in Haarlem and, as successor to the distinguished J.A. Reincken, at the Catharinenkirche in Hamburg.

In 1704 Mattheson became a tutor of Cyrill Wich, son of the English ambassador to Hamburg, Sir John Wich. This position was the turning point in his career, offering him employment with social status and a considerable salary. He proved himself so capable that in January 1706 he was made secretary to Sir John Wich, a position he retained for most of his life, continuing with the same responsibilities when Wich's son was appointed his father's successor in 1715. Mattheson's duties greatly exceeded routine secretarial obligations. He became indispensable to the ambassador's office, frequently travelling as Wich's official representative on important diplomatic missions. He immersed himself in the study of the English language, English law, politics and economics; and he became an expert in the intricate details of trade between England and Hamburg.

In 1709 Mattheson married Catharina Jennings (*d* 8 Feb 1753), daughter of an English minister. In 1715 he became music director of Hamburg Cathedral, a post of particular importance, for which he composed many works, including more than two dozen oratorios. He was forced to resign this position in 1728, primarily as the result of increasing deafness; he was completely deaf by 1735. In 1719 Mattheson was appointed Kapellmeister to the court of the Duke of Holstein. During the extraordinarily productive years between 1715 and 1740 he wrote not only numerous important scores and treatises but also many translations from English of books, pamphlets and articles, primarily connected with his duties as secretary to the English ambassador. He also translated several English histories, novels and philosophical works, and produced a steady flow of articles for journals published in Hamburg (Cannon gives a valuable bibliography).

In 1741 Mattheson received the title of Legation Secretary to the Duke of Holstein, and in 1744 was promoted to 'Legations-Rat'. After the death of his wife, he decided to donate the bulk of a considerable fortune, some 44,000 marks, to the Michaeliskirche in Hamburg for the rebuilding of the great organ destroyed by fire. He requested that in return he and his wife be buried in the church. On 25 April 1764 he was buried in the crypt of



1. Johann Mattheson: engraving by Christian Fritzsch after Johann Soloman Wahl, after 1717

that church following services at which Telemann conducted *Das fröhliche Sterbelied, womit der nunmehro wolseelige Legations-Rath, Herr Johann Mattheson, ihm selbst, harmonisch und poetisch, im 83sten Jahre seines Alters, zu Grabe gesungen*, which Mattheson had composed for his own funeral.

2. Music. Johann Mattheson was the most important contemporary writer on the music of the German Baroque. He documented in unparalleled detail the musical world of those critical years in the 18th century when musical styles and values changed radically in the transition from the Baroque to the Classical period. However, it has been previously impossible to assess much of Mattheson's music, particularly his operas and some two dozen oratorios. These were assumed to be lost in the destruction of the Hamburg Stadtbibliothek in World War II. Most of that music, however, had not been destroyed and in 1998 was returned to Hamburg from Armenia. Scholars will now be able to evaluate this music more fully than previously, and they will be able to integrate Mattheson's compositional achievements into the history of music in Hamburg during the early 18th century. Mattheson was a deeply devout man and committed himself energetically in word and music to preserving and strengthening music in the Protestant church; his oratorios formed the heart of his musical achievement. As shown in *Das Lied des Lammes*, his sacred music fully embraces operatic style; nevertheless, in its melodic simplicity, its dramatic, homophonic choruses, striking emphasis on Protestant chorales and sensitivity to the rhetorical values of the text, his oratorio has a popular appeal and an important position in the development of the form.

The opera *Cleopatra*, though an early work, is evidence of the composer's talent and individual style. While the opera is famous mainly for its connection with the Mattheson–Handel duel, its real significance lies in the supporting musical evidence it contributes to Mattheson's theoretical doctrines, codified several years later. Former opinions that Mattheson as a composer was insignificant and that he imitated the style of his favourite contemporary, Reinhard Keiser, can be disproved by this opera. He is clearly distinguishable from Keiser, particularly in his melodic writing: his melodies are usually smoother, more conjunct in motion and therefore less angular than Keiser's; he achieved a melodic and at the same time an expressive simplicity, taking more care than Keiser in maintaining poetic metres and usually avoiding long melismatic passages characteristic of Keiser's arias. There is a striking emphasis on folklike songs, often strophic in form. The folk element was a tradition of earlier Hamburg opera, and Mattheson employed it to special advantage in comic scenes (see Buelow, 1970). Mattheson was Hamburg's first native musical genius, and this is of the utmost importance when considering the substance and validity of his aesthetic and musical theories and critical judgments. Indeed, he wrote about music from the vantage point of enormous practical experience and professional expertise.

3. Writings. It is immediately clear that Mattheson's writings on music cannot be adequately summarized. In more than a dozen major volumes and a number of smaller publications, he discussed almost every aspect of the music of his day. In most instances he spoke as the rational man of the Enlightenment, a musician who believed in the progress of his art and did not hesitate to codify and rationalize all aspects of music. Mattheson honoured the musical past, but in general he found little in that past to preserve for the future and was often unsympathetic towards German writers and musicians steeped in the traditional musical values of the 17th century.

Mattheson's first musical book, *Das neu-eröffnete Orchestre* (1713), proposes to show 'the galant man how he can achieve a complete idea of the majesty and merit of the noble art of music', and undertakes a thorough discussion of basic questions of musical instruction. This instruction, however, is viewed from the present, not the past, and little time is lost in restating old rules of theory and practice. Mattheson quickly overturned the favourite theoretical concepts of the past, proclaiming, for example, that the interval of the 4th must be both consonant and dissonant, depending on the musical context and judgment of the ear. He attacked the old system of solmization and the church modes. Equally important are his explanations of the major and minor scales according to their affective connotations. *Das neu-eröffnete Orchestre* is rich in factual detail, such as definitions of the secular forms of music and the national musical styles. He pleaded for German musicians to achieve prominence in their own country, where Italian musicians 'make all the money and return home'. Reinhard Keiser served as the model of the great German musician; he was the 'premier homme du monde', to be emulated by all German musicians (see Cannon). As such, Mattheson championed the dramatic musical style in music, and this early work presents many of the ideas about theatrical music that will subsequently be expanded and refined.

In 1722 Mattheson began publication of *Critica musica*, the first German music periodical. It appeared in 24 numbers during 1722–5 and was later collected into two volumes. Each number includes news about recent musical events, new books and musical personalities from various European cities. *Critica musica* is one of Mattheson's most valuable works. Among its major contributions is the publication in German, with extensive annotations, of Abbé Raguenet's *Parallèle des italiens et des françois, en ce qui regarde la musique et les opéras* (Paris, 1702), and the reply to Raguenet by Le Cerf de la Viéville, *Comparaison de la musique italienne et de la musique françoise* (Paris, 1704–6). Other sections are devoted to continuing polemics regarding solmization, the writing of canons, a discussion of the 1704 Passion formerly attributed to Handel, and important material involving contemporary theories of melody. Not the least interesting are lengthy quotations from the correspondence between Mattheson and many leading musicians of his day, including Handel, Fux, Telemann, Kuhnau, Heinichen, J.P. Krieger and Johann Theile.

Der musicalische Patriot (1728) continues Mattheson's defence of the theatrical style in church music. There is also an important description of the Hamburg opera together with a detailed inventory by year of all the operas and composers included in the repertory of the Hamburg opera house from its founding to its closing. The work concludes with a lengthy theoretical and philosophical discussion of the true meaning and purpose of a good opera theatre, and attempts to show that the collapse of the Hamburg opera was a result of the deteriorating taste of the opera public.

Among Mattheson's numerous books, the most important is *Der vollkommene Capellmeister* (1739), an encyclopedia of knowledge that Mattheson believed should belong to the training of every Kapellmeister, i.e. music director in a church, municipal or court musical establishment. He brings together a vast array of facts as well as his most complete statement of several major theoretical concepts. These include the systematizing of the doctrines of rhetoric as they become the basis of composition. Since for Mattheson melody was the basis of all composition, he proposed a complete theory of good melodic writing. A lengthy discussion of emotion in music leads to his famous statement: 'Everything [in music] that occurs without praiseworthy Affections, is nothing, does nothing, is worth nothing'. Every aspect of music is viewed in relationship to the Affections, and this section of *Der vollkommene Capellmeister* is in fact the only attempt found in Baroque literature to arrive at a true 'doctrine' of the Affections (see Lenneberg for an English translation of the relevant portions). The treatise concludes with an elaborate examination of consonance and dissonance and the principles of contrapuntal practice. No brief description, however, can convey the breadth and depth of knowledge in this treatise. The author of *Der vollkommene Capellmeister* was someone of enormous learning in musical literature; but he was not simply a codifier of facts, and much of this work's value lies in the originality of the presentation and the author's reflections on the most important aspects of the musical thought of his time.

Among the other valuable works by Mattheson, one must cite the *Grosse General-Bass-Schule* (1731), an expanded version of the earlier *Exemplarische Organisten-Probe* (1719). These books give organists valuable assistance in learning how to improvise from a given bass, an ability vital to the daily musical responsibilities of organists at this period. The 48 examples, with Mattheson's extensive comments on their realization, are particularly important. The *Kleine General-Bass-Schule* (1735) takes up the other aspect of improvisation, the realization of a thoroughbass part, but (in distinction to the earlier two works) in the role of an accompanist, not as soloist.

Finally, among Mattheson's works none is of more lasting value and originality than his *Grundlage einer Ehren-Pforte* (1740), a lexicon giving biographical details of 149 of the best musicians known to Mattheson from the past as well as the present (fig.2). It has proved valuable to every subsequent lexicographer and music historian. Mattheson carried on a prodigious correspondence with many of his most important contemporaries, and their responses often supplied the factual information for their entries. In a large number of cases Mattheson received complete autobiographies, including those from J.P. Krieger, Kuhnau, Mizler, Printz, Scheibe, Telemann and J.G. Walther.

Mattheson's books are written in a difficult, exceedingly prolix style requiring considerable expertise in the German language. Very little from these texts is available in English and the definitive study of his treatises remains to be written. For the student of German Baroque music, however, they are a source of inestimable value, musical documents of unique importance to the history of 18th-century music in Germany.



2. Title-page of Mattheson's 'Grundlage einer Ehren-Pforte' (Hamburg, 1740)

WORKS

for a complete list see MGG1

OPERAS

Die Plejades, oder Das Sieben-Gestirne (Spl, F.C. Bressand), Hamburg, 1699, music lost

Der edelmüthige Porsenna (Spl, 4, Bressand), Hamburg, 1702

Victor, Hertzog der Normannen [Act 2] (3, H. Hinsch), Hamburg, 1702 [Act 1 by J.C. Schieferdecker, Act 3 by G. Bronner], music lost

Cleopatra [Die unglückselige Cleopatra, Königin von Egypten, oder Die betrogene Staats-Liebe] (drama per musica, 3, F.C. Feustking), Hamburg, 20 Oct 1704, *US-Wc*; ed. in EDM, lxix (1975)

Le retour du siècle d'or, das ist Die Wiederkehr der güldnen Zeit ('Operetgen', Countess Löwenhaupt), Nehmten and Perdoel, Holstein, 1705, music lost

Boris Goudenow, oder Der durch Verschlagenheit erlangte Trohn (drama per musica, 3, Mattheson), Hamburg, 1710

Die geheimen Begebenheiten Henrico IV, Königs von Castilien und Leon, oder Die getheilte Liebe (5, J.J. Hoë), Hamburg, 9 Feb 1711

ORATORIOS AND PASSIONS

all first performed in Hamburg

Die heylsame Geburth und Menschwerdung unsers Herrn und Heylandes Jesu Christi, 1715

Die gnädige Sendung Gottes des Heiligen Geistes, 1716

Chera, oder die Leidtragende und getröstete Wittwe zu Nain, 1716

Der verlangte und erlangte Heiland, 1716

Der Altonaische Hirten-Segen, nebst einer Passions-Andacht über den verlassenen Jesum, 1717

Der reformirende Johannes (J.G. Glauche), 1717

Der für die Sünde der Welt gemartete und sterbende Jesus (B.H. Brockes), 1718

Der aller-erfreulichste Triumph oder Der überwindende Immanuel, 1718

Die glücklich-streitende Kirche, 1718

Die göttliche Vorsorge über alle Creaturen (J.U. von König), 1718

Die Frucht des Geistes (E. Neumeister), 1719

Christi Wunder-Wercke bey den Schwachgläubigen (Hoefft), 1719

Die durch Christi Auferstehung bestägte Auferstehung aller Todten (Weichmann), 1720

Das gröste Kind, 1720
Der Blut-rünstige Kelter-Treter und von der Erden erhöhete Menschen-Sohn, 1721, lost
Das irrende und wieder zu recht gebrachte Sünde-Schaaf, 1721
Die Freuden-reiche Geburt und Menschwerdung unsers Herrn und Heilandes Jesu Christi, ?1721, lost
Der unter den Todten gesuchte, und unter den lebendigen gefundene Sieges-Fürst, 1722, lost
Das Grosse in dem Kleinen, oder Gott in den Herzen eines gläubigen Christen, 1722
Das Lied des Lammes (C.H. Postel), 1723; ed. B. Cannon (Madison, WI, 1971)
Der liebreiche und gedultige David, 1723
Der aus dem Löwen-Graben befreyte, himmlische Daniel (Schubart), 1725
Das gottseelige Geheimnis (Neumeister), 1725, lost
Der undanckbare Jerobeam (Mattheson), 1726, lost
Der gegen seine Brüder barmherzige Joseph (Schubart), 1727, lost
Das durch die Fleischwerdung des ewigen Wortes erfüllte Wort der Verheissung (Wend), 1727, lost
Das fröhliche Sterbelied, 1760, ?lost

MISCELLANEOUS VOCAL

18 Italian secular cants., various secular wedding cants., serenades, orats, Mag funeral music

INSTRUMENTAL

Sonate à due cembali per il Signore Cyrillo Wich gran virtuoso (Hamburg, ?1705); ed. B. Cannon (London, 1960)
Suite, 2 hpd (Hamburg, ?1705); ed. B. Cannon (London, 1960)
XII sonates , 2–3 fl (Amsterdam, 1708)
Sonate, hpd (Hamburg, 1713)
Pièces de clavecin en deux volumes (London, 1714); German ed. as Matthesons Harmonisches Denckmahl, aus zwölfferwählten Clavier-Suiten (London, 1714/R)
Der brauchbare Virtuoso, welcher . . . mit zwölff neuen Kammer-Sonaten, fl, vn, hpd (Hamburg, 1720)
Die wol-klingende Finger-Sprache, in zwölff Fugen, mit zwey bis drey Subjecten (Hamburg, pt 1 1735, pt 2 1737), ed. L. Hoffmann-Erbrecht (Leipzig, 1954)

WRITINGS

THEORETICAL WORKS
all published in Hamburg

Das neu-eröffnete Orchestre (1713/R)
Das beschützte Orchestre (1717/R)
ed., with introduction: *Niedtens Musicalischer Handleitung, dritter und letzter Theil* (1717)
ed., with introductions: C. Raupach: *Veritophili deutliche Beweis-Gründe* (1717)
Exemplarische Organisten-Probe im Artikel vom General-Bass (1719)
Réflexions sur l'éclaircissement d'un problème de musique pratique (1720)
Das forschende Orchestre (1721/R)
ed.: *Friedrich Erhard Niedtens Musicalischer Handleitung, anderer Theil* (2/1721)
Melotheta, das ist der grundrichtige, nach jetziger neuesten Manier angeführte Componiste (1721–2)
Critica musica (1722–5/R)
Der neue göttingische, aber viel schlechter, als die alten lacedämonischen urtheilende Ephorus (1727)
Der musicalische Patriot (1728/R)
Grosse General-Bass-Schule, oder, Der exemplarischen Organisten-Probe zweite, verbesserte und vermehrte Auflage (1731/R)
De eruditione musica, ad virum plurimum reverendum, amplissimum atque doctissimum, Joannes Christophorum Krüsike (1732)
Kleine General-Bass-Schule (1735/R)
Kern melodischer Wissenschafft (1737/R)
Gültige Zeugnisse über die jüngste Matthesonisch-Musicalische Kern-Schrifft (1738)
Der vollkommene Capellmeister (1739/R; Eng. trans., 1981)
Grundlage einer Ehren-Pforte (1740); ed. Max Schneider (Berlin, 1910/R)
Die neueste Untersuchung der Singspiele, nebst beygefügter musicalischen Geschmacksprobe (1744/R)
Das erläuterte Selah, nebst einigen andern nützlichen Anmerkungen und erbaulichen Gedanken über Lob und Liebe (1745)
Behauptung der himmlischen Musik aus den Gründen der Vernunft, Kirchen-Lehre und heiligen Schrift (1747)
Matthesons Mithridat wider den Gift einer welschen Satyre, genannt: La Musica [by Salvator Rosa] (1749)
Matthesons bewährte Panacea, als eine Zugabe zu seinem musicalischen Mithridat, erste Dosis (1750)
Wahrer Begriff der harmonischen Lebens. Der Panacea zwote Dosis (1750)
Sieben Gespräche der Weisheit und Musik samt zwo Beylagen; als die dritte Dosis der Panacea (1751)
Die neuangelegte Freuden-Akademie (1751–3)
Philologisches Tresespiel, als ein kleiner Beytrag zur kritischen Geschichte der deutschen Sprache (1752/R)
Plus ultra, ein Stückwerk von neuer und mancherley Art, i–iv (1754–6)
Georg Friederich Händels Lebensbeschreibung (1761/R) [trans. of J. Mainwaring]

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H.J. Marx: 'Johann Matthesons Nachlass: zum Schicksal der Musiksammlung der alten Stadtbibliothek Hamburg', *AcM*, lv (1983), 108–24
G.J. Buelow and H.J. Marx, eds.: *New Mattheson Studies* (Cambridge, 1983) [incl. B.C. Cannon: 'The Legacy of Johann Mattheson: a Retrospective Evaluation', 1–12; G. Flaherty: 'Mattheson and the Aesthetics of Theater', 75–99; W. Dean: 'Mattheson's Arrangement of Handel's *Radamisto* for the Hamburg Opera', 169–78; I. Fellinger: 'Mattheson als Begründer der ersten Musikzeitschrift (*Critica Musica*)', 179–97; H.J. Marx: 'Unbekannte Kompositionen aus Johann Matthesons Nachlass', 213–55; J.M. Knapp: 'Mattheson and Handel: their Musical Relations in Hamburg', 307–26; S. Kross: 'Mattheson und Gottsched', 327–44; A. Mann: 'Mattheson as Biographer of Handel', 345–52; G.J. Buelow: 'Johann Mattheson and the Invention of the *Affektenlehre*', 393–407; C.V. Palisca: 'The Genesis of Mattheson's Style Classification', 409–23; E. Harriss: 'Johann Mattheson's Historical Significance: Conflicting Viewpoints', 461–84]
H. Frederichs: 'Johann Mattheson und der Gottesdienst seiner Zeit', *Musik und Kirche*, liv (1984), 1–10
F. Krummacher: '*Stylus* versus *Genus*: zum systematischen Denken Johann Matthesons', *Festschrift Arno Forchert*, ed. G. Allroggen and D. Altenburg (Kassel, 1986), 86–95

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R. Fenton: 'Recitative in Early Eighteenth Century German Opera: Mattheson's *Cleopatra* (Hamburg, 1704) and Handel's *Almira* (Hamburg, 1705)', *MMA*, xvi (1989), 79–108
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GEORGE J. BUELOW

Matthews, Artie (*b* Braidwood, IL, 15 Nov 1888; *d* Cincinnati, 25 Oct 1958). American ragtime composer and music educator. He grew up in Springfield, Illinois, where he learnt ragtime from two local pianists, Banty Morgan and Art Dillingham, and played professionally in the tenderloin district. After moving to St Louis about 1908 he studied the piano, the organ and theory, and composed and arranged for local theatres. He also transcribed rags by other composers for the music publisher John Stark, who issued Matthews's five *Pastime* rags. Jelly Roll Morton, who visited St Louis at this time, recalled Matthews as 'the best musician in town'. In 1915 Matthews took a position as church organist in Chicago and shortly thereafter one at the Berea Church in Cincinnati, where he settled at the end of World War I. There he earned a degree at the Metropolitan College of Music and Dramatic Arts (1918) and, with his wife Anna, founded in 1921 the Cosmopolitan School of Music, a classical conservatory for the black community, where he taught until his death.

Matthews's elegant *Pastime* rags were his greatest contribution to the literature. These dramatic, innovatory, highly pianistic pieces display the stylistic features of black ragtime pianists who performed in vaudeville: they abound in breaks, walking bass patterns, stop-time, chromatic runs, triplets, tango rhythms and, in no.4, dissonant tone clusters. These pieces form part of the second generation of St Louis ragtime which, like most of the better ragtime of the 1920s, was becoming increasingly virtuoso, reflecting both the physically demanding dances of the time and the emergence of jazz. Matthews notated two other masterworks of late St Louis ragtime, Robert Hampton's *Cataract Rag* and Charles Thompson's *Lily Rag* (both 1914), and arranged the first piece to be copyrighted with the word 'blues' in its title, *Baby Seals Blues* (1912). His most successful composition, *Weary Blues* (1915), became a jazz standard.

WORKS
(*selective list*)

Pf: Pastime Rag no.1 (1913); Pastime Rag no.2 (1913); Weary Blues (1915); Pastime Rag no.3 (1916); Pastime Rag no.5 (1918); Pastime Rag no.4 (1920)
Pf arrs.: Baby Seals Blues (1912); Lily Rag (music by C. Thompson) (1914); Cataract Rag (music by R. Hampton) (1914); Jinx Rag (music by L.P. Gibson) (1915)
Songs: Give me dear just one more chance (F.H. Hayes) (1908); Everybody makes love to someone (P. Franzi) (1912); Lucky Dan, my Gamblin' Man (C.A. Hunter) (1913); Princess Prance (Hunter) (1913); Everything he does just pleases me (Matthews) (1916)

Principal publisher: John Stark

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R. Blesh and H. Janis: *They All Played Ragtime* (New York, 1950, 4/1971)
D.A. Jasen and T.J. Tichenor: *Rags and Ragtime: a Musical History* (New York, 1978)

TREBOR JAY TICHENOR

Matthews, Colin (*b* London, 13 Feb 1946). English composer. He studied classics at Nottingham University (BA 1966), and then composition there with Whittall and Maw (MPhil 1970); doctoral study on Mahler followed at the University of Sussex (DPhil 1978), where he also taught. During much of this time (1964–74) Matthews collaborated with Deryck Cooke on the performing version of Mahler's Tenth Symphony. He was also assistant at Aldeburgh to Britten (1971–6), with particular involvement in *Death in Venice* and the Third String Quartet, and he worked with Imogen Holst (1972–84). After Britten's death he edited for publication various works left in manuscript. Matthews's wider responsibilities have included the positions of director of the Holst Foundation, chairman of the Britten Estate, director of the PRS, trustee of the Britten-Pears Foundation and council member of the Aldeburgh Foundation and the SPNM. He is executive producer of NMC Recordings, which he founded in 1988, and he has also produced recordings for a range of companies, receiving a Grammy nomination for Górecki's Third Symphony with Elektra Nonesuch (NONE 7599-79282-2, 1993). Matthews's own Fourth Sonata for orchestra received the Scottish National Orchestra's Ian Whyte Award (1975) and *Renewal* the Royal Philharmonic Society Award for large-scale composition (1996). In 1992 Matthews was appointed associate composer with the LSO, which has stimulated a notable series of orchestral works.

Matthews's orchestral works demonstrate the archetypal weight and expressive seriousness of a major symphonic composer, an impression reinforced by his ability to generate and sustain musical argument across large structures. The Fourth Sonata for orchestra (1974–5), Matthews's first significant work, combines minimalist processes, Ligetian textures and expansive melodies in a striking synthesis. This work prefigures several characteristics of Matthews's compositional style. Perhaps the most significant is the sense of impetus generated by architectural and musical processes devised to intensify the cumulative effect of the material. The harmonic argument is defined through extended pedal anchors which coordinate the layered, often heterophonic textures. The linear element focusses on a principal or structural melody line which acts as a more localized means of intervallic control and generator of other elements in the musical fabric. The manner of the Fifth Sonata for orchestra (*Landscape*, 1978–80), an epic narrative in which Mahler exerts an influence, and the Cello Concerto no.1 (1983–4) tends more towards the traditional. But these works were immediately contradicted by the modernist energy and idiom of *Suns Dance* (1984–5) for large ensemble, in which Matthews redefined the nature of his musical discourse, replacing continuity with abrupt switches between contrasting musical sections as in a series of cinematic jump-cuts. *Suns Dance* and *Hidden Variables* (1988–9), both originally composed for large ensemble, have been amongst his most radical works. Both share similar opening strategies of short,

sudden bursts of sound followed by abrupt freezes. But *Suns Dance* focusses on a succession of melodic protagonists in a modern idiom, while in *Hidden Variables* continuous reference to the opening statement is made against a range of repetitive-style textures that throw punning glances at Reich and Adams.

In subsequent pieces, Matthews has continued to define for himself individual solutions to the orchestral medium, particularly in works which eschew narrative continuity, or where that continuity is deliberately broken. His music has been open to a range of influences including early Schoenberg, for example in the continuous four-movements-in-one structure of *Quatrain* (1989) and the energy and sound of *Suns Dance*; the hard-edged textures and timbres of Varèse, in *Two Part Invention* (1987–8); Berg's serial approach, in *Divertimento* (1982); and an affinity with Tippett in the cross-cut structures and fanfare-like riffs of some later music.

Orchestral compositions such as *Cortège* (1988) and *Memorial* (1992–3) have been characterized by a monolithic quality of sound, akin to a painter's application with a knife rather than a brush. *Memorial*'s strongly drawn gestures (prompted by the Thiepval war memorial) and structural compression produce a work of dramatic immediacy in which emphasis on linear energy is lessened in favour of greater harmonic effect. The tight focus of *Quatrain* introduces a new aggression and density of sound through high woodwind and low brass tessituras, an effect reinforced in *Broken Symmetry* (1991–2) by its sustained high energy and mechanistic pulses. *Renewal* brings together various strands of these works in four pieces collected together in a symphonic pattern that lasts nearly an hour, with *Broken Symmetry* placed third as the scherzo movement. The atmosphere of the final movement, *Metamorphosis*, a setting of Ovid for chorus and orchestra, achieves a quality of musical repose that reconciles the whole.

Throughout his career Matthews has also maintained a steady output of chamber music including three string quartets, two oboe quartets, songs, piano music (notably the *Eleven Studies in Velocity*, 1987) and arrangements or adaptions of music by other composers including Britten, Mahler, Dowland, Berlioz, Purcell and Schubert. The urgency of the dramatic cantata *The Great Journey* (1981–8) stands out as an example of Matthews's ability to treat the restricted resources of baritone and eight instrumentalists as a spur to musical invention. Its four parts suggest a symphonic frame, with the extended third (arranged separately for instruments as *Fuga*) the scherzo. The quality of its word setting and the responsiveness of the accompaniment to the nuances of the text underline the breadth of Matthews's expressive range.

WORKS

ORCHESTRAL

Sonata no.4, 1974–5; Night Music, small orch, 1976–7; Sonata no.5 'Landscape', 1978–80; Little Suite no.2, small orch, 1979; Divertimento, double str, 1982 [arr. of chbr work]; Canonic Ov. 'Arms Racing', 1983; Vc Conc. no.1, 1983–4; Toccata Meccanica, 1984, arr. sym. wind, 1993; Monody (Sonata no.6), (1987); Cortège, 1988; Quatrain, sym. wind, 1989; Chiaroscuro, 1990; Machines and Dreams (A Toy Sym.), toy insts, orch, 1990, rev. as 3 Machines, 1991; Hidden Variables, 1991 [transcr. of chbr work]; Broken Symmetry, large orch, 1991–2 [incl. as 3rd movt of Renewal]; Memorial, large orch, 1992–3; M50, 1994–5; Vc Conc. no.2, 1996

CHORAL

Second Hand Flames, vocalise, SSATB, 1982; Prometheus Fragment (Aeschylus), 12-part chorus, orch, 1989; A Rose at Christmas (W. Shakespeare), double chorus, 1990; Renewal, SATB, large orch, 1995–6

CHAMBER

3 or more insts: Ceres, 3 fl, hp, 2 perc, 2 vc, db, 1972, rev. 1985; Specula (Mirrors), fl, vib + mar + glock, hp, va, 1976; Rainbow Studies, fl + pic, ob + cl, cl + b cl, bn, pf, 1977–8; Str Qt no.1, 1979; Ob Qt no.1, ob, str trio, 1981; Divertimento, double str qt, 1982; Triptych, pf qnt, 1984; Suns Dance, 10 players, 1984–5; Str Qt no.2, 1985, rev. 1989; Pursuit, ballet, 16/17 players, 1987 [extended version of Suns Dance]; 2 Part Invention, chbr ens, 1987–8; Fuga, a fl + pic, cl + b cl, hn, perc, pf, va, vc, db, 1988 [arr. of pt III of vocal work The Great Journey]; Hidden Variables, 15 players, 1988–9; Ob Qt no.2, ob, str trio, 1988–9; 3 Part Chaconne, str trio, pf left hand, 1989; 5 Concertinos, wind qnt, 1989–90; To Compose without the Least Knowledge of Music, wind sextet, 1991 [after Mozart: Musikalisches Würfelspiel]; Contraflow, 14 players, 1992; L, bent . . ., 10 players, 1993; Str Qt no.3, 1993–4; 3 Interludes, cl, va, pf, 1994; . . . through the glass, 6 players, 1994; 23 Frames, hn, va, vc, pf, 1995; Elegiac Chaconne, a fl, b cl, pf, va, vc, 1997

1–2 insts: 5 Studies, pf, 1974–6; Partita, vn, 1975; Suite, pf, 1977–9; Little Suite, hp, 1979; 3 Enigmas, vc, pf, 1985; 5 Duos, vc, pf, 1987; 11 Studies in Velocity, pf, 1987; 5 Untitled Pieces, fl/pic, 1987–9; Chaconne with Chorale and Moto Perpetuo, vn, pf, 1988; 3 Studies, cl/b cl, pf, 1989; Cadenza: J. Haydn: Vc Conc., C, 1990; Omaggio, vn, pf, 1990–93; Duologue, op, pf, 1991; Night-Spell, ob, pf, 1992; Palinode, vc, 1992; Dowlandia, chbr ens, 1997 [based on works by Bull, Byrd, Dowland]; Capricciolet, vn, pf, 1998; Elegeia, 14 players, 1998

SOLO VOCAL

Un colloque sentimental (P. Verlaine, C. Baudelaire, G. de Nerval), song cycle, medium v, pf, 1971–8; 5 Sonnets 'To Orpheus' (R.M. Rilke), T, hp, 1975–6; Shadows in the Water (T. Traherne), high v, pf, 1978–9; The Great Journey (A. Nunez Cabeza de Vaca), Bar, fl + a fl + pic, cl + b cl, hn, perc, pf, va, vc, db, 1981–8; Night's Mask (F. Pessoa), S, a fl + pic, b cl + cl, hn, hp, pf, va, vc, 1984; Cant. on the Death of Anthony (D. Cassius), S, chbr ens, 1988–9; Strugnell's Haiku (W. Cope), 1v, (E♭ cl, b cl, va, vc, db)/pf, 1989; Aubade (P. Auster), 1v, pf, 1990; Pli de Lin (T. Paulin), S, str qt, 1994

Arrs. of works by Beethoven, Berlioz, Britten, Dowland, Holst, Kálmán, Lehár, Mahler, Musorgsky, Purcell, Puccini, Schubert, Schumann, J. Strauss, Wolf-Ferrari

Principal publisher: Faber

WRITINGS

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DAVID WRIGHT

Matthews, David (John) (*b* Walthamstow, London, 9 March 1943). English composer. Elder brother of Colin

Matthews, he studied classics at Nottingham University, took lessons in composition with Milner, and received further advice and encouragement from Maw. He also collaborated with Deryck Cooke on the performing version of Mahler's Tenth Symphony, and during 1966–9 he was music assistant to Britten.

Although Matthews began composing at 16, his first acknowledged work dates from the age of 25. He soon found that his affinities led in an alternative direction to the post-Darmstadt trends of the 1960s. Drawing inspiration from the rhythmic vitality and spirited individual approach of Tippett, he has evolved his own deeply expressive sound world – Romantic in character, vibrant in melody and rooted in an expanded tonal harmony – while preserving a classical lucidity and poise, and striving to re-evaluate and breathe fresh life into the traditional 'objective' forms of symphony and string quartet. Like Tippett, Matthews responds readily to the inclusion of vernacular idioms in his work, such as the blues in the Oboe Concerto, or the tango in the Fourth Symphony. His rhythmically energetic Piano Sonata typifies this kind of adroit synthesis.

Although not averse to employing a conventional four-movement format, Matthews has made innovative use of other inherited forms: a powerful example is his dramatic orchestral *Chaconne*. He has also experimented imaginatively with single-movement and bipartite structures in which genuinely 'fast' music with a dynamic, thrusting, often syncopated bass line may cede ultimately to a rich, drawn-out Mahlerian apotheosis. While his First Violin Concerto recalls the expressiveness of those by Berg or Szymanowski, a Moravian influence stemming from Janacek may be noted in the chamber music, in his treatment of rhythm, melody and texture.

Matthews's programmatic works, such as *In the Dark Time*, *September Music* and *The Music of Dawn*, bear witness to his unusual gift for evoking Impressionistic nocturnal atmosphere, shimmering or energized seascape, a lyrical sense of place, or seasonal change – features that relate to certain writers he sets, including Hopkins and David Jones, in his alluring vocal settings with ensemble. *Cantiga* is a graphically intense dramatic scena. Matthews's significant setting of the *Vespers*, which juxtaposes extracts from Rilke with passages in Latin, typifies his flair for generating varied textures and finding fresh, vital and even voluptuous forms of expression in response to an established tradition. His writings include *Michael Tippett: an Introductory Study* (London, 1980) and articles on Mahler, English music and Britten especially.

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RODERIC DUNNETT

Matthews, Denis (James) (*b* Coventry, 27 Feb 1919; *d* Birmingham, 24 Dec 1988). English pianist and writer. From 1935 to 1940 he studied the piano with Harold

Craxton and composition with William Alwyn at the Royal Academy of Music, where he won awards for the most distinguished student. He made his London début at the Queen's Hall in 1939; from 1940 to 1946 he was attached to the RAF orchestra. In 1950 he played the '48' at the Vienna Bach Festival, and later toured widely. He played with the Griller, Amadeus and Aeolian quartets, and formed duos with the hornist Dennis Brain, the violinist Ralph Holmes and with his second wife, the pianist Brenda McDermott.

In 1956 he gave the première of Rubbra's Piano Concerto. Fundamentally, however, his taste inclined to the Classics, which he played with a keen, unidiosyncratic mind behind stalwart fingers and a lively, informed interest in the performing practice of the period. His career as a pianist never quite fulfilled its early promise, and he was drawn to lecturing, broadcasting and writing about music (notably about Beethoven's compositional processes): his publications include several early compositions, an autobiography *In Pursuit of Music* (London, 1966), a booklet, *Beethoven's Piano Sonatas* (London, 1967), and the chapter on Beethoven, Schubert and Brahms in the symposium *Keyboard Music* (London, 1972), which he edited, as well as a readable and communicative Master Musician volume on Beethoven (London, 1985). From 1971 to 1984 he was professor of music at the University of Newcastle upon Tyne. He was made CBE in 1975.

JOAN CHISSELL/STANLEY SADIE

Matthews, Jessie (Margaret) (*b* Soho, London, 11 March 1907; *d* London, 19 Aug 1981). English soprano. She appeared in pantomime, revue and ingénue roles in London from the early 1920s, first visiting Broadway in 1924 with C.B. Cochran's revue by Noël Coward, *London Calling*. She gained major attention when she took over from Gertrude Lawrence in Toronto in *Charlot's London Revue* (1925) and then starred in Charlot's revue of the following year. She introduced several now standard songs, including Coward's 'A Room with a View' (*This Year of Grace*, 1928), Porter's 'Let's do it' (*Wake Up and Dream*, 1929), Rodgers and Hart's 'Dancing on the Ceiling' in the London production of *Evergreen* (Rodgers and Hart, 1930) and Wood's 'Over My Shoulder' in the 1934 film of the show, and the song with which she was thereafter identified. Her straight acting roles included the title role of the popular BBC radio series 'Mrs Dale's Diary' (1963–9), and she was made an OBE in 1970. Her last appearance in a stage musical was as Mrs Doasyouwouldbedoneby in *The Water Babies* (1973) and she presented a solo show in London (1976) and Los Angeles (1979).

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Matthias Hansen, Hans. *See* MATTHISON-HANSEN, HANS.

Matthison-Hansen, (Johan) Gottfred [Gottfried] (*b* Roskilde, 1 Nov 1832; *d* Copenhagen, 14 Oct 1909). Danish organist and composer. He was taught the piano by his father, Hans Matthison-Hansen, and from 1842 to 1845 by W.H. Barth, who also taught him music theory. He studied philosophy and law at the University of Copenhagen from 1850, but decided on a musical career in 1855, later studying at Leipzig (1862–3). Having taught himself to play the organ he gave his first recital at Malmö in 1856; three years later he was appointed organist at the Frederiks Kirke in Copenhagen, in 1871 at St John's and 1881 at the Trinitatis Kirke (succeeding A.P. Berggreen). A partisan of Wagner and Liszt, in 1864 he founded Euterpe, a short-lived society for the performance of contemporary music in Copenhagen, together with Grieg, Nordraak and C.F.E. Horneman. From 1867 he taught the organ and from 1884 also the piano at the Copenhagen Conservatory; from 1900 to 1905 he was one of that institution's directors. As a virtuoso organist he continued to give frequent recitals: from 1874 to 1877 about 100 in Danish towns, in 1877 at Hanover, in 1878 at Leipzig (Thomaskirche) and in 1884 at Weimar. His afternoon recitals (*orgelforedrag*) at the Trinitatis Kirke, given three or four times a year from 1883 to about 1900, included his own works as well as music by Bach, Classical and contemporary German and French composers (Franck, Widor, Guilmant); these became a prominent feature of Copenhagen concert life. (*MGG1* (G. Hahne))

TORBEN SCHOUSBOE

Matthison-Hansen [Matthias Hansen], **Hans** (*b* Adelby, nr Flensburg, 6 Feb 1807; *d* Roskilde, 7 Jan 1890). Danish organist and composer. He showed early talent for both music and drawing; intending to become a painter he studied at the Academy of Art in Copenhagen from 1829, staying with his teacher C.W. Eckersberg, a friend of his father. Stimulated by the musical milieu of Eckersberg's house, he learnt to play the violin, viola and cello and composed his first quartets. After a few years he decided on music as a career, encouraged by C.E.F. Weyse, who became his teacher. From 1832 until his death he was organist at Roskilde Cathedral, becoming famous through his virtuosity and especially his improvisations. He introduced Bach's organ works to Denmark and gave recitals in northern Germany, Norway and Sweden (1861–2) and in London (1864). Most of his compositions, including two oratorios, two Easter cantatas (1843 and 1846) and four psalm settings, were intended for church use and written in a smooth and melodious style, influenced by the music of Bach and Weyse. He also composed a Symphony in G minor (1848, unpublished) and many organ works. Among his children and grandchildren were several distinguished musicians. (*MGG1* (G. Hahne))

TORBEN SCHOUSBOE

Matthisson, Friedrich von (*b* Hohendodeleben, nr Magdeburg, 23 Jan 1761; *d* Wörlitz, Anhalt, 12 March 1831). German poet. After study of theology, philosophy and philology at Halle, and a short period as a schoolmaster, he was appointed tutor and travelling companion to Princess Luise of Anhalt-Dessau, whose lady-in-waiting he married. For much of the remainder of his life he was on the move, meeting many of the leading literary figures of the age, and continuing to write poetry (there are also an early drama, travel diaries and other autobiographical writings). He received various honours and was later ennobled by the Duke of Württemberg. After a period as director of the Stuttgart Court Theatre, and subsequently also of the library, he retired to Wörlitz.

He was not a major creative figure, much of his output being indebted to the works of earlier poets such as Haller and Klopstock. He was however a more than competent versifier in the sentimental, gently melancholic vein of early Romanticism; his first volume of lieder was published at Breslau when he was not yet 21. The height of his

renown came with Schiller's long and enthusiastic review in the Jena *Allgemeine Literatur-Zeitung* in September 1794 of a new edition of Matthisson's *Gedichte* (a compilation first published at Mannheim in 1787).

Beethoven set 'An Laura', 'Adelaide', two versions of 'Opferlied' and 'Andenken'; Corona Schröter, Zumsteeg, Reichardt, Lortzing, Loewe and Wolf were others who set his poems, but for both quantity and quality Schubert's settings are outstanding; most date from his early maturity, but he returned briefly to Matthisson in 1822.

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PETER BRANSCOMBE

Matthus, Siegfried (*b* Mallenuppen, East Prussia, 13 April 1934). German composer. He studied conducting and composition (with Wagner-Régeny from 1956) at the Deutsche Hochschule für Musik, Berlin (1952–8) and went on to study in Hanns Eisler's masterclasses at the Akademie der Künste, Berlin (1958–60). In 1964 he was appointed composer-in-residence at the Komische Oper, Berlin. He became a member of the Academy of Arts of the German Democratic Republic in 1969, serving as director of the music section between 1972 and 1990, a member of the West Berlin Academy of Arts in 1976, and a corresponding member of the Bavarian Academy of Fine Arts in 1978. In 1991 he was appointed artistic director of the Kammeroper Schloss Rheinsberg festival.

In the early 1960s, Matthus experimented with forms, sound combinations and alternative pitch organizations. During this period he began to use specific gestures, colours and combinations of sounds to depict characters and situations, a technique that became characteristic of his work as a whole. In *Der letzte Schuss* (1966–7), for example, each of the two principal characters has an 'interior voice', sung by a second singer, through which their private thoughts are expressed. A similar division of the orchestra and chorus into ensembles with different functions allows, in a manner reminiscent of Brechtian epic theatre, space for reflection amidst streams of thoughts and feelings. Large-scale choral scenes, a love duet for four voices and a passacaglia foreshadow the operatic style of later works.

Matthus's second compositional phase was dominated by concertos: the effervescent and virtuosic Violin Concerto (1968), a piece based on 12-note rows; the Piano Concerto (1970), a rhapsodic work based on recurrent chordal structures; and the Cello Concerto (1975), an example of *Klangfarbenkomposition* involving quarter-tones and natural sounds. In the late 1970s, however, Matthus began to reassess and question established musical models. The most important work of this third period, *Responso* (1977), a concerto for orchestra, was composed between *Revue* (1977), a tape collage featuring 20th-century musical documents, and *Visionen* (1978), a neo-Baroque work for strings. Around 1983 he began to combine traditional and post-serial techniques, using four-note chords to provide the basic material for a work. In this fourth compositional phase, his works include pronounced programmatic and extra-musical references.

Motivic thematic material, the use of *Klangfarben* to create dramatic structures, and the musical description of emotional states led Matthus to develop a personal musical language first heard clearly in *Die Weise von Liebe und Tod des Cornets Christoph Rilke* (1983–4). Later operas include *Judith* (1980–84), *Graf Mirabeau* (1987–8) and *Desdemona und ihre Schwestern* (1990–91).

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ULRIKE LIEDTKE

Matthysz, Paulus (*b* Harderwijk, 1613/14; *d* Amsterdam, bur. 5 Dec 1684). Dutch bookseller, printer and publisher. His shop 'in't Musyckboeck' was in the Stoof-Steegh, Amsterdam, and his business (not exclusively musical) began in 1640; his heirs, Alida and Maria Matthysz, continued it from 1681 to about 1720. He printed several editions for booksellers in Amsterdam (E. Cloppenburch, J. Jansz, Ludwig Elzevier etc.) and brought out others on his own account, including reissues. He sometimes accompanied the text with a Dutch translation or replaced it with an original Dutch text, as in Gastoldi's *Balletten . . . met drie stemmen: ende nu verrijckt met de vierde partije ... ende op gheestelijcke gesangen gheset* (1641). Matthysz also published compositions and treatises by local composers, including Ban, Jacobus Haffner, Joseph Butler, Van Eyck, G.Q. van Blankenburg and Carolus Hacquardt. Among his most important publications are collections of instrumental pieces, 20 *Koninklijcke fantasien* (1648), *Der gooden fluyt hemel* (1644/*R*) and *'t Uitnemend kabinet* (1646–9); in this last collection he published his own 'brief dissertation on the hand-flute', and he probably composed pieces for that instrument.

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HENRI VANHULST

Matti [Del Matta], Fra **Mauro** [Domenico; Fra Mauro de' Servi] (*b* Florence, *c*1545; *d* Florence, 31 Jan 1621). Italian composer and organist. He was baptized Domenico, the son of Giovanbattista del Matta, and was accepted as a novice in the Servite order on 21 May 1561. On 6 August 1563 he was given the name Mauro in memory of Fra Mauro (i), the famous member of his order who had died six years previously. He was ordained a priest on 18 April 1568. In 1578 he served briefly as an organist at Florence Cathedral, and the dedication of his first publication mentions a period of residence in Venice. However, his principal activity as an organist was assisting his teacher Fra Maurizio, with whom he is frequently mentioned in documents, at the SS Annunziata, Florence, where from 1568 to 1594 he served as administrative head of the monastery and as teacher of chant. In the early 1600s he was prior of the Servite convent at Firenzuola. His principal works are two books of madrigals, *Il primo libro de madrigali a quattro voci* and *Il primo libro de madrigali a cinque voci*, both published in Venice in 1571. Only the volume for four voices survives complete; it contains cyclic settings of two complete canzoni by Petrarch as well as 15 other texts. The settings reveal Mauro's mastery of contemporary madrigal techniques and his sensitivity to the nuances of Italian poetry.

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FRANK A. D'ACCONE

Mattila, Karita (*b* Somero, 5 Sept 1960). Finnish soprano. In 1981, while still a student at the Sibelius Academy in Helsinki, she won the Lappeenranta Competition and made her professional début, as Donna Anna at Savonlinna. In 1983 she became the first Cardiff Singer of the World. She made her international début in 1984 as Mozart's Countess Almaviva in Brussels, and Mozart dominated the early part of her career. Donna Elvira was the role of her British (Scottish Opera) and American (Washington) débuts, both in 1985, and over the next few years she added Fiordiligi (Covent Garden and Paris débuts, 1986), Pamina and Ilia. By the early 1990s she had broadened her repertory; Agathe, Eva and Chrysothemis reflected an increasing weight and richness in her voice, and Elsa followed in San Francisco in 1996. She was Hanna Glawari at the Opéra Bastille in 1997 and sang her first Leonore in Helsinki in 2000. She appeared as Emma in Schubert's *Fierrabras* at the 1988 Vienna Festival. Her Italian roles have included Musetta, Manon Lescaut, Amelia Boccanegra and, above all, Elisabeth in *Don Carlos*, which she has recorded both on disc and video. Mattila's voice is also well suited to Slavonic music, and in addition to Tatyana she has been an outstanding Lisa (*Queen of Spades*), notably at the Metropolitan Opera (1995), and Jenůfa (Hamburg, 1998). She is a communicative interpreter of lieder and Finnish song. Her radiant voice has a grandeur that is indivisible from her strikingly tall and blonde stage presence, making Mattila the leading lyric soprano of her generation.

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J. Allison: 'Karita Mattila', *Opera*, xlvii (1996), 1260–68

JOHN ALLISON

Mattinata (It.). A term for a morning song, equivalent to the French AUBADE.

Mattioli, Andrea (*b* Faenza, *c*1620; *d* Mantua, 2 Oct 1679). Italian composer. The designation of his op.1 as 'immature first fruits' suggests a birthdate not much before 1620. He was a beneficed priest and *maestro di cappella* of Imola Cathedral in 1646. In 1649 (or possibly 1656) he was described as a vicar of S Romano, Ferrara. By early 1650 he was *maestro di cappella* of the Accademia dello Spirito Santo at Ferrara, the city for which he composed most of his operas; he was succeeded late in 1654 by Tricarico. From at least 1656 until his death he served as court *maestro di cappella* to the Duke of Mantua; in 1658 he was listed among the foreigners living in the parish of S Pietro, Rome. According to Schmidl he was a Franciscan friar. Little of his secular music survives;

his sacred works range from concerted solo motets in several contrasting sections to psalm settings 'alla moderna' for two choirs.

WORKS

OPERAS

music lost unless otherwise stated

Il ratto di Cefalo (F. Berni), Ferrara, Sala, 1650
La palma d'amore (Berni), Ferrara, S Lorenzo, carn. 1650
L'esiglio d'amore (Berni), Ferrara, Cortile, 20 Feb 1651, collab. Filiberto Laurenzi
Gli sforzi del desiderio ('ricreazione dramatica musicale', Berni), Ferrara, Palazzo Miroglio, 1652
L'Antiopa (Berni), Ferrara, Sala, 1653
Oritia (A. Passarelli), Ferrara, 1655
La Didone (P. Moscardini), Bologna, 25 April 1656
L'Artabano (A. Lanzoni), Mantua, Castello, 1662
La Filli di Tracia (?E. Pinamonte Bonacossi), Ferrara, S Stefano, 17 Feb 1664
Perseo (A. Aureli), Venice, SS Giovanni e Paolo, 1665
New arias in F. Provenzale and F. Cavalli: Ciro (G.C. Sorrentino), Venice, SS Giovanni e Paolo, 4 Feb 1665, *I-Vnm*

OTHER WORKS

Compieta a quattro concertata, op.1 (Venice, 1639)
Hinni sacri concertati . . . con instromenti e senza, 1, 3, 5, 6vv, op.2 (Venice, 1646)
Messa e salmi concertati, 3–5vv, op.3 (Venice, 1653)
Salmi . . . pieni e brevi alla moderna, 8vv, op.4 (Venice, 1671)
Harmonia sacra dedota dal concerto di salmi, motetti, inni & antifone, 1v, 2 vn, some with 4 viols (?vas), bc (Venice, 1675)
Requiem for Marchese Guido Villa, Ferrara, 1649, lost

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F. Berni: *L'esequie trionfali del Marchese Guido Villa* (Ferrara, 1656)
T. Walker: '*Gli sforzi del desiderio*: cronaca ferrarese, 1652', *Studi in onore di Lanfranco Caretti*, ed. W. Moretti (Modena, 1987), 45–75

THOMAS WALKER

Mattlart, Ioanne. *See* MATELART, IOANNE.

Matton, Roger (*b* Granby, Quebec, 18 May 1929). Canadian composer. He studied composition with Champagne at the Montreal Conservatory (1943–8) and then went to Paris for four years, studying there with Boulanger, Messiaen and Vaurabourg-Honegger. He was on the staff at the folklore archives of Laval University, Quebec (1956–76), where he also taught ethnomusicology (1963–89). He is a leading authority on the folklore of Quebec and Acadia. Folk music has played a significant, though decreasingly substantial, part in his work as a composer: the cantata *L'escaouette* is based on four folksongs from different regions of Canada, and folk music constitutes the main material of *L'horoscope*. It forms a kind of sound backcloth in the *Te Deum*, Matton's most elaborate work. His style is lyrical and conventional, though employing a wide range of techniques. An interest in jazz is evident in the insistent rhythm of his music, further accentuated by the use of large percussion forces in his orchestral scoring. (*EMC2*, H. Plouffe)

WORKS

(*selective list*)

Danse brésilienne, 2 pf, 1946; 3 préludes, pf, 1947–9; Suite de Pâques, org, 1950–52; Conc., 2 pf, perc, 1954–5; L'escaouette, S, A, T, B, chorus, orch, 1957; L'horoscope, choreographic suite, orch, 1958; Mouvement symphonique nos.1–2, 1960, 1962; Conc., 2 pf, orch, 1963–4; Te Deum (Bible: *Genesis*, F.-A. Savard), Bar, small female chorus, chorus, orch, 1966–7; Mouvement symphonique nos.3–4, 1974, 1978; Tu es Petrus, org, 1984

Principal publishers: Doberman-Yppan, Ricordi (Canada)

MARC SAMSON/ROBIN ELLIOTT

Mattos, Cleofe Person de (*b* Rio de Janeiro, 17 Dec 1913). Brazilian choral conductor and musicologist. She studied composition and conducting at the National School of Music of the University of Brazil (now the Federal University of Rio de Janeiro), graduating in 1941. She also went through special training for teachers of music and choral singing at the University of the Federal District. From 1941 to 1993 she was director of the Côro Feminino 'Pro-Música' (from 1946 the Associação de Canto Coral). This association became the most celebrated mixed choral group in Brazil, performing and recording an eclectic repertory, from the standard oratorios to European and Brazilian church music of various styles. In 1947 Mattos began teaching music theory at the National School of Music. She collaborated with the Brazilian SO and the Radio MEC (Ministry of Education) in preparing the choruses for the celebration of the bicentennial of J.S. Bach's death. In 1959 she was promoted to a full professorship in music theory at the School of Music and in 1964 she was inducted into the Brazilian Academy of Music.

As a musicologist, she specialized in Brazilian colonial church music, first cataloguing the 18th-century music of the province of Minas Gerais, then dedicating herself to the life and work of José Maurício Nunes Garcia, whose thematic catalogue and biography took her several decades of assiduous work. She wrote articles for the *Revista brasileira de música* and the newspaper *Tribuna da imprensa*. She also served as president of the International Federation of Choral Conductors (1978–9) and the Sociedade Brasileira de Musicologia (1983–5). In 1995, FUNARTE (the National Arts Foundation) awarded her the National Music Prize in the musicological category, in recognition of her numerous contributions.

WRITINGS

with L.H.C. de Azevedo and M.R. Pequeno: *Bibliografia musical brasileira (1820–1950)* (Rio de Janeiro, 1952)
'José Maurício, o barroco e a pesquisa da música brasileira', *Universitas*, no.2 (1969), 21–31
Catálogo temático das obras do padre José Maurício Nunes Garcia (Rio de Janeiro, 1970)
with E.C. Barbosa: *O ciclo de ouro: o tempo e a música do barroco católico* (Rio de Janeiro, 1978)
José Maurício Nunes Garcia: biografia (Rio de Janeiro, 1997)

GERARD BÉHAGUE

Maturana, Eduardo (*b* Valparaiso, 14 April 1920). Chilean composer and viola player. He studied privately in Valparaiso (1936–8) and then at the Conservatorio Nacional de Música in Santiago (1939–44) with Allende (composition) and Mutschler (viola). In 1947–8 he was secretary to the Musicians' Union and he was a founder of the Agrupación Tonus (1954). He joined the viola section of the Santiago Municipal PO in 1958 and was president of its board from 1966 to 1968. In addition, he was secretary-general of the Chilean National Association of Composers (1963–5), coordinator of the Municipal Theatre Chamber Opera (1968–9) and a delegate to the National Council of Art Workers (1970). He has received several prizes and commissions, and he has also won renown in the field of anthropology as assistant to Strozzi. He has presented his memoirs in 'Veinte años en mis recuerdos', *RMC*, no.187 (1997), 48–9. In the piano pieces he wrote in 1947–8 he began to employ 12-note serial techniques under the influence of writings by Leibowitz, Krenek, Eimert and others; subsequently he came to use electronic and aleatory methods.

WORKS
(*selective list*)

Op: Regreso a la muerte, 1963
Orch: Gamma I, 1962; Introduction and Allegro, chbr orch, 1963; 3 Pieces, 1963; Concertante, hn, orch, 1967; 5 móviles, str, 1967; Responso para el guerrillero, orch, tape, 1968; Elegías, vc, orch, 1970
Vocal: Demonio a caballo (de Rocka), 1v, fl, perc, va, 1948; Por la justicia y la paz (P. Eluard), T, pf, 1965; Retrato, balada y muerte (T. Cid), S, orch, 1966; Canciones, S, pf, 1969
Chbr: 3 Poems, str qt, 1946; Sonata, va, 1948; 10 micropiezas, str qt, 1950, arr. str orch 1966; Musica para fl y va, 1952; Sonatina, fl, 1952; Trio, ob, cl, bn, 1956; Wind Qnt, 1961; Str Qt, 1964; Suite, Brass Qnt, 1970
Pf: Aforísticas, 1947–8; 4 Pieces, 1947–8; 2 Short Pieces and a Chilean Air, 1947–8; 3 Valses, 1952

Principal publisher: Instituto de Extensión Musical

JUAN A. ORREGO-SALAS/LUIS MERINO

Matuszczak, Bernadetta (*b* Torun, 10 March 1937). Polish composer. She attended the State Higher School of Music in Poznań (1953–8), where her teachers included Szeligowski, and studied composition with Sikorski at the Warsaw Academy (1960–64); she completed her studies under Boulanger in Paris (1968). A freelance composer, she has worked frequently with Polish music theatres, enabling her to pursue an avid interest in composing operas and oratorios. The distinctive feature of her compositional style is strong expressivity realized using frugal means. Her works have received prizes in Poland and at international competitions, and have been performed at numerous European music festivals; the choral work *Septem tubae* was performed at the ISCM Weltmusikfest in Hamburg (1969) and her opera *Julia i Romeo* was first given at the Internationale Maifestspiele in Wiesbaden (1972); the title roles in the latter piece call for actors and dancers as well as singers.

WORKS
(*selective list*)

Stage: Julia i Romeo (chbr op, 5 scenes, after W. Shakespeare), 1967 (Kraków, 1979); Humanae voces (op-orat), S, reciting vv, chorus, orch, 1971; Mysterium Heloizy (op, 7 scenes), solo vv, chorus, orch, actors, dancers, mimers, 1974; Pamiętnik wariata [A Madman's Diary] (op-monodrama, M. Gogol), Bar, chbr ens, actor, 1976; Apocalypsis (op-orat), S, Bar, reciting vv, chorus, orch, 1977; Prometeo (op da camera, after Eschilo), solo vv, chorus, orch, 1981; W nocy na starym rynku [The Old Market Square by Night] (pantomime, after I.L. Perec), solo vv, chorus, orch, 1988; Dzikie łabędzie [The Wild Swans] (ballet fairy-tale, after H.C. Andersen), elecs, 1990; Quo Vadis (music drama, prologue, 7 scenes, epilogue, after H. Sienkiewicz), 1993–4
Orch: Kontrasty, 1970; 12 prelud, str, 1982; Momenti musicali, fl, str, 1983; Miniatury baletowe, orch, 1985; Canto funebre, str (1995)
Choral: Septem tubae (Revolution), chorus, org, orch, 1966; Elegia o chłopcu polskim [Elegy for a Polish Boy] (K.K. Baczyński), S, spkr, 2 female choruses, orch, 1974; Fraszki [Epigrams] (J. Kochanowski), chorus, 1982; Wiersze dziecięce [Poems for Children] (K. Iłłakowicz), female chorus, 1982
Other vocal: Dramat kameralny (T.S. Eliot: *The Hollow Men*), Bar, taped Bar, spkr, b cl, vc, db, perc, 1965; 7 songs (R.M. Rilke), Bar, orch, 1971; Salmi per uno gruppo di cinque (Psalms), Bar, spkr, perc, hp, db, 1972; Tryptyk Norwida [Norwid's Triptych], Bar, b cl, vc, 1983; Pejzaże [Landscapes], Mez, pf, 1984; Canti della vita e della morte (Rilke), Bar, vc, perc, 1985; Pieśni żałobne [Funeral Song], S, org, 1989; Libera me, Bar, tape, 1991
Chbr and solo inst: Musica da camera, pic, 3 fl, 4 tpt, 5 tom toms, 1967; Aforyzmy [Aphorism], fl, 1975; Ossessioni concertanti, perc, 1980; Quartetto in 12 parti, str qt, 1980; Aforyzmy, pf, 1984; Dźwiękowe zabawki [Sound Toys], 24 sound games, pf, 1984; Canticum polonum, str qt, 1987

Principal publishers: Moeck, PWM

BARBARA ZWOLSKA-STSZEWSKA

Matutina laus [matutini] (Lat.: 'morning praise'). *See* LAUDS.

Matutinaria. Antiphons sung at Matins in the Mozarabic rite. *See* MOZARABIC CHANT, §3(iv).

Matys, Jiří (*b* Bakov, nr Náchod, 27 Oct 1927). Czech composer. He studied organ with František Michálek and composition with Kvapil in Brno at the Conservatory (1942–7) and Janáček Academy (1947–51) respectively. He was an assistant at the Academy (1953–7), secretary of the Czechoslovak Composers' Union (1967–9) and a professor at the Brno Conservatory (1969–77). Long influenced by neo-classicism, his work is characterized by diatonic harmony, a strong sense of melody and by poetic expression. He has laid particular emphasis on solo instrumental pieces and on music for children and amateurs. Chamber music is predominant in his output.

WORKS
(*selective list*)

Orch: Ranní hudba [Morning Music], 2 tpt, str, perc, 1962; Hudba pro smyčcový kvartet a orchestr [Music for Str Qt and Orch], 1971; Symfonická overtura, 1973; Hudba pro smyčce [Music for Str], 1982; Naléhavost času [Urgency of Time] (W. Shakespeare) spkr, va, orch, 1987
Chbr and solo inst: Str Qt no.1, 1957; Str Qt no.2, 1961; Sonata, va, 1963; Str Qt no.3, 1964; Sonata, vn, pf, 1965; Pf Sonata, 1966; Koncertní kus [Concert Piece], 2 accdn, 1968; Zmínky [Allusions], 4 fl 1971; Str Qt no.4, 1973; Suite, va, b cl, 1973; Suite, cl, pf, 1974–5; Poetické věty III [Poetic Movts], fl, vn, pf, 1975–6; Sonata, vn, 1977; Hudba pro čello, 1980; 4 Compositions, fl, va, 1982; Duše mého kraje I [Soul of my Country], va, gui/vc, 1987; Duše mého kraje II, va, 1988; Str Qt no.5, 1989–90; Ladění [Tuning In], gui, 1990; Sonata no.2, vn, 1991
Vocal: Lyrické melodramy (J. Kainar), spkr, pf, 1957; Variace na smrt [Variations on Death] (melodrama, M. Kundera), 2 spkrs, hn, str qt, 1959; Cestou nocí [Journey through the Night] (3 songs, Z. Špůrová), girls'/female chorus, 1970; Psáno smutkem do ticha . . . [Written by Grief into Silence . . .] (cycle, Špůrová), medium v, orch, 1972

Principal publishers: Panton, Supraphon

IVO MEDEK

Matyushin, Mikhail Vasil'yevich (*b* Nizhniy Novgorod, 1861; *d* Leningrad, 14 Oct 1934). Russian composer, theorist and painter. He studied at the Moscow Conservatory (1875–80). He then worked as a violinist in the St Petersburg court orchestra (1882–1913) but also studied art during this period. His first compositional efforts, which include romances and works for violin and piano, were hampered by a tendency to lapse into a Romantic, salon-like vein. His marriage in 1908 to the poet and illustrator Yelena Guro was decisive in stimulating his interest in experimental art; he also became acquainted with Nikolay Kul'bin who promulgated the synthesis of different art forms and who was an early champion of Kandinsky and Čiurlionis. Under Kul'bin's influence, Matyushin became interested in the reproduction of sounds from nature and attempted to notate these with quarter-tone systems. He is said to have started composing quarter-tone works in 1910, and two years later he published a brief treatise about performing quarter-tone music on the violin (*Rukovodstvo k izucheniyu chetvyortey tona dlya skripki*, 'Manual for the Study of Quarter Tones for the Violin', 1912). This work not only influenced the first experiments of Vïshnegradsky but also stimulated two decades of microtonal research in Russia. Between 1909 and 1911 he wrote music for Guro's plays *Nishchiy Arlekin* ('Destitute Harlequin') and *Osenniy son* ('Autumnal Sleep'); in 1913 he collaborated with the

dramatist Kruchyonïkh and the painter Malevich on the 'opera' *Pobeda nad solntsem* ('Victory Over the Sun'), perhaps the best-known theatrical production of the futurist movement. The music, which provided a backdrop to Kruchyonïkh's scarcely intelligible dialogue and Malevich's notorious black square, may have been partly improvised. What appear to be fragments of the score appear in the published text of the opera; along with bold gestures not far removed from the naïve bombastics of Pratella, there are some passages notated in quarter tones and others involving the use of running motors. The remaining music consists of four-part recitatives and songs which, like those composed for *Nishchiy Arlekin*, are unpretentious in a manner that recalls Satie. As a painter he abandoned perspective and favoured abstraction; several of his canvases were exhibited in Europe during the 1920s. Matyushin spent his last years teaching and was involved with laboratory research on what he termed the 'natural law of changeability in colour combinations'. This work lead to the publication of his *Spravochnik po tsvetu* ('Handbook on Colour', Moscow and Leningrad, 1932), which concerns the relationship between the simultaneous perception of noise levels and colour intensity.

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N. Khardzhiyev: *K istorii russkogo avangarda* [Towards a History of the Russian Avant Garde] (Stockholm, 1976)
A. Kruchyonïkh: *Pobeda nad solntsem* [Victory Over the Sun], ed. G. Erlosloh (Munich, 1976) [incl. reproductions of surviving fragments of the score]
I. Nest'yev: 'Iz istorii russkogo muzïkal'nogo avangarda: Mikhail Matyushin, Pobeda nad solntsem' [From the history of the Russian musical avant garde: Mikhail Matyushin, Victory over the Sun], *SovM* (1991), no.3, pp.66–73
M. Gordon: 'Songs from the museum of the future – Russian sound creation (1910–30)', *Wireless Imagination*, ed. D. Kahn and G. Whitehead (Cambridge, MA, 1992), 217–19

JONATHAN POWELL

Matzenauer, Margaret(e) (*b* Temesvár [now Timişoara, Romania], 1 June 1881; *d* Van Nuys, CA, 19 May 1963). American contralto. Born of German parents who were musicians, she learnt to play the piano as a child and had already appeared in opera before studying in Graz with Georgine von Januschowsky-Neuendorff and in Berlin with Antonia Mielke and Franz Emerich. She made her début in Strasbourg as Puck in *Oberon* in 1901 and sang more than 15 roles in her first season there. She made guest appearances with many companies (including those of Covent Garden and Bayreuth) before her American début at the Metropolitan Opera as Amneris under Toscanini (1911). During her 19 seasons at the Metropolitan she took part in a great number of new productions and revivals, notably *Fidelio*, *Samson et Dalila* and *Le prophète* (both with Caruso), and *Jenůfa*. Enthusiastically praised for her acting, Matzenauer had a photographic memory (she performed Kundry at 24 hours' notice having never sung the part before), and her musicianship was exceptional. Although her voice was a sumptuous contralto, she was often listed as a soprano and her repertory was vast. In a single season in the 1920s she sang Isolde, Brünnhilde, Delilah, Azucena and Amneris, and although her ventures into the soprano repertory took their toll on her voice, it retained its contralto richness. As a concert artist she is especially remembered for her performances of *Das Lied von der Erde* under Mengelberg, the American première of *Oedipus rex* under Koussevitzky and many Bach works under Bodanzky. After leaving the Metropolitan she continued to give concerts and recitals, appeared occasionally in opera, and was active as a teacher. She is known to have made 85 recordings. Her second husband was the tenor Ferrari-Fontana.

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GV (R. Celletti; L. Riemens)
P.L. Miller: 'Margaret Matzenauer', *Record Collector*, xxiii (1976–7), 5–47 [incl. discography]

PHILIP LIESON MILLER

Mauceri, John (*b* New York, 12 Sept 1945). American conductor. He studied at Yale University (BA 1967, MPhil 1972), where he became an associate professor in 1968, and attended the Berkshire Music Center in 1971. He conducted the Yale SO (1968–74), and gave the European première of Bernstein's Mass (Vienna, 1973) and the first performance of the original version of Ives's *Three Places in New England* (1974). His début with a professional orchestra took place in 1973 with the Los Angeles PO; his operatic début, also in 1973, was conducting Menotti's *The Saint of Bleecker Street* at the Wolf Trap Festival. He has since developed a fine reputation as an opera conductor in the USA (at the Metropolitan, the New York City Opera, the Santa Fe Opera, and the San Francisco Opera, where he conducted the première of Imbrie's *Angle of Repose* in 1976) and abroad (notably in London and Italy). As an orchestral conductor he has appeared with the National SO, the San Francisco SO, and the orchestras of Cleveland and Philadelphia; he has also made guest appearances with the Orchestre National de France, the Israel PO and the LSO, among others. Mauceri has taken a keen interest in music theatre. He was involved in the compilation of the one-act revision of Bernstein's *Candide* (1972), produced by Hal Prince, and subsequently arranged a suite of music from the show for orchestral use. He later worked on the creation of the two-act version for the New York City Opera and the subsequent 1988 version for Scottish Opera, of which he was musical director from 1987 to 1993. Through his close professional association with Bernstein Mauceri conducted the world première of the revised version of *A Quiet Place* (1984, Milan), and was chosen to edit Bernstein's music from 1972 until his death. With Roger Stevens he produced a revival of the Rodgers and Hart musical comedy *On your Toes* (1982), for which he won a Tony Award. In 1979 he was appointed music director of orchestras at the Kennedy Center, Washington, DC, where he became consultant for music theatre in 1981; he also served as music director of the Washington Opera from 1980 to 1982. In 1984 Mauceri was appointed music director of the American SO, a post he held until 1987. In 1991 he became principal conductor of the Hollywood Bowl Orchestra, with whom in the same year he made the first complete recording of the overtures to Rodgers and Hammerstein musicals. His other recordings include works by Kurt Weill, notably *Street Scene*.

SORAB MODI/R

Mauduit, Jacques (*b* Paris, 16 Sept 1557; *d* Paris, 21 Aug 1627). French composer. Of aristocratic origin, he was schooled in the humanities and philosophy, travelled widely, and avidly studied Italian, Spanish and other European languages. Marin Mersenne praised him as the

'father of music' whose 'Airs brought life to the poems of his contemporaries'. His curiosity extended to science and even mechanics, but his main concern was music in which he was self-taught, having (according to Mersenne) 'no resources other than books'. An unambitious devoted friend, gentle, pious, sober in nature, he avoided courtly intrigue in his post as royal secretary and registrar in the judiciary (which he inherited from his father). He was the last survivor of Baïf's Académie de Poésie et de Musique.

In the 1581 St Cecilia's Day competition at Evreux Mauduit won the motet prize with his five-voice *Afferte Domine*. At about the same time he succeeded Courville as Baïf's main collaborator in the work of the Académie on *musique mesurée à l'antique*. Mersenne related how during the siege of Paris (1589–90) Mauduit rescued Baïf's unpublished works, aided CLAUDE LE JEUNE's flight and saved the latter's *Dodecacorde* manuscript.

The published *Chansonnettes mesurées* (1586) and *Psaumes mesurées à l'antique* (printed in Mersenne's *Quaestiones*, 1623) reveal how respectfully Mauduit set Baïf's verse. Unlike Le Jeune he never changed the text and he translated the metre exactly: in general, his music shows more harmonic than melodic invention, but he achieved variety by the subtle use of passing notes in subdivisions of the long and short basic values. The *chansonnettes* are subdivided into *chant* and *rechant*, but whereas Le Jeune tended to score the refrains for additional voices, Mauduit retained a consistently four-part texture in his settings. From Mersenne's writings it is clear that Mauduit's published work represents only a small part of his total output. It is therefore the more regrettable that Mersenne's avowed intention of publishing Mauduit's complete works, corrected and approved by the composer, does not seem to have been realized. Apart from the *Chansonnettes mesurées*, Mersenne (in *Quaestiones*) referred to two more settings by Mauduit of *chansonnettes* by Baïf (*Pour vous belle* and *Quiconques l'amour nomma*) and settings of Baïf's French and Latin metrical versions of the psalms. In his eulogy of Mauduit in *Harmonie universelle* Mersenne printed a 'Requiem aeternam' from a five-voice mass in the homophonic style of *musique mesurée* which Mauduit had composed for the funeral of Ronsard in 1586; the mass was repeated for the first anniversary of the death of Henri IV (*d* 1610) and for that of the composer himself. Mersenne also stated that after the 1586 *chansonnettes* Mauduit next composed a set of *Tenebrae* which were sung annually in the cloister of Petit St Antoine, and subsequently wrote a large amount of other sacred and secular vocal and instrumental music.

Mauduit had a fine ear and became the leading French conductor of his time, organizing concerts 'composed of voices and all sorts of harmonic instruments' and winning the approbation of 'people of all qualities who willingly trained under the justness of his beat'. Many of these concerts were on a grand scale and no doubt emulated the latest instrumental and polychoral fashions of Italy. Mauduit exploited and developed the principle of variety in performance, combining choir and orchestra with instruments grouped by family. Mersenne claimed that Mauduit introduced the viol consort into France and was responsible for the addition of the sixth string to the instrument. As well as organizing the Académie's musical functions (some of which in later years were held at his own home) he managed the St Cecilia's Day festivities at Notre Dame. In 1614 his *ode mesurée* marking Louis XIII's return to Paris from Brittany was performed by about 135 singers, lutenists and viol players, and in 1617 the ballet *La délivrance de Renaud*, composed in collaboration with Guédron, Boësset and Bataille, was given by 92 singers and 45 instrumentalists under his direction. Bataille's fifth book of *airs* for voice and lute (RISM 1614^{10}) includes two pieces by Mauduit – the melismatic *Pour vos yeux doux guerriers* and the unadorned sapphic ode for the queen, *Soit que l'oeil*, which may have been the one performed by the massed ensemble in 1614. Bataille's third book (1611^{10}) includes an anonymous setting of *Eau vive source de l'honneur* which Mersenne (*MersenneHU*, xix, 419) quoted as an example of 'la manière de chanter des vers mezurez de Baïf suivant l'opinion de Jacques Mauduit'. Although the 2:1 ratio of long and short syllables is observed, the piece is untypical in that the fourth and fifth lines of the poem are set in halved note values, a procedure more common in Le Jeune's *musique mesurée*.

WORKS

[23] Chansonnettes mesurées de Jean-Antoine de Baïf, 4vv (Paris, 1586/*R*); ed. in MMRF, x (1899)

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Psaumes mesurées a l'antique, 1 prière (Fr. texts), 4, 5vv; 2 pss, 2 prières (Lat. texts), 3, 4vv: pr. in *MersenneHU* (1623); 8 ed. in FCVR, vii (1928); 2 ed. D. Launay: *Anthologie du motet latin polyphonique en France* (Paris, 1963), 50–51

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FRANK DOBBINS

Mauersberger, Rudolf (*b* Mauersberg, Erzgebirge, 29 Jan 1889; *d* Dresden, 22 Feb 1971). German choral conductor and composer. He was the brother of Erhard Mauersberger. He acquired a love of church music from his father, who was a Kantor and church-schoolmaster, and studied the piano with Robert Teichmüller and the organ at the Leipzig Conservatory (1912–14 and 1918–19). In 1914 he won the Nikisch Prize for composition and obtained his first church post at Lyck (now Ełk, Poland). After wartime service as director of a military band at Bad Lausick, he was appointed organist and choirmaster at

the Christuskirche, the Annakirche and the Konzerthaus at Aachen (1919–25), where he was succeeded by his brother. He also preceded his brother as director of church music for the province of Thuringia (1925–30). As choirmaster at St Georg, Eisenach, he founded the Bach and St Georg choirs there, establishing a flourishing Bach tradition. In 1930 Mauersberger was appointed choirmaster at the Kreuzkirche, Dresden, where he remained for 41 years directing the famous boys' choir, the Dresden Kreuzchor. He toured with the choir throughout Europe, twice visited the USA, and made the choir his life's work, developing a lasting transparency of tone and sensitivity of style. He was specially devoted to Schütz, but was also a strong advocate of contemporary choral music, notably by Britten, Distler, Fortner and Pepping. He edited several collections of liturgical music, and composed over 20 choral works, including a *St Luke Passion* (1947) and the *Dresdner Requiem* (1948, for three choirs a *cappella*, solo boys' voices, wind instruments and organ). He received several academic awards and, in 1950, the National Prize of the German Democratic Republic.

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□

Maugars, André (*b c*1580; *d c*1645). French bass viol player and writer. He went to England about 1620 and remained there for nearly four years, part of the time perhaps in the service of James I. Back in France, he published in 1624 a translation of Bacon's *Advancement of Learning* and served at court as English interpreter. Thereafter he was employed by Cardinal Richelieu, who in 1630 made him prior of St Pierre-Eynac, near Le Puy, in the Auvergne; in 1634 he published a translation of another work by Bacon, *Considerations Touching on a War with Spain*. He went to Rome in 1637 or 1638. At the end of his stay there he wrote an open letter, which was published anonymously in Paris shortly afterwards, on his musical experiences in Italy; it is a most informative first-hand report on Italian church music, oratorios and instrumental music of the period and was the first of many 17th- and 18th-century comparisons of French and Italian music. Both Mersenne (*Harmonicorum libri*, 'Liber primus De instrumentis harmonicis', Propositio xxx, Paris, 1635) and Jean Rousseau (*Traité de la viole*, Paris, 1687) praised Maugars as a gamba player, especially as an improviser of divisions on a ground, and named him and Hotman as the first great French virtuosos on the instrument.

WRITINGS

Response faite à un curieux sur le sentiment de la musique d'Italie, escrite à Rome le premier octobre 1639 (Paris, *c*1640, copies in *F-Pn* and *Pm*); ed. J. Heuillon (Paris, 1991, 2/1992); ed. H.W. Hitchcock with Eng. trans. (Geneva, 1993)

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H. WILEY HITCHCOCK

Maultrommel (Ger.). *See* JEW'S HARP.

Maundy music. Term referring to a set of antiphons accompanying the ceremony of the Washing of the Feet. This ritual, which commemorates Christ's washing of Peter's feet (as described in *John* xiii), was confirmed as part of the liturgy at the Council of Toledo in 694, though with a wording that suggests it was already well established, and is performed on Thursday of Holy Week. Manuscript sources show a wide number and variety of pieces: there can be as few as two antiphons or as many as 29. The *Liber usualis* lists nine antiphons for this ceremony, though not all were mandatory. The antiphon which most consistently heads these lists is *Mandatum novum* ('A new commandment I give thee'), and the entire action soon became known as the Mandatum. In England, the word was changed to 'Maundy' and used to designate Holy Thursday itself. It was in one of the added or occasional antiphons of the Use of Salisbury that Bukofzer discovered the long-sought source of the *Caput* melisma on which masses by an anonymous English composer, Ockeghem and Obrecht are based.

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RICHARD SHERR/ANDREW KIRKMAN

Maupin [first name unknown] (*b* 1670; *d* Provence, 1707). French soprano. She was the daughter of a Sieur d'Aubigny, secretary to the Count of Armagnac. Her considerable physical beauty and natural talent were said to have compensated for a lack of musical training. She made her début at the Opéra in 1690, singing the role of Pallas in a revival of Lully's *Cadmus et Hermione*, but her career flourished only from 1698 (when Marthe le Rochois retired) until 1705. During that time she sang in new productions by Desmarets, Collasse, Destouches, Campra and La Barre as well as in the revivals of Lully *tragédies*. She made her final appearance in Michel de La Barre's *La vénitienne* (1705). The Marquis of Dangeau wrote in his journal of a performance given at Trianon of Destouches' *Omphale* (1701), describing Maupin's as 'the most beautiful voice in the world'. Campra is supposed to have written the first *bas-dessus* (contralto) role for her, that of Clorinda, in *Tancrède* (1702); in fact the part never descends below *d'* (at one time, however, she wanted to sing Lully's Armida a tone below its original pitch). In that same year she is recorded as having performed chamber music accompanied by Couperin (*Mercure galant*, 7 July 1702, pp.365–6); she also replaced Mlle Desmatins in Bouvard's *Médus, roi de Mèdes* winning acclaim in the role of Medea. She was considered an excellent comédienne.

Maupin was a colourful, tempestuous figure. According to La Borde, she married young and when her husband was posted away from Paris, she sought the company of other men. She eloped to Marseille. While there she became attracted to a young woman whom she pursued to a convent in Avignon, posing as a novice. She returned to Paris and the Opéra. La Cerf remarked on her success in roles in which she abandoned her hairdo and fan for a

helmet and lance, noting however that her lively and cavalier manner and unusually strong voice offended neither decency nor verisimilitude. She later became the mistress of others (including the Elector of Bavaria); but she returned to her husband in her last years, although not before attempting suicide when her love for the soprano Fanchon Moreau was spurned. These and Maupin's other adventures are chronicled by La Borde and Campardon. Théophile Gautier wrote a novel based on her life, *Mademoiselle Maupin, double amour* (Paris, 1835–6, many later edns to 1877).

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JULIE ANNE SADIE

Mauracher. Tyrolean family of organ builders. There were two distinct branches, both descended from Georg Mauracher (1704–86) who worked as a joiner in Kapfing, near Fügen. Andreas Mauracher (*b* Kapfing, 8 Feb 1758; *d* Kapfing, 9 Nov 1824), son of Georg, worked first as a joiner, making altars, pulpits etc., before turning to organ building. He built about 40 instruments, including organs at Ruhpolding (1795), Ebbs (1796), Müstair (1802), Mals (now Malles; 1803–5) and Nauders (1812). The parish organist of Fügen assisted him in tuning his instruments. His son Karl (1789–1844) built about 50 organs, including instruments for the Seminary, Trent (1821–2), Niederdorf (now Villabassa; 1822), Oberndorf (1825), St Sebastians-Kirche, Salzburg (1828), and Kufstein (1842). Andreas and Karl also made pianos.

Karl's two sons Johann Nepomuk Carl (1818–84) and Ludwig (1820–85) were also organ builders. J.N.C. Mauracher transferred the family workshop to Braunau am Inn (1845), and later to Salzburg (1861). He exhibited an organ with 12 stops and front pipes made of zinc at the Industry Exhibition in Munich in 1854. He built more than 60 organs, including the abbey of St Peter, Salzburg (1863), Tulln (1873), Langenlois (1874), and Krems (1875); the latter three were highly esteemed by Bruckner. However, his instruments were soon considered to be old-fashioned as he retained the use of slider-chests and tracker action. Ludwig Mauracher trained with E.F. Walcker and J.F. Schulze (until 1850). He moved to Schwaz in 1860. He built only a few organs, and was active in the Tyrol, Salzburg, Styria and Switzerland. He finally worked for the Mayer firm in Feldkirch. Albert Mauracher (1858–1917), the son of J.N.C. Mauracher, established a new workshop in Mülln, Salzburg, in 1886. He designed his own pneumatic action, which he termed the 'Aerofunctionslade'. For small churches he designed a standard model of organ called the 'Coelesticon'. He built more than 100 instruments in Salzburg, Upper and Lower Austria, the Tyrol, Carinthia and Styria. In his later years he went into partnership with Adam Grünsfelder of Ochsenfurt.

The other branch of the family was founded by Mathias Mauracher (i) (*b* Oberbichl, nr Zell-am-Ziller, 24 Nov 1788; *d* Graz, 22 Nov 1857), a great-nephew of Andreas Mauracher. He began building organs in 1818, and constructed about 30 instruments in the Tyrol, Salzburg and Styria, including the Ursulinenkirche, Salzburg (1830); Algund (Lagundo), near Merano (1841); and the Franciscan church, Graz (1857). He cultivated the Philomela stop, a wooden flute with circular cut-ups, which was also used by other members of the family. He also built pianos and physharmonikas (a type of reed organ).

His son Mathias (ii) [Matthäus (i)] (1818–84) moved to Salzburg in 1863. He began by using the traditional action, and his specifications show dynamically graduated manuals (the first manual being louder than the second, which was supplied with fewer and softer stops). Together with his sons Josef (1845–1907), Johann [Hans] (1847–1900) and Matthäus (ii) (1859–1939), he later invented a chest with hanging pallets. Of some 120 organs his most notable are those built for the Studienkirche, Salzburg (1868); Admont (1870–71); St Florian monastery (1871–5; rebuilding of the Chrismann organ); Kremsmünster (1876–8); and Salzburg Cathedral (1880–83). Josef Mauracher founded his own workshop in St Florian in 1880. Hans and Matthäus (i) took over their father's workshop in Parsch, Salzburg, in 1884. In 1891 Matthäus (ii) became director of a newly founded workshop in Graz (which closed in 1910). He took over the Salzburg branch of the firm from Han's son Karl Franz (1881–1949) in 1907, where he continued until 1922, when it was sold to the firm Cäcilia-AG. Matthäus (ii) is noted for the 'Kaiserorgel' in Bad Ischl (1910) and his enlargement of the Salzburg Cathedral organ (1914; 101 stops).

In 1926 Josef Mauracher's sons Matthäus (iii) (1885–1954) and Anton (1896–1962) moved from St Florian to Linz, where they founded the firm Gebrüder Mauracher. Two of their most notable organs were those built for Klagenfurt Cathedral (1927) and Herz Jesu Kirche, Wels (1930–31). The firm closed at the end of 1955.

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ALFRED REICHLING

Maurel, Victor (*b* Marseilles, 17 June 1848; *d* New York, 22 Oct 1923). French baritone. He studied in Marseilles, then at the Paris Conservatoire with Vauthrot and Duvernoy. He made his début in Marseilles (1867) in *Guillaume Tell*, and the following year appeared at the Paris Opéra as the Count di Luna and in *Les Huguenots*, *L'Africaine* and *La favorite*, but overshadowed by Faure he decided to continue his career abroad. After appearances in St Petersburg, Cairo and Venice, he made his début at La Scala as Cacico in the première of Gomes's *Il Guarany* (19 March 1870). He returned to the Paris Opéra in 1879 and sang there regularly until 1894. At La Scala he sang the title rolein the revised version of *Simon Boccanegra* (24 March 1881); his performance led Verdi



Victor Maurel, possibly as Hamlet in Thomas' opera

to choose him as the first Iago (5 February 1887) and the first Falstaff (9 February 1893). He sang at Covent Garden (1873–9, 1891–5 and 1904), where he was the first London Telramund and Wolfram and the first Covent Garden Dutchman. He sang Amonasro in the first American production of *Aida* (26 November 1873, Academy of Music, New York) and later appeared at the Metropolitan Opera (1894–6, 1898–9). He created the role of Tonio in *Pagliacci* at the Teatro Dal Verme, Milan (21 May 1892).

Maurel was outstanding not so much for the timbre or resonance of his voice as for his perfect breath control and skill as an actor. (He appeared on the dramatic stage for a brief period in the early 1900s.) In addition to his career as a performer, he was co-director of the Théâtre Italien, Paris (1883–5), and drew upon his training as a painter in designing the production of Gounod's *Mireille* at the Metropolitan (1919). For a time he had an opera studio in London, and from 1909 until his death he taught in New York. He wrote a number of books on singing and opera staging.

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HAROLD ROSENTHAL/KAREN HENSON

Maurer, Ludwig (Wilhelm) (*b* Potsdam, 8 Feb 1789; *d* St Petersburg, 13/25 Oct 1878). German violinist and composer. He was a pupil of Karl Haack, Frederick the Great's Konzertmeister. After appearing successfully at a Berlin concert in 1802 he was admitted to the royal chapel (1803), and on its dissolution in 1806 travelled eastwards. In Riga he met Baillot and Rode, and during a six-month stay with Rode in Mitau, made a close study of the French violin style. After playing in St Petersburg he went to Moscow, where Baillot recommended him as director of Count Vsevolozhsky's orchestra. In 1817 Maurer left and toured through Germany to Paris. From 1819 to 1832 he directed concerts and opera in Hanover, but toured annually, and collaborated in writing *opéras-vaudevilles* with Verstovsky and Alyabýev. In 1833 he returned to Vsevolozhsky (now in St Petersburg), where in 1835 he became director of the French opera. Various other appointments continued his musical activities into old age.

Maurer's violin style, on the evidence of his compositions, was at times extremely virtuoso; although formed before Paganini, his technique included spiccato, multiple stopping and complex bowing and he was among the best German violinists of his time. Among his works are the Symphony op.67, a formerly well-known Sinfonia concertante op.55 for four violins and another for two violins, ten violin concertos, six string quartets opp.17 and 28, and other chamber pieces and studies. His compositions are listed (incompletely) in C. von Ledebur's *Tonkünstler-Lexikon Berlin's* (Berlin, 1861/*R*). Of Maurer's 12 operatic works, *Aloise* (Hanover, 16 January 1828) was the most successful, but *Der neue Paris* (Hanover, 27 January 1826) was also performed in Riga, London and Moscow.

Maurer's son Vsevolod (1819–92) was a violinist, later director of the Italian opera in St Petersburg. A younger son, Alexis, became a cellist. They gave concert tours together in Germany in 1832–3.

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DAVID CHARLTON

Maurício, José (i) (*b* Coimbra, 19 March 1752; *d* Figueira da Foz, 12 Sept 1815). Portuguese composer. After preliminary studies for the priesthood, he began a theological course at Coimbra University in 1768 but

abandoned it for music. He studied at Salamanca and from about 1784 to 1786 was *mestre de capela* at Guarda Cathedral. He then returned to become organist of the priory of S Cruz at Coimbra. In 1791 he was invited to direct the music school in the bishop's palace and to become *mestre de capela* of Coimbra Cathedral. On 18 March 1802 John VI appointed him professor of music at Coimbra University. For his many students he published at Coimbra in 1806 his *Methodo de música, escrito e offerecido a Sua Alteza Real o Principe Regente Nosso Senhor*. During Massena's occupation he escaped to Lisbon, where on 5 July 1810 he joined the Brotherhood of St Cecilia. The next year he returned to his university post.

Maurício composed chiefly sacred works, of which his *Stabat mater* and *Miserere* settings were best known. He also composed many *modinhas*, two of which, along with a minuet, were published in *Nova arte de viola* (Coimbra, 1789), written by his pupil Manuel da Paixão Ribeiro. His *Magnificat* in G minor (*P-Ln* M.M. 183), his only large church work transcribed, reveals him as a highly competent follower of Haydn who modulated convincingly, had a fine sense of variety and climax and employed styles ranging from Italian vocal *fioriture* to a well-wrought fugal finale. (*DBP*)

WORKS

Sacred: at least 26 masses before 1803, incl. no.8, 1785, and no.19, 4vv, org, 1796, *P-Ln*; 4 Requiem; 2 sets of responsories for the Office of the Dead; music for Holy Week, 1801; 2 Mag, *Ln*; 3 sets of vesper pss; 3 sets of matins; 5 Miserere; 2 TeD; 2 Stabat mater, vv, orch, *Ln*; hymns, others, *Ln*

Secular: many modinhas, incl. A paixão qe. sinto em mim, in Jornal de modinhas (Lisbon, 1794); others

ROBERT STEVENSON

Maurício, José (ii). *See* GARCIA, JOSÉ MAURÍCIO NUNES.

Mauritania (Fr. République Islamique Arabe et Africaine de Mauritanie). Country in West Africa. The former French colony, which achieved independence in 1960, has an area of 1,030,700 km². The population of 2·58 million (2000 estimate) is composed of several peoples, most of whom are Arab-speaking Moors (Maures). These Moors, who call themselves the Beni Hasan, are mostly nomadic, descendants of Berbers who in the 11th century founded the Almoravide dynasty in Morocco, of Bedouin Arabs who arrived at a later date and of Africans. In the south, the Moors live in contact with sedentary settlements of Wolof from Senegal and Mbara (Bambara) from Mali, as well as with two other Mauritanian peoples, the Tukulor or Toucouleur (FulBe/Fulani group) and the Soninke (Sarakole).

Each of these peoples is subdivided into hierarchical castes, each caste often having its own characteristic musical activities. The common religion is Islam, which generally regards secular music, especially music for string instruments, as a somewhat disreputable form of entertainment. Nevertheless, hereditary classes of *griots*, professional musicians, who accompany themselves on string instruments, are found throughout Mauritania: the *īggīw* among the Moors; the *gawlo* and *bambado* among the Tukulor; and the *gesere* and *diare* among the Soninke. In the past, these *griots* depended on the patronage of chiefs and warriors and built up the reputations of their patrons and patrons' ancestors by praising the family's wealth and deeds. Thus they functioned as the historians of the various societies, and also as poets and buffoons. Today the *griots* can be employed by anyone, in return for numerous gifts, but their social status remains low.

It is important to distinguish the various musical traditions according to their folk or professional nature, the ethnic groups to which they belong and their origins – Arabo-Berber in the case of popular Moorish music, western Sudanic in the case of other groups (Tukulor and Soninke), of whose music, however, little is known.

1. MOORISH FOLK MUSIC. Each hierarchical group of Moorish society has its own musical practices in which it is possible to distinguish traces of the different cultural components.

The music of the nobles and their white tributaries is primarily vocal and performed chiefly by women who sing in groups for their own diversion, accompanying themselves on percussion instruments. In their simple repetitive songs, soloists' verses alternate with choral refrains within a limited vocal range. Girls of noble family also practise the custom of singing solo love-songs at night to their lovers.

The black tributaries have a musical style of their own, in which the songs are also responsorial and are sometimes accompanied by the *zawzāya*, a rim-blown flute, or the *neffāra*, a side-blown flute; they are performed at festivities in the course of animated dancing, or on Thursday evenings in praise of the Prophet.

Two instruments, the *gambra*, a single-string plucked lute, and the *rabāb*, a single-string fiddle, are usually played by soloists before a small audience of friends; these instruments are distinctly western Sudanic in manufacture and manner of performance.

Percussion instruments are used both by the tributaries and by the freed peoples. The *ṭabl*, a large kettledrum, and hollowed gourds are found throughout the country. Utensils such as upturned basins, millet mortars covered with skin, and tea chests may also be used. Only the freed peoples in the east of Mauritania use other kinds of drum.

2. PROFESSIONAL MUSIC.

(i) Musical forms and modal theory. The *īggīw*, professional musicians who hand down their skills from father to son, have cultivated an original musical tradition that shows both Arabo-Berber and western Sudanic influences. Traditionally the *īggīw* were the familiar attendants of noble warriors and especially emirs; they defended the honour of these patrons and their people through songs, and encouraged the warriors in combat. The music of the *īggīw* was also the most prized form of entertainment in the emirs' camps, with interludes reserved for dancing and poetic competition; they attended all festivities. They were the objects of both adulation and scorn, and considered to be as cowardly and grasping as their noble patrons were brave and generous.

As a result of contact with other forms of music, however, these traditional musical activities are changing. The modern *īggīw* repertory includes songs that are Middle Eastern in character and others that are simple enough to be taken up in chorus by young audiences. Some *īggīw* are endeavouring to 'modernize' local melodies and to establish orchestras, whereas traditional music was originally performed by only a few musicians often acting as soloists.

The music of the *īggīw* is based on a highly sophisticated modal system which derives from Greco-Arab music theory. It comprises five modal complexes, which should always be played in the order *karr*, *faaġu*, *lakḥal*, *labyaḍ*, *lebtayt*. Omissions are possible, but it is not permissible to reverse the order or to return to a *ḏhar* (mode) previously heard. Each modal complex consists of various individual modes that are related by their scale, generally with a pentatonic basis. All these scales have a single common tonic which must not change during performance. Each modal complex has its own ethos: *faaġu* corresponds with the excitement of fighting or dancing, *labyaḍ* with sadness and *lebtayt* with nostalgia.

The individual modes in each group are differentiated from each other by stressing certain degrees of the scale, adding particular ornaments or notes, or emphasizing specific intervals. A distinction is made between *lakḥal* ('black') modes, in which importance is given to degrees forming dissonant intervals with the tonic, and *labyaḍ* ('white') modes, which have simpler modal structures, and in which all the degrees of the scale are equally important. 'Blackness' renders the ethos of a modal group more forceful and tense, while 'whiteness' softens and embellishes it. Thus 'black' *faaġu*, which stresses the 2nd degree of the scale (*d'*) as well as the interval *b'–d''* (ex.1),

Ex.1 'Blackness' of *faaġu* on the *ardīn*: rec. and transcr. M. Guignard (Guignard, 1973)



incites to combat; while 'white' *faaġu*, which reposes on the tonic (*c'*) and stresses successively each degree of the scale (ex.2), incites to dance.

Ex.2 'Whiteness' of *faaġu* on the *ardīn*: rec. and transcr. M. Guignard (Guignard, 1973)

(tonic = c)

The Moors believe that this classification can be applied to all kinds of music and even to all natural sounds. There is, however, a series of intermediate stages between the black and white modes. When a musician performs a modal group, he must always move from blackness to whiteness: he begins with an introduction, which is typically black and whose rhythm is generally not measured; then he plays a series of *eŝwaar* (measured pieces) that mix in various proportions black, white and *zzraag* ('spotted') melodic formulae. At the end, he plays an introduction to the white mode; the pieces that follow must be entirely white. This sequence will allow for omissions, but never for a reversal of order.

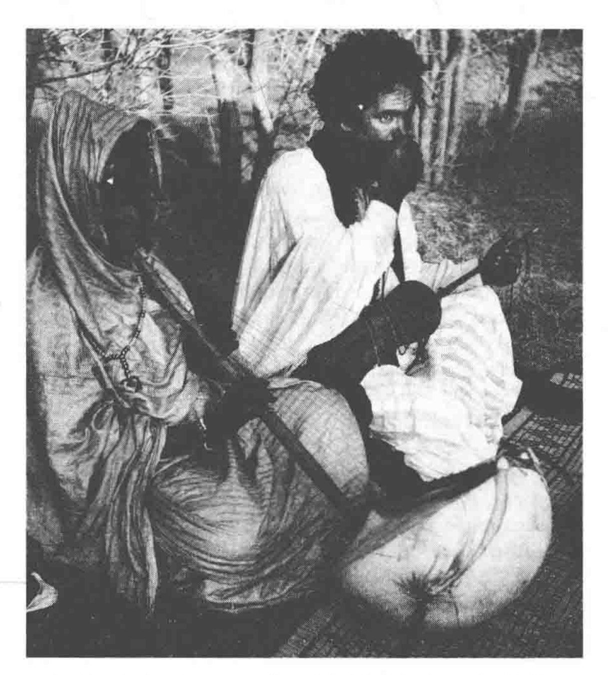
The introduction and *eŝwaar* are composed on melodic and rhythmic motifs called *raddāt*, which are either traditional or invented by the performer. Each part of this sequence is associated with a certain type of poetry. Quatrains with a specified metre and rhyme scheme are sung in the *eŝwaar*; in the introductions, more complicated poems are sung on subjects and in metres that match the particular ethos of the mode. *Karr*, for example, is a suitable mode for praising the Prophet and for religious poems, black *faaġu* for praising princes and for martial poems, *lebtayt* for nostalgic poetry. All these modes have kept their traditional character except *lakḥal*, which has begun to be reserved for 'modern' compositions, generally inspired by music from the Middle East, so that it has lost most of its former characteristics.

(ii) Musical instruments. The only traditional instruments used by the *īggīw* were the *tidīnīt*, a plucked lute played by men, and the *ardīn*, a harp played by women (see illustration).

The *tidīnīt* has four strings: two long ones on which the melody is played, and two short, which provide a fixed accompaniment. Certain musicians from eastern Mauritania, however, use three or four accompanying strings. The soundboard is made of skin, and the unfretted neck allows for abundant ornamentation. It is an instrument ideally suited to art music.

The number of strings on the *ardīn* varies from ten to 14. They are tuned to the principal notes of the mode (usually pentatonic); other intervals cannot be played, nor can glissando ornaments. Consequently its music is more restricted than that of the *tidīnīt*, and it is less easy to distinguish between the black and white modes of the same modal complex. Musicians sometimes tap the soundboard of the *ardīn*, adding a percussive element to the melody.

Other features of the two instruments further differentiate their repertories. The lutenists are able to play the series of modal complexes in two different ways (once again distinguished as black or white), but it is not possible to make this distinction on the *ardīn*. When a mode is performed 'in the black way', the tonic is the lowest note of the range, whereas 'in the white way' (the plagal version of the black way) it falls in the middle of



Ardīn (harp) played by a member of the Mechdouf people (Hodh region) and tidīnīt (lute) played by an īggīw (professional musician) of the Kounta people (Tagant region), Mauritania, 1952

the range. The fixed accompaniment is also different for each of these two ways, as well as for an extension of the black way, called *gnaydiiya*. It should be noted that the 'way' is never changed during a performance.

The lutenists distinguish two white modes in the groups *karr* and *faağu*, whereas the harpists have only one. Here again, the *īggīw* differentiate these modes by the fixed accompaniment associated with each mode and by the location of the tonic in the range.

3. Modern developments. With the birth of the Islamic Republic of Mauritania in 1960, there has been a noticeable weakening of the *griot* art form in the new city of Nouakchott. The general Mauritanian public have for long known nothing about *griot* high cultural music traditions, since such music was written for the nobility; *griots* flattered and praised the nobility while ignoring the rest of the population. Music of the *griot* began to disseminate to the mass public in the 1960s, first by radio broadcast (Radio Nouakchott was founded in 1961), then through a series of concerts given by the *griots* at the Maison de la Culture in Nouakchott and elsewhere, and finally on television. Although the Ministry has declared its official protection for this music, a serious problem is likely to arise. The art form called *azawan* ('of the connoisseur') is threatened due to its difficulty and incomprehensibility. The meaning of *azawan* has been transformed and is now pejorative.

The *griot* is now urged by the public to be more accessible to the people and to update their repertories, that is to introduce new motifs, forms and melodies that are more accessible and appealing in order to enable Mauritania to share in the great popularity of music elsewhere in the Arab world. New terms for 'song' were introduced around 1988: *ughniya* or *loughniya ilmuritaniya* (*al-ughniya al-mūritāniyya*, 'Mauritanian song'). There are, however, groups of musicians who refuse to conform, forming a strong group of traditionalists. Sidaty Oul Abba, for example, has attempted to update the poetic content of his songs without changing the musical rules. In contrast, others such as Seymali Ould Hemed Wall, son of the great Mennina Mint Aliyen, began his career by fiercely defending his ancestors' art but now feels that it is time to open up and renew the musical genre, by bringing it closer to Arab music traditions and moving further away from the traditional music of the *griots*.

Thus, poetic texts such as those by the Syrian poet Nizār Qabbānī, particularly prized by the people of Nouakchott, are identified with a circle of reformers. Seymali Ould Hemed Wall exchanged the *tidīnīt* lute for the Arab *'ūd*, and was the first to introduce officially this instrument into the Mauritanian musical scene. Another technical innovation included structural modifications to the *tidīnīt*; Bouh Ould Mohamed Ali changed the instrument from two double strings to five in 1981. In addition, the popularity of acoustic and electric guitars led to their integration into the local instrumentarium from about 1975. The guitar is considered to be a superior kind of *tidīnīt* that has adapted to changes and thus functions as a renovated *tidīnīt* and not as a foreign instrument with a foreign technique. This instrument is always played by men. With the arrival of the guitar, other instruments were introduced to Mauritania, such as the saxophone, synthesizers and drums.

At the Lagos Festival of 1977, where Mauritania offered an impressive performance of all its ethnic musics, a clear line of demarcation was apparent between tradition and reformist *griots*. Among the most prominent representatives, the *griot* Malouma Mint el Meydah felt that this renewal of Mauritanian music could come only from the acknowledgement and approval from abroad, in particular at the Carthage Festival in Tunisia, where she appeared in 1988. On the other hand, her colleague Dimi Mint Abba, perhaps the best-known *griot* in Europe in the late 1990s, is only moderately in favour of this renewal.

This shift is also taking place at the level of the transmission of tradition. *Griots* now succeed one another within families; individuals of both genders are called to become musicians, whether they are gifted or not. In the context of the young republic, the question arises whether the profession of musician should be strictly limited to the *griot* or enlarged to include all those who aspire to it. During the 1990s, this debate has become the cornerstone of the country's musical future. The polemic that has arisen is gradually eroding the traditional monopoly, and traditional *griots* are now obliged to give ground.

Mauritania took part for the first time in the 6th Congress of the Academy of Arab music held in Tripoli in 1979, resulting in varied reactions that reflected the power of globalization and of the media. The classic image of the *griot* as practitioner and preserver of a scholarly art, sometimes hermetic, but in any case significant, has completely changed as a consequence.

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MICHEL GUIGNARD (1–2), CHRISTIAN POCHÉ (3)

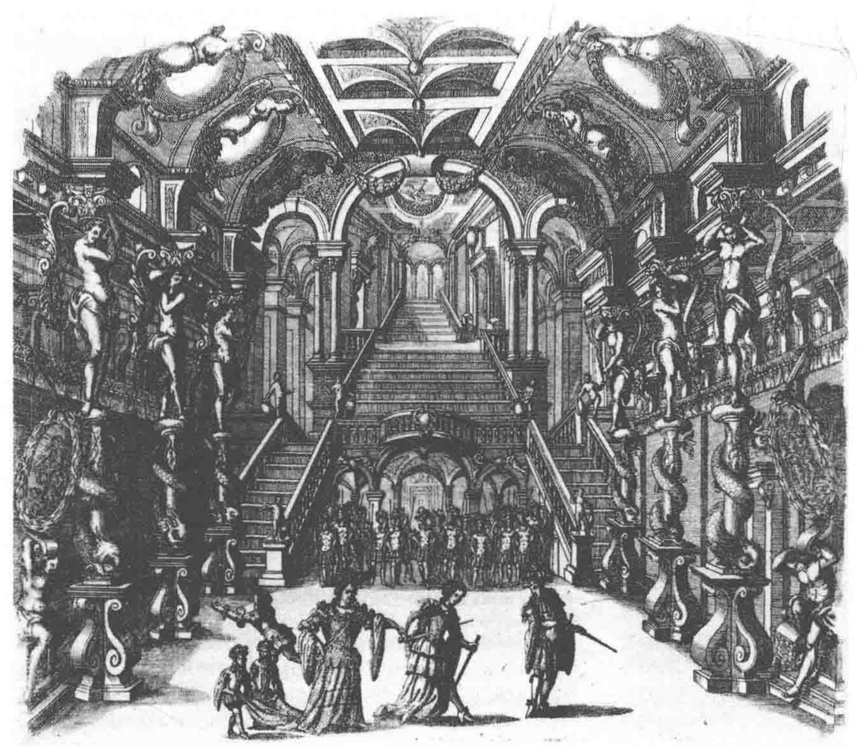
Mauro (i), Fra [Mauro Fiorentino, Mauro di Firenze] (*b* Florence, *c*1493; *d* Florence, 26 Sept 1556). Italian theorist, organist, theologian and scientist. He was originally a member of the order of the Humiliati at the church of the Ognissanti and was organist at S Maria del Carmine in 1523. Admitted to the theological college in Florence in 1532, he became a deacon there in 1537. In 1535 he joined the Servite order and on 15 July he was appointed principal organist at the SS Annunziata, parent church of that order, a position he retained for the rest of his life. He was active in local literary, scientific and musical academies, where he was known by the titles 'Fonasco' and 'Filopanareto'. He was a friend of Antonfrancesco Doni, who mentioned him in *I marmi* and in his *Dialogo della musica*. He was the author, translator and commentator of several scientific and theological works including *Annotatione sopra la lettione della Spera del Sacro Bosco* (Florence, 1550). His musical treatise, *Dell'una et l'altra musica*, known also by its Latin title *Utriusque musices epitome* (ed. in CSM,.xxxii, 1984) remained unpublished. It is generally Boethian in its principles and leans heavily on such major theorists as Gaffurius, Aaron and Lanfranco. Conceived as a didactic work – it was written for his students at the SS Annunziata in 1541 – it discusses the basic elements of contemporary musical theory in a brief but thorough manner.

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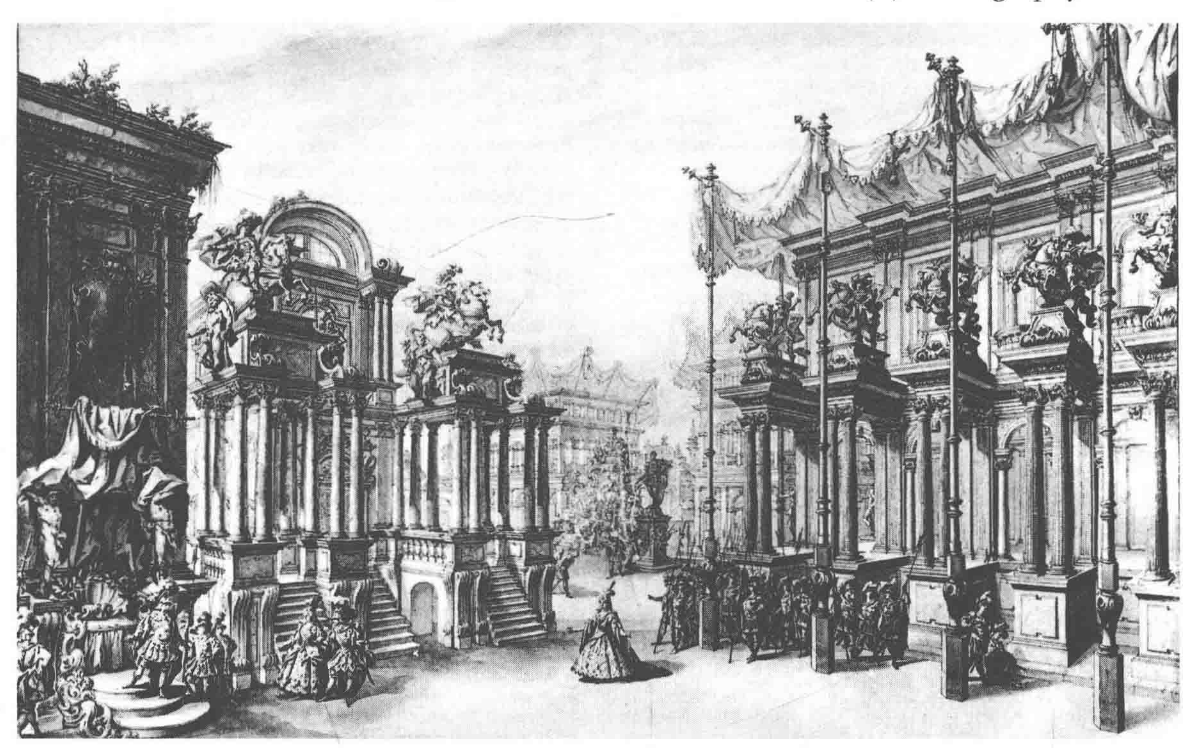
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FRANK A. D'ACCONE

Mauro (ii). Italian family of stage designers. They had a crucial influence on the stage production of Italian opera in the 17th and 18th centuries. The first members to achieve significance as stage designers and designers of *peòte* (ceremonial barges for Venetian theatrical regattas) were the engineersand architects Gaspare (*fl* 1657–*c*1719) and Pietro (*fl* 1669–*c*1697) and the painter Domenico (i) (*fl* 1669–1707). They are known to have worked at the Venice opera houses of S Apollinare, S Cassiano, SS Giovanni e Paolo, S Moisè, S Salvatore and S Giovanni Grisostomo, and at theatres throughout Italy and in Munich. Developing the ideas of Giacomo Torelli and Giovanni Burnacini, the Mauros, often working in partnership, became leading exponents with Francesco Santurini (i) and Mazzarini of a style of stage design that attempted to realize visually the middle-class aspects of Venetian opera in the later 17th century: the powerful 'affects' of the emotions, the renunciation of mythology and allegory in favour of history and everyday life. Gaspare and Pietro did much to adapt traditional apparatus to the new requirements. They were involved in new Venetian techniques of illusion including split backcloths, quasi-enclosed rooms and other devices aiming at a naturally structured stage layout. Their work



1. Design by Gaspare and Domenico Mauro (i) for Steffani's 'Servio Tullio', Opernhaus am Salvatorplatz, Munich, 1686: engraving by Michael Wening



2. Design by Alessandro Mauro (i) for Lotti's 'Teofane', Dresden, 13 September 1719, performed in celebration of the marriage of Crown Prince Friedrich August and Archduchess Maria Josepha of Austria: pen and ink with watercolour (Kupferstichkabinett, Dresden)

was enhanced by Domenico's theatre painting. In the sketches ascribed to him for Legrenzi's *La divisione del mondo* (1675, Venice; *I-PAc*) and the engravings of his stage designs for Steffani's *Servio Tullio* (1686, Munich), Sabadini's *Il favore degli dei* (1690, Parma) and Pignatti's *Sigismondo primo al diadema* (1696, Venice), there are indications of a new approach, notably the emphasis on verticals in the often multi-storey stage buildings and the inclusion of the higher parts of the stage in the setting. Two vanishing-points, one above the other, and experiments with angled perspective show alternatives to the traditional central perspective *all'infinito*. They achieved a realistic, pictorially conceived stage design only in landscapes, in which contemporary painting and scenes from everyday life served as models.

Domenico's sons Antonio (i) (*fl* 1692–c1733), Gerolamo (i) (*fl* 1692–1719), Romualdo (*fl* 1699–1756) and Alessandro (i) (*fl c*1709–48), and Gaspare's sons Giuseppe (*fl* 1699–1722) and Antonio (ii) (*fl c*1709–1738) continued their fathers' work for the Venetian opera houses. Their work was inspired by the themes and structure of *opera seria*: spectacular mechanical devices were abandoned in favour of illusion techniques derived from painting, sometimes preserving the central perspective and sometimes adapting new techniques of illusionist wall-painting (angular perspective, diagonal view, worm's-eye view etc.). The most important member of this generation was Alessandro (i), who worked as a stage designer and architect in Venice, Dresden, Rome, Turin and probably Paris with such composers as Lotti, Leo, Porpora and above all Hasse. By integrating the techniques of perspective wall-painting into picturesque designs intended to suggest mood and setting, he introduced formal elements of realism into *opera seria*.

In the later 18th century the family tradition passed to Alessandro's sons Domenico (ii) (*fl* 1733–80) and Gerolamo (ii) (*c* ?Venice, 1725; *d* Venice, 4 March 1766) and Romualdo's son Gerolamo (iii) (*fl* 1750–88). Although they carried out a prodigious amount of work at all the Venetian opera houses, its quality was no longer uncontested (see Croce, 1891). It seems to have been beyond them to keep up with the multiplicity of requirements for the later forms of *opera seria*, as well as for *opera buffa* and related forms by composers like Galuppi, Gassmann, Bertoni, Piccinni, Anfossi etc. Antonio (ii) (*fl* 1774–1807), son of Domenico (ii), was the last member of the family to become a stage designer of any importance. He was responsible for more than a hundred productions for the opera houses of Venice and other north Italian theatres.

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MANFRED BOETZKES/R

Mauro, (Bartolomeo) Ortensio (*b* Verona, 1632/3; *d* Hanover, 14 Sept 1725). Italian librettist. He was secretary and councillor to the dukes of Hanover from at least 1663, a priest and *abbate* from 1675, and a central figure in the Catholic community at Hanover. He was highly regarded by Duke Ernst August and Duchess Sophie and their circle (including Leibniz), and given diplomatic responsibility. He wrote the librettos of probably all but one of the operas performed at Hanover between 1689 and 1697. Six of these operas, with music by Steffani, were translated into German by Gottlieb Fiedler and given at Hamburg (1695–9), Wolfenbüttel, Stuttgart and elsewhere. Mauro also furnished two librettos for performance in Berlin under the Electress Sophie Charlotte, and probably wrote the libretto of Steffani's *Amor vien dal destino* (Düsseldorf, 1709) for a performance at Hanover in the 1690s that never took place. He supplied the words for eight Italian chamber duets by Carlo Luigi Pietro Grua (in *I-Bc*) and probably for the duets composed at Hanover by Steffani and Handel. He also provided texts for other musical entertainments at court and wrote poetry in French and Latin, some of which was published posthumously. His death occasioned a sonnet by the librettist S.B. Pallavicino.

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COLIN TIMMS

Mauro, Tommaso de (*fl* Naples, 1701–16). Italian composer. He is historically important in early *opera buffa*. Prota-Giurleo called him a dilettante rather than a professional musician. When Carlo II died in Naples in December 1700 and the usual Carnival festivities were cancelled and the theatres closed, a hastily prepared comic opera, *La donna sempre s'appiglia al peggio* (text, C. de Petris) was produced with puppets in the Largo del Castello – the first such work in Naples in the 18th century. Mauro wrote the music; the libretto says that he was already known to the audience, and was 'a young man, and the elder practitioners of his profession vie with each other to imitate, if not to equal him'. On 23 July 1716 he applied to take the place of the late Gaetano Veneziano at the Royal Chapel but was turned down.

Mauro was chosen to set the first opera when the Teatro dei Fiorentini, under the impresario Giovanni Corbello, converted from spoken to musical theatre in October 1706: *L'Ergasto*, again with text by Petris, and performed by comedians to encourage them 'to acquire skills in greater work'. In October 1709 the first public performance of a Neapolitan dialect comic opera – *Patrò Calienno della costa*, text by 'Agasippo Mercotellis' (possibly Nicolò Corvo), music by Orefice – took place at the Fiorentini. It was followed, on 14 December 1709, by a similar work, *Lo spellecchia finto Razzullo* (Act 2 and some arias from Acts 1 and 3), with Mauro and Petris again collaborating. Dramatically this opera is superior to *Patrò Calienno*, showing a firmer grasp of the possibilities inherent in the *commedeja pe'mmuseca* form, with a better balance and a better rhythm established between recitatives and musical numbers. Although no scores survive, it can be inferred that the numbers were short (the opera contained at least 62); arias were often strophic and, as far as the libretto indicates, never da capo; ensemble numbers were frequent and concluded each act. Six of his pieces survive in manuscript cantata-aria miscellanies (*GB-Lbl*).

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JAMES L. JACKMAN/PAOLOGIOVANNI MAIONE

Maurolico, Francesco [Francesco da Messina] (*b* Messina, 16 Sept 1494; *d* Messina, 21/22 July 1575). Italian mathematician and theorist. The son of a Byzantine physician who had fled to Sicily on account of the Turkish conquest, he became a Benedictine monk. He was co-opted by the Jesuits in 1569 to lecture on mathematics at the University of Messina, and the theory of music was among the topics on which he was expected to teach. Among his printed *Opuscula mathematica* (Venice, 1575) is the treatise *Musicae traditiones carptim collectae*, which contains an epitome of Boethius's *De institutione musica* together with a number of brief essays on the nature of sounds, musical notes and intervals, the seven-string lyre, the rudiments of counterpoint, the inventors of musical instruments and, most originally, the calculation of the proportions of intervals. The last topic bulks large in Maurolico's manuscript notebooks (*F-Pn* lat.7462), compiled between December 1566 and September 1570. He was among the first writers to discuss the manipulation of proportions in modern terms of division and multiplication, and he came to grips with the problem of the equal division of the tone, but his reluctance on theological grounds to consider irrational numbers prevented a solution. Maurolico also wrote a fair quantity of liturgical verse during the period 1521–35 – hymns, an Office of the Virgin and one of Our Lord, and a propitiatory liturgy and celebratory hymn for Charles V's expedition to Africa in 1535 – and he may have set these poems in plainsong.

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MARIO RUFFINI

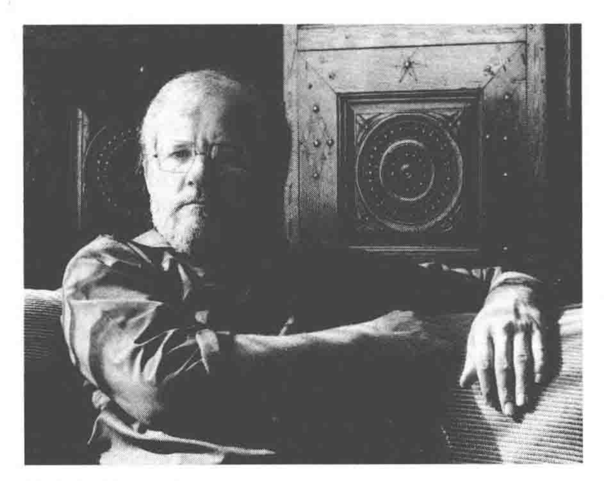
Mauro Matti, Fra. *See* MATTI, MAURO.

Maurus Panhormita. *See* CIAULA, MAURO.

Maw, (John) Nicholas (*b* Grantham, 5 Nov 1935). English composer. He studied composition with Berkeley and theory with Steinitz at the RAM (1955–8), and then in Paris (1958–9) with Boulanger (composition) and Deutsch (analysis). He was Fellow Commoner in creative arts at Trinity College, Cambridge (1966–70); tutor in composition at the University of Exeter (1972–4); visiting professor of composition at Yale School of Music (1984–5, 1989); visiting professor of composition at Boston University School of the Arts (1986); and, from 1990, professor of music at Milton Avery Graduate School of the Arts, Bard College, New York.

Maw's student compositions demonstrate his stylistic struggles while finding his voice. The Flute Sonatina (1957) and *Six Chinese Songs* (1959), for example, embrace post-Webern serialism, though, significantly, the segments of the row in the latter suggest keys. The *Nocturne* (1957–8) is quasi-tonal, yet its motivic development uses serial procedures. A compositional block followed, broken by the *Essay* for organ (1961, rev. 1963), in which a personal style began to emerge. Its primary force is melody combined with a harmony that exploits serial and tonal tensions in a distinctive manner. Maw later commented that his roots belong to the period 1860 to 1914, and his music may be heard as an attempt to reconnect with the Romantic tradition that was broken with the onset of Modernism.

He now felt confident to follow the instinct of his inner ear in the major work that followed, *Scenes and Arias* (1962, rev. 1966), a post-Expressionist canvas in which Berg, Britten and Strauss jostle in a heady creative mix. Its broad span is expertly organized with the chromatically saturated harmony entirely derived from two germinal chords whose properties lead to the harmonic ambivalence at the heart of the work. Maw's natural melodic gifts give rise to arching lines for the three female soloists featuring favourite intervals of the 7th and the 9th. The work's vocal and orchestral writing is lush and dramatic, and its predominantly contrapuntal texture culminates in a compositional tour-de-force: a passacaglia which is itself a three-part canon on a ten-note melody journeying through its 11 possible transpositions.



Nicholas Maw, 1981

Maw described *Scenes and Arias* as a study for opera, and two followed in its wake. *One Man Show* (1964, rev. 1966, 1970), a two-act comedy, is mainly through-composed in accompanied arioso, out of which arias, duets and ensembles emerge allowing Maw's lyrical gifts sway. The musical material is closely developed around a number of leitmotifs, and the comedy wittily evoked in musical terms. The three-act romantic comedy *The Rising of the Moon* (1967–70) marked a significant advance in its more finely rounded central characters and the varieties of music to suit the dramatic moment. Again the action is taken forward in a fluid arioso influenced by Strauss and Britten, but more opportunities are made for set pieces to be interpolated. The British militia and Irish patriots are effectively contrasted, the former full of bluff and bluster, the latter in scherzo-like music synonymous with their furtive stratagems. As in *Scenes and Arias*, the opera's harmony is bound together by a particular complex chord. Alongside the operas Maw composed two chamber orchestra works: Sinfonia (1966) and Sonata for two horns and strings (1967). Their neo-classical titles mask formal structures that show his characteristic allegiance to Romantic experimentation: the Sonata is cast in one movement, within which material is stated, developed and restated, while the first section of the Sinfonia combines first movement with scherzo. These works form a precursor to the orchestral music of the 1970s; after that the orchestra became Maw's principal vehicle of expression, beginning with a piece of intense lyricism, *Life Studies* (1973–6). Its eight 'studies' exemplify one of the the composer's preferred formal models wherein a composition comprises a series of separate character pieces, which may be likened to the albums of studies in the Romantic tradition. Movements may exist by themselves, and in a complete performance the player is given choice over order; such controlled freedom appeared first in *Chamber Music* (1962) and also occurs in the six *Personae* for piano (1973, 1985–6). *Life Studies* is a fine example of Maw's mature language in which the melodic ideas, through their linear and harmonic components, are equally the driving force on the surface and the underlying means of structural organization. Harmonically fixed pitch formations within complex chords are used to signal the key of a phrase or section, or to pinpoint, both vertically and horizontally, formally significant groups of notes or intervals.

If *Scenes and Arias* had marked the first watershed in Maw's career, then *Odyssey* (1972–87) was the second. The choice of title is significant, synonymous both with Maw's own journey as a creative artist, and the vast scale of the work itself. Cast in a single massive Brucknerian span lasting over 90 minutes, the work again demonstrates Maw's predilection for extended melodies, and his method of self-generating melodic ideas, which are then structured into long-limbed paragraphs, at its most sophisticated. Its five sections constitute a gigantic upbeat, an exposition and development of a 44-bar *Ur* melody, a contrasting intermezzo, an adagio, a further development of earlier

M

[continued]

Monnet [Monet], **Jean** (*b* Condrieu, 7 Sept 1703; *d* Paris, 1785). French impresario and writer. Son of a baker, he was orphaned at an early age but benefited from the patronage of the Duchess of Berry until her death in 1719. According to his memoirs (*Supplément au roman comique*, 1772) he led a colourful but dissolute life for some years, was imprisoned briefly in 1741 for publishing scurrilous literature (*Les annales amusantes*), and thereafter embarked on a series of theatrical enterprises. In 1743 he paid 12,000 livres for the *privilège* of the Opéra-Comique and assembled a talented troupe which included the comedian Pierre-Louis Dubos, *dit* Préville, Charles-Simon Favart as *régisseur*, François Boucher as stage designer, and Dupré as *maître de ballet*, with his pupil, Noverre. (Rameau may also have directed the orchestra: see Sadler.) The troupe enjoyed such success that, in 1745, it was forced by the Opéra (from whom the *privilège* had been acquired) to close.

Later that year Monnet left Paris for Lyons, where he served briefly as director of the Opéra. Productions mounted in Dijon (1746) and London (1749) proved unsuccessful. In December 1751, however, he again secured the *privilège* of the Opéra-Comique and remained its director until 1758. This was an outstanding period in the development of the *opéra comique* and must be attributed in part to Monnet's extraordinary talent for surrounding himself with influential artists. Favart and Noverre continued to work for him, as did Boucher, who designed a new, impressive theatre for the Foire St Laurent in 1752; his friend Vadé wrote the libretto to the historically important work, *Les troqueurs*, set to music by Dauvergne and staged at the fair in July 1753; Michel-Jean Sedaine was encouraged to write his first opera libretto, *Le diable à quatre*, for the fair of 1756; and Egidio Duni composed *Le peintre amoureux de son modèle*, another highly influential work, for the fair of 1757.

Monnet's influence extended even to England, through his 30-year friendship and correspondence with David Garrick (whom he had first met on a visit to London in 1748). He offered much practical advice to Garrick on stage decoration and design, engaged French personnel for his friend's London troupe, and entertained Garrick and his wife on their visits to France. About 1766 he published his *Projet pour l'établissement d'un opéra italien dans la ville de Londres*.

Monnet has been credited with a number of librettos but only *L'inconséquente, ou Le fat dupé* (1787) can be attributed to him with certainty. His edition of the *Anthologie françoise* (1765) is of historical value to the study of French folklore. His life formed the subject of a vaudeville by Pierre-Yon Barré, Jean-Baptiste Radet and François-Georges Fougues, *dit* Desfontaines (1799).

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ELISABETH COOK

Monnet, Marc (*b* Paris, 11 March 1957). French composer. Monnet studied at the Paris Conservatoire, then with Kagel at the Cologne Musikhochschule. He attended courses by Ligeti, Stockhausen and Xenakis at Darmstadt, winning the Kranichstein prize in 1974, and held a residency at the Villa Medici in Rome (1976–8). Among his collaborators have been Jean-Louis Barrault, Stanislas Nordey, Dominique Bagouet and Karine Sporta.

Many of Monnet's works are composed for unusual chamber-size ensembles. His music has a solemn ruggedness, sometimes described as expressionist, which conveys a predilection for gloomy and austere regions, where the uncanny sometimes rubs shoulders with reminiscences of Bartók's nocturnal pieces (*Les ténèbres de Marc Monnet*, 1984). Violent, if not frenetic, disintegration of form, and the rejection of any notion of development, leads to a sense of arbitrariness produced by abrupt stops and silences (*Fragments*, realized at IRCAM, 1990–93). Since 1986, the year in which he founded the theatre company Caput mortuum, the interpreters of his music are as likely to be 'vocalisateurs-acteurs-gesticulateurs' as musicians.

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(2) Isḥāq al-Mawṣilī (*b* ?Arrajan, 767; *d* Baghdad, March 850). Arab musician of Persian origin, son of (1) Ibrāhīm al-Mawṣilī. He had an excellent education in all the Islamic sciences and received instruction in music from, among others, his father and the lutenist Zalzal. He was a court musician and companion (*nadīm*) under every caliph from Hārūn al-Rashīd (786–809) to al-Mutawakkil (847–61). As an upholder of the classical Arab music style, he stood in opposition to the innovator Ibrāhīm ibn al-Mahdī and his followers. His *Kitāb al-aghānī al-kabīr* ('Great book of songs'), the most extensive of almost 40 books that he wrote on music, was the main source for the book of the same name by al-Iṣfahānī (who included an exhaustive biography of Isḥāq al-Mawṣilī and details of his style of composition). Excerpts from his monographs on male and female singers and some quotations on musical theory are transmitted through the works of later writers on music. Without any knowledge of classical Greek theory of music, Isḥāq al-Mawṣilī provided Arab music with a theoretical system based on local traditions, the terminology of which was explained by Yaḥyā ibn 'Alī al-Munajjim and by al-Iṣfahānī. At the beginning of the 12th century, musical metres corresponding to his terminology and definitions were still used in Muslim Spain, and even as late as the 14th century Ibn Kurr (*d* 1358) was said to have defended his teachings against 'representatives of Greek musical theory'.

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ECKHARD NEUBAUER

Mawṣilī, 'Uthmān (al-Mullā) al- (*b* Mosul, 1854; *d* Baghdad, 1923). Iraqi vocal performer of religious and secular genres, composer, instrumentalist, poet and Sufi. Born into a poor family, he became blind and lost his sight at an early age. He was brought up in Mosul by a nobleman who gave him the best available education; al-Mawṣilī studied Arabic, the Qur'an and music. At the age of 17 he was sent to Baghdad to learn the Iraqi *maqām* with Shaltagh (*d* 1871) and al-Karkūklī (*b* 1831), and his numerous talents soon became apparent. He became a famous reciter of the Qur'an and was designated Sultan Abdul Hamid II's personal reciter and occasional political envoy. Al-Mawṣilī recited the Qur'an in the biggest mosques of the Ottoman world and influenced a generation of important reciters in Egypt, Iraq, Syria and Turkey. He was famous for his performances of the *mawlid nabawī* (ritual for the anniversary of the Prophet) in which he sang Iraqi *maqāms* and religious *muwashshaḥs*; in the Arab world he was regarded as the master of *muwashshaḥs*. He was successively a member of three Sufi orders in which he sang. He also played the *qānūn*, the *nay* and the *ṭabl* and accompanied secular singing. Al-Mawṣilī taught Abū Khalīl al-Qabbānī of Syria and the Egyptians Kāmil al-Khulā'ī and Sayyid Darwīsh, and is regarded as the most important representative of Iraqi music of the late Ottoman period.

SCHEHERAZADE QASSIM HASSAN

Mawwāl. Important Arabic song form performed in melismatic style.

Maxfield, Richard (Vance) (*b* Seattle, WA, 2 Feb 1927; *d* Los Angeles, 27 June 1969). American composer. He studied with Sessions at the University of California, Berkeley, and with Babbitt at Princeton University (MFA 1955). His other teachers included Krenek, Copland (at the Berkshire Music Center, 1953), Dallapiccola (on a Fulbright scholarship in Italy, 1955–7) and Cage, whom he ultimately succeeded as teacher of the composition and performance class at the New School for Social Research in New York, 1959–61; during this time he also worked as a freelance technician and audio engineer. Maxfield is acknowledged as the first teacher of electronic music techniques in the USA. He founded and was briefly director of the electronic music studio at San Francisco State College (1966–7). In his contribution to La Monte Young's *An Anthology of Chance Operations* (1963) he established an aesthetic of electronic composition as an independent art form, in which he viewed the tape medium as similar to a poem being read: 'We become both the audience and interpreter, face to face with the poet's own writing without intermediary'.

Maxfield's *Five Movements* for orchestra won the Gershwin Prize in 1959, but his main contribution was as a composer of electronic music. He was one of the first in the USA to compose for acoustic instruments with tape. *Night Music* (1960), for tape, contains supersonic and infrasonic frequencies which are modulated to produce sounds; this has since become a classic technique of electronic composition. In *Clarinet Music* (1961) he prescribed unconventional playing techniques and in the prerecorded portions of *Dromenon* (1961) made use of unequally tempered tuning. He frequently composed more than one tape realization for performances of pieces including tape and live performers, to avoid rigidity. At the time of his death Maxfield had been working as a freelance composer and engineer in Southern California; his major works, including *Night Music*, *Amazing Grace*, and *Piano Concert for David Tudor*, were not recognized for their technical and musical innovations for over a decade afterwards.

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Inst: Suite, orch, 1945; 3 pf sonatas, 1947–50; Sonata no.2, cl, pf, 1951; Str Trio, 1951; Sym., str orch, 1951; Structures, 10 wind, 1954; Composition, vn, pf, 1955; Composition, cl, pf, 1956; Variations, str qt, 1956; 5 Movts, orch, 1959

Inst with tape: Peripateia, sax, vn, tape, 1960; Perspectives, vn, tape, 1960; Clarinet Music, 5 cl, 5 tapes, 1961; Dromenon, dance, lighting, fl, sax, pf, vib, vn, db, tape, 1961; Perspectives II for La Monte Young, vn, unspecified str, tape, 1961; Piano Concert for David Tudor, pf, tape, 1961; Toy Sym., fl, vn, toys, wooden boxes, ceramic vase, tape, 1962; Wind, sax, tape, 1962

Tape: A Swarm of Butterflies Encountered on the Ocean, 1958; Cough Music, 1959; Cunamble; Pastoral Sym., 1959; White Noise Piece, 1959; Amazing Grace, 1960; Fermentation, 1960; Night Music, 1960; Dishes, 1961; Radio, 1961; Steam, 1961; Bacchanale, 1963; Bhagavad Gita Sym., 1963; Garden Music,

may be obtained by the successive application of the sesquialtera proportion (beginning with the note F) or of the subsesquialtera proportion (beginning with B). The former will produce a series of perfect 5ths in descending order (called 'flat semitones'), and the latter a set of ascending perfect 5ths ('sharp semitones'). Arithmetical semitones are determined by an equal division of the difference between the string lengths of two pitches a step apart. This method was frequently used in post-medieval times even though the semitones are of unequal size. The mean proportional string lengths necessary for single equal semitones are usually determined by means of the Euclidean construction (a perpendicular erected at the juncture of two string lengths which are used as the diameter of a semicircle will equal the proportional length). To determine two or more mean-proportionals, a mechanical device like the mesolabium (a series of overlapping square frames) can be used to substitute for the mathematical function of the cube root; multiple mean-proportionals can also be formed by means of the sort of geometrical figures used by Lemme Rossi in the 17th century.

4. USES. In addition to its value as an experimental device, the monochord served throughout the Middle Ages as a teaching instrument. Monochord-based diagrams and sets of directions for determining the consonances abound in both speculative and practical treatises of this era. Until the adoption of sight-singing methods based upon the hexachord system, the monochord was used to produce pitches for rote singing; from then until the 13th century it was used mainly to check correct reproduction of intervals. The decline of its pedagogical use after this time is probably due to the introduction of keyboard instruments. The use of the monochord by teachers in the Renaissance was restricted to those few who rigidly maintained the Pythagorean scale as the basis of their musical instruction.

Because so much of the early use of the monochord was didactic, its users attempted to make the division as efficient and accurate as possible. The efficiency of a monochord division depends on the relation between the number of separate measurements and the number of notes produced. The results of these efforts are particularly noticeable after 1450 because after this date each new division often produced a new variation of a given tuning. Often the musician wished to change the tuning but not infrequently he was only seeking a simpler method of division. It would seem that the appearance of an altered tuning bothered the Renaissance musician little, for because of the monochord's inaccuracy, a variation of a few cents (in some cases as much as 22 cents) was a small sacrifice to make for a more efficient division. A case in point is the division of Ramos de Pareia whose monochord tuning varied widely from the accepted Pythagorean standard. Ramos, however, was apparently not bothered by the pitch deviation as long as he was able to simplify the division. To this end he stated: 'So therefore we have made all of our division very easy, because the fractions are common and not difficult'. In many cases this desire is not stated expressly, as it was by Ramos, but it may be suspected that it served as an underlying cause of many tuning variations in the Renaissance and later eras.

The other areas in which the influence of the monochord is evident are in its instrumental applications and its use as a symbolic device. In the former instance the use of the monochord in ensembles is cited in both Greek and medieval writings. In later times, however, the descendants of the monochord, the clavichord (sometimes called *monochordia* by 15th- and 16th-century writers), hurdy-gurdy and trumpet marine, were more frequently used. Throughout the late Middle Ages and the Renaissance the monochord is often mentioned as a basic tool in the design or measurement of bells and organ pipes. Finally, until about 1700 the monochord was commonly used to show the unity existing between man and the universe. It is represented as a divided string whose pitches may represent the solar system (*musica mundana*), the muses, the zodiac, or even bodily functions; often this is being tuned by the hand of God.

For Jacques de Liège's division of the monochord, *see* THEORY, THEORISTS, fig.4.

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CECIL ADKINS

Monocordo (It.; Fr. *monocorde*). An instruction to a string player to execute a passage or piece on one string. The effect was first used by Paganini in his *Sonata Napoleone* (1807).

Monod, Jacques-Louis (*b* Asnières-sur-Seine, 25 Feb 1927). French conductor, composer and pianist. He entered the Paris Conservatoire below the official age of nine, taking courses in various disciplines. In 1944 he attended Messiaen's seminars, then went on to study theory, composition and analysis with René Leibowitz (1944–50). He went to the USA with Leibowitz in 1951, and studied at the Juilliard School of Music (composition with Wagenaar) and Columbia University (conducting with Rudolf Thomas). At Juilliard he was also a teaching assistant to Richard Franko Goldman, in whose class he prepared and directed the first all-Webern concert ever given, on 8 May 1951. Later he studied with Boris Blacher and Josef Rufer in Berlin. Monod made his piano début in a concert conducted by Leibowitz in Paris in 1949 to celebrate Schoenberg's 75th birthday. He was subsequently active as a pianist, in many song recitals with the American soprano Bethany Beardslee (then his wife), and as a conductor. He played or conducted the premières of Schoenberg's Songs op.48, Webern's Songs opp.17 and 25, the two versions of Berg's *Schliesse mir die Augen beide*, and Babbitt's *Widow's Lament* and *Du* (written for him and Beardslee). Between 1960 and 1966 he gave the first European performances of several American works, and he also made the first recordings of much 20th-century music.

Monod's compositions (published by Boelke-Bomart, of which he was chief editor from 1952 until 1982) include many settings of texts by Eluard, Valéry, Renard and René Char, chamber and solo works, two chamber cantatas and works for orchestra. He taught at the New England Conservatory, Princeton, Harvard and Columbia universities, and Hunter and Queens colleges, CUNY.

MICHAEL STEINBERG/R

Monodrama. In its narrow meaning, a form of MELODRAMA which features one character, sometimes with chorus, using speech in alternation with short passages of music, or sometimes speaking over music. Simultaneously with melodrama, the initial enthusiasm for monodrama occurred chiefly in Germany during the 1770s and 80s, and the two terms are often used interchangeably, since many of the early melodramas had only one character on stage at a time. The prototypical 'monodrama', Rousseau's *Pygmalion*, actually has two characters, but until the end, when Galatea comes to life and speaks four lines, Pygmalion holds the stage alone. Introduced in Weimar by Goethe in 1772, with music by Anton Schweitzer, *Pygmalion* became the model for several examples of monodrama and duodrama produced in Weimar and Gotha by J.C. Brandes, often as a vehicle for his wife Charlotte, and in Weimar, Dresden, Leipzig and Frankfurt by the Seylers. From 1775 to 1790 over 30 so-called monodramas were performed in Germany, though some of these are actually cantatas with one main character. In Darmstadt, where C.G. Neefe's *Sophonisbe* (1776) and G.J. Vogler's *Lampedo* (1779) were produced, there is now a large collection of monodramas in the Hessische Landes- und Hochschulbibliothek. Other significant monodramas include J.F. Reichardt's *Ino* (1779), Franz Danzi's *Cleopatra* (1780), and Goethe's *Proserpina*, with music by K.S. Seckendorff (1778), and revived in 1814 with new music by Carl Eberwein.

In modern times, the term has lost its exclusive association with the combination of speech and music characteristic of melodrama and is most often used as a synonym for a one-character opera, as in Schoenberg's *Erwartung* (1909) and Poulenc's *La voix humaine* (1958); as a non-staged dramatic work for singer and orchestra, as in Poulenc's *La dame de Monte Carlo* (1961), Floyd's *Flower and Hawk* (1972), Rochberg's *Phaedra* (1973–4), J.E. Ivey's *Testament of Eve* (1976) and Peter Maxwell Davies's *The Medium* (1981); or even as a purely instrumental work, as in Mordecai Seter's Chamber Music '70 for clarinet and piano (1975), and {*H*} *MWNWDRMH* {*R*}: II Monodrama for viola and piano (1979). In addition, some works are simply entitled 'Monodrama', for example the ballet for orchestra by Karel Husa (1976). In several of the vocal works, some techniques of Sprechstimme are used along with singing (e.g. Davies and Floyd), but these are properly seen more as an outgrowth of extended vocal techniques of the 20th century than as a continuation of melodrama techniques of the 18th and early 19th centuries. Moreover, 20th-century works incorporating speech and music are more often entitled 'monologues' or 'recitations with music' than monodrama.

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ANNE DHU MCLUCAS

Monody. (1) Term applied to music consisting of a single line; *see* MONOPHONY. Historians and ethnomusicologists have variously applied it to ancient musics, chant and monophonic (e.g. troubadour) song. Some modern composers have also used it in titles or as a generic label, usually with archaizing intent and to indicate a set of technical and structural constraints applied more or less loosely.

(2) Accompanied Italian solo song, especially secular, of the period *c*1600–40. The term can either denote an individual song or define the entire body of such songs (and solo recitatives in operas and other works can also be described as monodic). Its use in these senses is a product of modern scholarship; the word was certainly never used by the composers themselves, although there are precedents in 17th-century theory of a more humanist bent (e.g. G.B. Doni). The songs that it embraces are those for solo voice and continuo dating from the inception of the medium at the close of the 16th century to the emergence of the chamber cantata. The accompanying instruments most frequently used were the lute, chitarrone, theorbo, harpsichord and, for lighter songs, guitar. Obbligato instruments occasionally appear, but there is no evidence that a bass viol or similar instrument doubled the continuo bass.

The medium to some extent grew out of late 16th-century solo arrangements of ensemble music, but the vast majority of monodies were composed as such. The main forms are broadly the madrigal and the aria: the distinction is primarily one of poetic structure. Monodic settings of lyric madrigals (or sonnets etc.) essentially continued the tradition of ensemble madrigals in a new guise (*see* MADRIGAL, §III, 3). There is a marked polarity between the bass and the vocal line, which is often embellished with quite elaborate ornamentation, some of it written out, some of it improvised according to tried formulae. The arias, which are to stanzaic poetic texts, are more varied in form and style (*see* ARIA, §2). They include examples of strophic bass (*see* STROPHIC VARIATIONS), with the earliest pieces called 'cantata', by composers such as Alessandro Grandi (i) and G.P. Berti, which are distinct from later chamber cantatas (*see* CANTATA, §I, 1). Most arias, however, are strophic songs, usually in triple time and with very little ornamentation, ranging from trifling canzonettas to longer, more serious pieces out of which grew the arias of chamber cantatas. Strophic arias gradually became more popular and began to supplant madrigals from about 1618; by the early 1630s the madrigal was virtually dead. Some monodies also include passages of recitative. Many favourite poems of the past were set, particularly as madrigals, but much contemporary verse was used too, especially for arias; much of this verse is anonymous, and a good deal of it must have been written for musical setting.

The terms 'madrigal' and 'aria' were established for monodies by Caccini in his *Le nuove musiche* (Florence, 1601/2/*R*), an epoch-making collection from which it is plausible and convenient to date the inception of genuine monody. The success of Caccini's songs was undoubtedly a major factor in establishing the popularity of monodies,

Clapton left the group shortly afterwards and Peter Green replaced him; Aynsley Dunbar replaced Hughie Flint. The new line-up recorded the album *A Hard Road* (Decca, 1966; released 1967), on which Green demonstrated that he was a worthy successor to Clapton on tracks such as 'The Supernatural'. Mick Taylor (later of the Rolling Stones) joined the group, recording *Crusade* (Decca, 1967), *Bare Wires* (Decca, 1968) and *Blues from Laurel Canyon* (Decca, 1968). His extended guitar solo on 'Fly tomorrow', from the last of these demonstrated the style he would later develop with the Rolling Stones. Mick Fleetwood and Jack Bruce (later of Cream) also played with Mayall for short periods of time, but Fleetwood, Green and McVie left to form Fleetwood Mac (1967).

In 1969 Mayall changed to more acoustically-based music with a version of the Bluesbreakers that was indebted to jazz. Without drums, the ensemble centered around the fingerstyle acoustic guitar playing of Jon Mark, the virtuosic tenor saxophone and flute playing of Johnnny Almond and Mayall's keyboards, as on the live album *The Turning Point* (Pol., 1969; released 1970), which also included the harmonica tour de force 'Room to Move'. Mayall changed direction to explore a more intense fusion of styles on the album *Jazz-Blues Fusion* (Pol., 1971), but eventually returned to his earlier electric blues style. Throughout the 1960s and early 70s his albums included increasingly more of his original pieces, many modelled on traditional blues, and fewer covers.

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SUSAN FAST

Maya music. The term 'Maya' applies in a broad sense to a large group (about two million in the 1960s) of Amerindians speaking Maya languages; in this context it refers principally to the music of the pre-Columbian civilization.

1.To 1600. 2. Modern developments.

1. To 1600. The pre-Columbian Mayas inhabited the Yucatán peninsula of Mexico, as well as the Guatemalan highlands, present-day Belize and the eastern parts of the Mexican states of Chiapas and Tabasco. Maya culture reached its peak in such ceremonial centres as Copán, Tikal and Uxmal as early as 300–900 CE, during which centuries the Mayas developed systems for astronomy, mathematics and writing matched by no other pre-Columbian peoples. By 1517–18, however, when Spanish explorers first began skirting the coasts of the lowland Yucatán peninsula, they had long since fallen victim to conquering invaders from central Mexico.

Jaina island has yielded decorated clay flutes that reveal a flourishing music culture from about 500 CE: vertical flutes with six unequally spaced finger-holes (fig.1*a*); flutes producing an oboe-like sound by means of a goitre chamber deflecting the air near the animal-effigy neck (fig.1*b* and *c*); and multiple-tube flutes capable of sounding three-note chords. A clay trumpet in two joined sections with the proximal of almost cylindrical bore, the distal of conical bore, was found in Tabasco. (For descriptions of these instruments see Martí, p.123ff.)

Important archaeological evidence of pre-Columbian Maya aerophones has been found in: Jaina; Jonuta, Tabasco; Tuxtepec, Oaxaca; Campeche; San Andrés; Tuxtla, Veracruz; Cozamaloapa, Veracruz and Catemaco, Veracruz, including whistles made of clay from burials of the same period in Jaina. These whistles have mouthpieces in quadrangular, rectangular, ellipsoidal and conical shapes. Several whistles are in the form of human faces and also in the shape of animal figures representing Mayan deities.

Mayan wooden trumpets in two joined sections exceeding a man's arm in length were favoured about 775 CE when the walls of the Bonampak temple in dense jungles of Chiapas were painted (fig.2). Twin trumpeters standing side by side in a 12-man orchestra appear on one Bonampak mural; elsewhere trumpeters mix singly with the fighters. The lips of the players tightly pursed over the black-ring mouthpiece of each trumpet held aloft suggest the blowing of numerous higher partials. Unlike six-hole goitre and multiple flutes that died out long before 1500, 'long thin trumpets of hollow wood with long twisted gourds at the ends' were still a principal Mayan instrument when Diego de Landa wrote his *Relación* in 1566 and when Bartolomé Resinos Cabrera described the *loj-tum* dance in 1624 (Chinchilla Águilar, p.19):

> The [*loj-tum*] dance enacts the sacrifice of a prisoner taken in battle. Tied to a stake, he is attacked by four dancers disguised as a jaguar, a puma, an eagle, and another animal – these four representing his spirits. They try to kill him to a terrible din caused by yells and the calls of long twisted trumpets that look like sackbuts and whose frighteningly dismal sounds are enough to scare the wits out of anyone.

Not only the Bonampak murals but also two of the three surviving pre-Columbian Mayan manuscripts in European libraries testify to the popularity of the *kayum*, an upright single-headed cylindrical or kettle-shaped drum, played barehanded. The top and bottom panels in side 63 [34] of the Dresden Manuscript (*c*1200) show deities playing drums whose clay frames resemble two arms of a candelabrum. The top of the arm nearer each seated deity is covered with tied hide, the top of the other arm is open. The base joining the two arms is filled with water, enabling the player to adjust the pitch. The top panel shows in addition a deity shaking a large perforated rattle and another playing an end-blown flute. Glyphs for musical sound emanate from both the drum and flute. The drummers in sides 21–2 of the Tro-Cortesianus Manuscript in Madrid sit before kettledrums on tripods (fig.3*a*); the central panel of side 87 shows two seated players of flaring-bell trumpets, evidently made of wood (fig.3*b*).

Except for pellet-bell rattles (Sp. *cascabeles*; Maya *tzitzmoc*) metal instruments had no place in Maya organology. The hundred golden pellet-bell rattles found in 1926 at the Sacred Well at Chichén-Itzá, an archaeological site occupied from about 889 CE, were brought from afar. In Mayan manuscripts pellet-bell rattles are associated with Ah-Puch, the death god. Both the Dresden and Madrid manuscripts show gods decked with jingles, the Madrid at side 34 showing 24 jingles shooting out like sting rays, the seated Ah-Puch at 12b3 in Dresden surrounded by three different types of jingle.

The conquest of the Maya area, first by eagle and jaguar warriors from Tula, the Toltec capital, about 1000,

(undated): C'est tout mon bien (H.L. Guerin); Je ne réponds de rien (Robillard); La femme changée en pierre (M. Waldor); La fille de Gentilly; La glaneuse; La madonna col bambino (A. Vannault); La tour de Nesle; Le capitaine négrier (R. de Fobriant); Les clocheteurs des trépassés; Les jolis tambours; Le soulier de la liberté; Les yeux noirs (C. Dovalle); L'oiseau de Cèdre; L'onde et les beaux jours (Romagnési); Pastourelle (M. de Manchange); Prière pendant l'orage; Rosa (Waldor); Une marine; Une nuit sur l'eau

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DELBERT R. SIMON/FIONA CLAMPIN/ERIC FREDERICK JENSEN

Mons, Philippe de [Filippo di, Philippus de]. *See* MONTE, PHILIPPE DE.

Monsardus, Hieronymus. *See* MONTESARDO, GIROLAMO.

Monserrate [Montserrat], **Andrés de** (*b* Codalet, Catalonia; *fl* 1614). Spanish theorist. He served as precentor (*capiscol*) of the church of S Martín, Valencia. His brief plainchant treatise, *Arte breve, y compendiosa de las dificultades que se ofrecen en la música practica del canto llano* (Valencia, 1614), is among the very few works on music theory published in Spain in the first half of the 17th century. Although intended as a practical guide, its approach is learned, and it is solidly based on past authorities, ancient and modern, who are listed at the beginning and cited throughout. In his second prologue Monserrate described the place of music among the arts and echoed Bermudo in his scorn of the practical musician ignorant of the foundations of the art. His work is divided into two parts, the first concisely summarizing the fundamentals, the second expanding them with quotations and musical examples. He included the customary topics: notation, solmization, mutation, accidentals, cadences and the modes. He dwelt on certain controversial topics at some length – for example the use of sharps and flats in plainsong and the reasons in favour of the use of B♭ in the 5th and 6th modes. His work was often cited by later Spanish theorists. A tiento and several villancicos by one 'Montserrat' are known; the tiento may be attributable to José Montserrat, an organist in Valencia and Murcia, or to Roque Montserrat, *maestro de capilla* at Cartagena.

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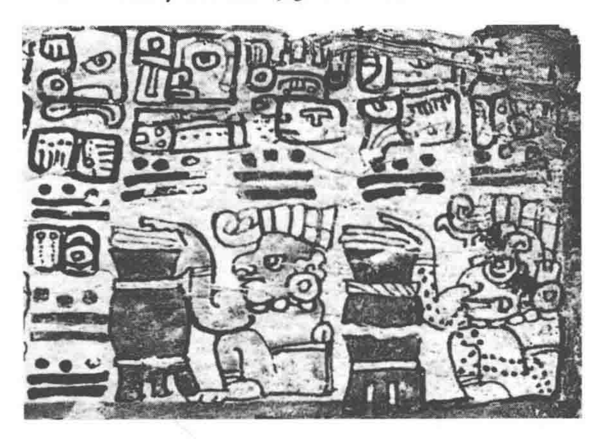
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ALMONTE HOWELL/LOUIS JAMBOU

Monsigny [Moncigny, Moncini, Monsigni], **Pierre-Alexandre** (*b* Fauquembergues, near Saint-Omer, 17 Oct 1729; *d* Paris, 14 Jan 1817). French composer. He was born into a noble but penniless family; his aristocratic origins were useful to him in his Parisian career, however, and are evident in the fact that all his scores were published anonymously, for it would have been improper for a nobleman to admit to being a musician. He settled in Paris in 1749, intending not to become a composer of operas but, according to Quatremère de Quincy, to 'throw himself into finance'; he did indeed enter the service of the receiver general of the Clergé de France about 1750, and then became *maître d'hôtel* to the Duke of Orléans about 1768. In Paris Monsigny continued the musical studies he had begun in his native province, first with a violin master, then with Pietro Gianotti, an instrumentalist at the Opéra and the author of a didactic work *Le guide du compositeur* (Paris, 1759). His first impressions of *grand opéra* were unfavourable ('I would rather try a different genre', he told his friends), and he therefore naturally found himself drawn to the nascent genre of *opéra comique mêlé d'ariettes*.

His first opera, *Les aveux indiscrets*, was performed in 1759 (the same year as Philidor's first, *Blaise le savetier*), but the preface to the libretto dates its composition four years earlier. *Les aveux indiscrets* is a mixture of elements borrowed from various different genres: the dominant influence is that of the Italian intermezzo, but it also contains characteristics peculiar to the French tradition, such as *petits airs*, a final *divertissement* and dialogue arias. Monsigny's personal touch already shows in the quality of the melodic invention, particularly noticeable in the duet 'L'amour veut du mistère' in the middle of the final *divertissement*. *Le maître en droit* (1760) and *Le cadi dupé* (1761) belong to the hybrid category of the *opéra comique mêlé d'ariettes et de vaudevilles*. Their strong points are the arias expressing an *amoroso* sentiment (this marking appears frequently in Monsigny's work and is generally associated with A or E major); the prototype is Lindor's aria 'Ah, quel tourment' (*Le maître en droit*, 2.i). However, Monsigny also shows an increasing mastery of action ensembles, such as the duet 'Prêtons un peu l'oreille' in *Le maître en droit* (2.vi) and the trio 'Entrez donc' in *Le cadi dupé* (scene vii). It was on hearing the duet 'Je veux former de nouveaux noeuds' (*Le cadi dupé*, scene viii) that the dramatist Sedaine, seeking a musician much as the Cadi was seeking a wife, cried, 'There's my man!' The first result of the collaboration between Sedaine and Monsigny, which proved one of the most fruitful in French opera, was *On ne s'avise jamais de tout* (1761); it was such a success that it was revived at court in December of the same year, an unusual distinction for an opera first performed at the Théâtres de la Foire, and was chosen, with *Blaise le savetier*, for the first performance given by the Comédie-Italienne after its merger with the Opéra-Comique, on 3 February 1762.

The comic vein still predominant in *On ne s'avise jamais de tout* gives way, in *Le roi et le fermier* (1762), to a far more complex dramatic conception, not only in the unexpected alternation between comic and serious scenes but also in the use of musical procedures still new to French opera (fig.1). If Monsigny displays a richer and





3. *(a) Drummers playing kettledrums on tripods, and (b) seated trumpeters: details from the Tro-Cortesianus MS, 14th century (Museo de América, Madrid, Inventory no.70300, sides 21 and 87)*

Ballet Folklórico de Mexico (directed by Amalia Hernández), *Xtoles* was first collected by José Jacinto Cuevas (1821–78), who included a triple-metre version of it in his *Mosaico yucateco*. Equally well ascribable to Africans, who by 1604 outnumbered Spaniards at Mérida, the melody cannot be authenticated as truly Mayan for lack of any music of a popular or folkloristic nature written down in Yucatán before the middle of the 19th century. On the other hand, the cathedral organist at Mérida in 1596 was Gaspar Antonio Chi (Xiu) (1531–*c*1610), a Maya priest's son who according to Sánchez de Águilar 'sang plainsong and figural music excellently, and after being *holpop* [choirmaster] at Tizimín became organist of Mérida Cathedral and the governor's official interpreter'.

2. Modern developments. Indigenous music with a strong Maya legacy can be found in the Yucatán and Chiapas. Max Jardow-Pedersen (1996) mentions the use of *tunkul* (slit-drum) in Dzitnup, Yucatán, and the *bulalek* (water-drum) in Chanchichimilá, Yucatán; both instruments are still in use for Christian religious festivities. In Chiapas there are a few European instruments made locally. Tzotzil and Tzèltal are indigenous people from the highlands of Chiapas who retain a great variety of traditional dances with strong Mayan roots but accompanied by groups of indigenous and European instruments. Mercedes Olivera (1974) offers good examples of various dances, including the *danza del agua* (water dance) of San Juan Chamula, performed to the music of a double-headed cylindrical drum and a rudimentary 12-string guitar at a number of Catholic festivities. Other dances of the same region of highland Chiapas include the *yojualelvinajil*, a religious dance performed with harp and the same rudimentary 12-string guitar; the *quintajimoltic*, a carnival dance performed with a single-headed drum and cane flute, the drum is made of a *cántaro* (clay pot) with a single skin head covering the mouth of the pot.

In Yucatán modern European instruments are found playing a regional music known as *jarana* with strong European roots. Jardow-Pedersen (1996) mentions the presence of brass bands playing *jaranas* characterized by hemiola rhythms. The *jarana* is danced as an offering to the patron saint at Christian festivities, and is still performed at certain Maya rituals in honour of ancient Mayan deities, including Chaak and the gods of the four winds. Pedersen mentions that among Mayan people from Yucatán, Christian practices have been integrated into Mayan rituals and other events. This is the case at the Christian festivity in Xalua, Yucatán, where *jaranas* are performed for the exorcism ritual, *tangas-ik* (evil winds); before a bull fight and also in honour of *wanthul* (god of cattle). Another modern reference to contemporary Mayan music by Thomas Stanford (1997) refers to the presence of a particular style of music called *son de maya pax* in Quintana Roo, with accompaniment by violins, cornets, snare drum and bass drum, also characterized by hemiola rhythms.

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ROBERT STEVENSON (1), ARTURO CHAMORRO (2)

Mayboroda, Heorhy Ilarionovych (*b* Pelekhivshchyna khutir, Kremenchuk county, Poltava region, 18 Nov/1 Dec 1913; *d* Kiev, 7 Dec 1992). Ukrainian composer. A student of Revutsky, he graduated from the Kiev Conservatory in 1941 (completing graduate studies in 1949) and later taught there (1952–8). He was also head of the Composers' Union of Ukraine (1967–8) and in 1967, 1971 and 1975 served as a deputy to the Supreme Soviet of the Ukrainian SSR. He was nominated Outstanding Artist of the Ukrainian SSR in 1957 and People's Artist of the USSR in 1960. In 1963 he received the coveted Shevchenko Prize. Mayboroda is a profoundly conservative composer; his harmonic and melodic language is deeply rooted in the late 19th century with a hint of harmonic expansiveness that suggests aspects of Delius and Kodály. Influenced by Ukrainian folklore and the Russian romance style, he composed in many genres works that had an immediate appeal. In such works as the Second Symphony 'Spring' (1952, revised 1966) and the opera *Taras Shevchenko* (1964) he convincingly exhibits his considerable melodic gift, a good, if conventional, understanding of the orchestra and an ability to compose in clear and succinct musical structures. To many, his most important compositions have been his four operas, each one a carefully written work that projects an individual, if narrow, personality. They commonly feature heroic and patriotic themes as subject matter, with *Yaroslav mudryy* ('Yaroslav the Wise') of 1973 being the most ambitious and monumental, and *Taras Shevchenko* being the most intimate. Together with Revutsky he edited and orchestrated piano and violin concertos by Kosenko.

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Orch: Lileya, sym. poem, 1939, rev. 1975; Sym. no.1, 1940; Hutsuls'ka rapsodiya [Hutsul Rhapsody], 1949, rev. 1952; Sym. no.2 'Vesnyana' [Spring], 1952, rev. 1966; Korol' Lir [King Lear], suite, 1959; Sym. no.3 'Summer', 1976; Sym. no.4 'Autumn', 1986

Vocal: Friendship of Peoples (cant.), 1948; Concert Triptych, 1v, orch, 1969; Vn Conc., 1977; Concert Variations, vc, orch, 1983; Radisna uvertiura [Festive Ov.], 1985; many songs (V. Sosyur and others); incid music

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O. Zin'kevych: *Heorhiy Mayboroda* (Kiev, 1973)

VIRKO BALEY

Mayeda, Akio (*b* Tokyo, 18 April 1935). Japanese musicologist. He studied music history at Tokyo University (MA 1961) and composition privately with Yoshirō Irino. He won a scholarship from the Austrian government to study at the Vienna Hochshule für Musik. In 1963 he moved to Vienna University and studied with Erich Schenk and Walter Graf, gaining the PhD in 1967 with a dissertation on Porpora's instrumental music. He then temporarily taught at the Kunitachi College of Music in Tokyo but returned to Europe in 1972 to teach at Zürich University, and at Heidelberg University as *Privatdozent* from 1987 and as professor from 1997. He has specialized in music of the 18th and 19th centuries, particularly Schumann studies. Since 1985 he has been an editor of the new Schumann edition. He received the Kyoto Music Prize (1986) and the Arima Prize (1988) for his work on Schumann.

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'Das Reich der Nacht in den Liedern Robert Schumanns', *De ratione in musica: Festschrift Erich Schenk*, ed. T. Antonicek, R. Flotzinger and O. Wessely (Kassel, 1975), 202–27
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MASAKATA KANAZAWA

Mayer [Mayr]. Austrian firm of music publishers. Johann Baptist Mayer founded a bookshop in Salzburg in 1655 which also published typeset music, including works by Andreas Hofer (1677). In 1704 and 1707 J.B. Samber's *Manuductio ad organum* and the *Continuatio* appeared; the firm was then J.B. Mayrs Witwe & Sohn, and in 1710 Samber's *Elucidatio musicae choralis* was published by Mayer's son Johann Joseph Mayr. The firm, subsequently called J.B. Mayrsche Buchhandlung, later issued sacred works by Michael Haydn (1797) and a *Te Deum* by J.J. Emmert. The firm continued into the 19th century.

ALEXANDER WEINMANN

S. Johnson: 'Pioneering Spirit: American Stephen Montague', *The Independent* (8 Aug 1997)

KEITH POTTER

Montagu-Nathan, M(ontagu) (*b* Banbury, 17 Sept 1877; *d* London, 15 Nov 1958). English violinist and writer on music. He was educated in Birmingham and studied at the Brussels Conservatoire as a violin pupil of Ysaÿe and at the Hoch Conservatory, Frankfurt. He also had private lessons with Wilhelmj in London. He appeared frequently at the Belfast University Chamber Concerts between 1900 and 1905, and took a teaching position about 1907 in Leeds, where he played violin concertos at the municipal concerts and acted as music critic to the *Yorkshire Observer*. He learnt Russian and became known as a specialist in Russian music, of which he gave pioneer concerts at Steinway Hall, London, in 1913–14. His writings include biographies of the major Russian composers as well as general histories of Russian music, about which he continued to write to an advanced age.

WRITINGS

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'Russian Literature and Russian Music', *PMA*, xli (1914–15), 113–34
Glinka (London, 1916)
Handbook to the Piano Works of A. Scriabin (London, 1916)
An Introduction to Russian Music (London, 1916)
Moussorgsky (London, 1916)
Rimsky-Korsakof (London, 1916)
Contemporary Russian Composers (London, 1917)
The Orchestra and how to Listen to it (London, 1920)
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'The Strange Case of Professor Assafiev', *ML*, xxxviii (1957), 335–40

ERIC BLOM/R

Montalbano [Mont'Albano], **Bartolomeo** (*b* Bologna, *c*1598; *d* Venice, before 18 March 1651). Italian composer. On 20 October 1619 he entered the Franciscan order and settled at the monastery of S Francesco, Bologna; he took his vows on 22 July 1622. After a journey to Rome, he was taken to Palermo by Bonaventura Arezzo, head of the order in Sicily. When he published his only known music in 1629 he was *maestro di cappella* of S Francesco there. On 16 April 1633 he was again at S Francesco, Bologna, and he was *maestro* there from 20 April 1642 until his death. In 1647 he was among the musicians directed by Bonaventura Rubino in the music for the general chapter of his order, held at SS Apostoli, Rome. His trips to Venice are documented from 6 May 1649; he died there before 18 March 1651, when an inventory of the contents of his cell in Bologna was made. His brother, Guido (1600–98), also a Franciscan monk, succeeded him as *maestro* of S Francesco, Bologna, leaving the post in 1675.

He published two volumes of music at Palermo in 1629: *Sinfonie ad uno, e doi violini, a doi, e trombone, con il partimento per l'organo, con alcune a quattro viole*, and *Motetti ad 1, 2, 3, 4, et 8 voci, con il partimento per l'organo, et una messa a 4 voci* (both ed. in MRS, xiv, 1994). The latter appeared twice in the same year as opp.2 and 3, with different dedications; despite the title-page neither edition includes any three-part motets. The former volume comprises four pieces for solo violin, two for two violins, two for two violins and trombone all with continuo, and four for four viols; they are named after prominent citizens or Sicilian places. The three- and four-part sinfonias are modest examples of the instrumental canzona; one of the last includes musical quotations from Rore's *Anchor che col partire*. Those for two violins and especially those for solo violin are more interesting. They are structurally free and give the impression of being notated virtuoso improvisations, with contrasts of presto and adagio and of *forte* and *piano* in echo, and detailed indications of phrasing. The figuration, which is purely instrumental in conception, derives from the tuning of the violin in 5ths. Montalbano is thus, together with men such as Biagio Marini, G.B. Fontana and Camillo Cortellini (with whom he probably studied at Bologna), one of the founders of modern violin technique. In the mass of opp.2–3, he said, 'the Sanctus and Agnus are short in order to allow room for a motet or sinfonia'. Of the motets, one is for solo voice, seven are for two voices, one for four and one for eight (this last is in praise of St Bonaventure and was no doubt intended as a tribute to Father Arezzo). Montalbano's vocal style is to some extent an adaptation of his instrumental style; the music is fluent and serviceable in an idiom that can be seen as a stylized, debased simplification of the sacred concerto established by Giovanni Gabrieli and Monteverdi.

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Montalto, Cardinal **Alessandro Peretti** (*b c*1571; *d* Rome, 2 June 1623). Italian patron of music. He received the title of cardinal from his great-uncle Pope Sixtus V in 1585. He became Cardinal Legate of Bologna in 1587 and vice-chancellor of the Church in 1589. A friend and protégé of Ferdinando de' Medici, he became the wealthiest and most powerful member of the curia, and the patron of many important painters and musicians. He trained as a musician, perhaps with Scipione Dentice, with whom he was associated before 1587. His household or chapel musicians included a 'Cavaliere del liuto' (possibly Lorenzino), Melchior Palentrotti, Cesare Marotta, Ippolita Recupito, G.B. Nanino, Ippolito Macchiavelli, Orazio Michi, Pellegrino Mutij, G.G. Maggi, P.P. Torre, and Giuseppe Giamberti. He was also a patron of Giuseppe Cenci, Luca Marenzio and Francesca Caccini. By bringing together composers and singers from Naples, Rome and Florence, Montalto fostered the development of a Roman style of monody that led to the emergence of the chamber cantata.

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FELIX APRAHAMIAN

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Mayer, Peter. *See* MEYER, PETER.

Mayer, Sir **Robert** (*b* Mannheim, 5 June 1879; *d* London, 9 Jan 1985). English music patron of German birth. Son of a wealthy and musical German-Jewish brewer, he entered the Mannheim Conservatory when he was six. He was a gifted pianist, and at the age of 11 was encouraged by Brahms. He became a businessman, however, settling in England in 1896 and becoming a naturalized British subject in 1902. In 1919 he married the singer Dorothy Moulton. Having made his fortune in the metal business in the USA and the City by 1923, he sought to make a lasting contribution to music. His wife's recollection of a concert for children they had heard in New York decided the form their patronage would take. The first Robert Mayer Children's Concert (29 March 1923) coincided with a transport strike in London, but the audience (300 for the first concert) grew to 1360 by the third concert. Sargent succeeded Boult as conductor in the second season. Mayer retired from business in 1929 to devote himself to extending the scope of the children's concerts; he was knighted in 1939.

After World War II he further extended his activities by founding Youth and Music after the example of the continental Jeunesses Musicales (founded in wartime Brussels by Marcel Cuvelier). Youth and Music was to cater for an older age group than the audience of the Robert Mayer Children's Concerts, and in 1954 Mayer at last succeeded in rallying various musical interests to start it. In his 90s he was still seeking to expand the scope of Youth and Music. He was honoured by governments, and by universities and other institutions. His memoirs, *My First Hundred Years*, were published in 1979. His first wife, Dorothy (1886–1974), a soprano and a noted interpreter of contemporary music, played a prominent part in his activities as a patron, and wrote *The Forgotten Master: the Life and Times of Louis Spohr* (London, 1959).

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FELIX APRAHAMIAN

Mayer, Werner. *See* EGK, WERNER.

Mayer, Wilhelm [Rémy, W.A.] (*b* Prague, 10 June 1831; *d* Graz, 23 Jan 1898). Austrian composer. He studied from 1846 at the Prague Organ School with C.F. Pitsch and belonged to the group of Davidsbündler which included Hanslick, Ambros and Savenau. He first appeared in public as the composer of an overture *Die Fanatiker der Cevennen* for Eugène Sue's drama *Jean Cavalier*. At the wish of his father, a Prague lawyer, Mayer studied law, taking his degree in 1856, and did not turn to music professionally until he became artistic director of the Steiermärkischer Musikverein in Graz (1862). There he wrote many orchestral works, including the overture *Sardanapal* (1868), the programmatic symphony *Helena* (1869) and a Symphony in F (1867). In 1870 he gave up his position in order to dedicate himself solely to composition and private teaching. He also wrote three more symphonies, an orchestral fantasia, *Slawisches Liederspiel* and *Östliche Rosen* for solo voices and chorus with two pianos, a concert opera *Das Waldfräulein* (Graz, 1876) and many songs. His music, which he published under the pseudonym W.A. Rémy, shows the influence of Schumann and has some similarities to Dvořák. His pupils included Busoni, Kienzl, Heuberger, Rezniček and Weingartner. He was a learned and strict but inspiring teacher: his theories of counterpoint were based on Cherubini, his orchestration principles on Berlioz, though he was anti-Wagnerian. Busoni's obituary speaks gratefully of his teaching, and observes, 'His universal erudition enabled him to elucidate, embellish and bring to life points in music and the history of music by drawing upon the entire history of civilization, giving character sketches of the masters where it was relevant, and adding his own highly personal observations, some factual, some joking, some poetic'.

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JOHN WARRACK/BERND WIECHERT

Mayer, William (Robert) (*b* New York, 18 Nov 1925). American composer. He studied at Yale University, principally with Richard Donovan and Herbert Baumgartner, and received the BA degree in 1949. In the same year he spent the summer at the Juilliard School studying composition with Sessions. From 1949 to 1952 he worked with Salzer at the Mannes College and in 1960 studied conducting with Izler Solomon at the Aspen Music School. He has won various awards, including a Guggenheim

In 1600 Maynard was appointed a Commissary of Musters in Ireland, which would seem to rule out the identification with 'Johann Meinert', bass singer employed in Denmark in 1599–1601. Maynard's father Ralph left him St Julians in reversion by his will of 1607. The dedication of *The XII Wonders* to Lady Joan Thynne, of Caus Castle in Shropshire, implies that at some time Maynard had been in her service as music tutor to her daughter Dorothy.

The 'wonders' themselves are 12 satires on stock figures, such as the Courtier, the Lawyer, the Divine, and so on. The words were written by Sir John Davies around 1600 and first printed in the second edition of *A Poetical Rhapsody* in 1608. Maynard's settings are 'for the Violl de Gambo, the Lute and the Voyce to sing the Verse, all three joyntly, and none severall'. The insistence on the use of the bass viol is refreshingly unequivocal among English lute-song publications. The songs are followed by six 'Lute Lessons', which are really duets for lute and bass viol. The first three, 'A Pavin', 'A Galliard to the Pavin' and 'An Almond to Both', form a connected suite of dances – very rare at this period. The next pair, a pavan and galliard, use special tunings for the lute and a special pitch for the viol. The last piece for the two instruments, a pavan entitled 'Adew', returns to normal tunings for both instruments. The final section of the book contains seven pavans for the lyra viol using two different tunings, with optional bass viol in normal tuning 'to fill up the parts'.

Apart from *The XII Wonders* very little of Maynard's music survives. An organ 'Voluntary' turns out to be a transcription of 'The Maid' from the songbook. 'Maynard's Almain' in a collection of masque music (and actually a coranto) may well refer to the composer's cousin, a courtier who danced in several Stuart masques.

Maynard's songs are among the first to show a degree of independence between the lute and bass viol, for the lowest part is by no means simply doubled. They are of course lighthearted trifles in keeping with the spirit of the words, but the instrumental compositions show considerable depth of feeling and deserve to be taken more seriously.

WORKS

The XII Wonders of the World (London, 1611/*R*; ed. A. Rooley, London, 1985): 12 songs, 7-course lute, b viol; 6 dances, 7-course lute, b viol; 7 pavans, lyra viol, b viol ad lib

Voluntary, org, transcr. of no. 12 of The XII Wonders of the World, *GB-Lbl*

Pavan and galliard, lyra-viol, *Ob*

Maynard's Almain, 2vv, inc., *Lbl*; authorship doubtful

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IAN HARWOOD/ROBERT SPENCER

Mayner [Maynerius], **Giorgio.** *See* MAINERIO, GIORGIO.

Maynerius, Giorgio. *See* MAINERIO, GIORGIO.

Mayo, Giovan Tomaso di. *See* MAIO, GIOVAN TOMASO DI.

Mayone, Ascanio (*b* Naples, *c*1565; *d* Naples, 9 March 1627). Italian composer, organist and harpist. He studied in Naples with G.D. da Nola; Camillo Lambardi was a fellow pupil. In 1593 he succeeded Scipione Stella as organist at the church of SS Annunziata with a salary of eight ducats per month. From 1595 he shared the duties of *maestro di cappella* with Lambardi. He remained at SS Annunziata until 1621 at the earliest, perhaps until his death. Scipione Cerreto listed him in 1601 among the excellent performers on the organ and the harp 'a due ordini' (a chromatic harp capable of playing sharps and flats). In 1602 he was appointed second organist of the royal chapel of the Spanish viceroys (the first organist was Trabaci). He probably performed in the houses of Marthos de Gorostiola and G.B. Suardo, Neapolitan noblemen to whom he dedicated his keyboard volumes. He became first organist of the royal chapel in September 1614 when Trabaci succeeded Macque as *maestro di cappella*. Among his pupils were Pietro Guarino and his own son Giulio, called 'Ciullo dell'Arpa', both of whom held major posts as organists in Naples.

Mayone's *Primo libro di diversi capricci* antedates Trabaci's *Ricercate* by five months and is the first publication containing keyboard music in a new style, full of the restless rhythms and abruptly contrasting sections associated with early Baroque instrumental music. His pieces, with those of Macque and Trabaci, are the direct ancestors of Frescobaldi's keyboard style. Mayone's figuration abandons the evenly flowing scales and cadential trills preferred by the Venetians in favour of short, distinctively patterned motifs. Sections, particularly in the toccatas and variations, are constructed of such short motifs repeated many times, a type of composition which owes much to Macque.

Mayone recognized the novelty of his keyboard music, and wrote in the preface to his book of 1609: 'Let him not be scandalized and adjudge me little observant of the rules of counterpoint. Whenever compositions are adorned with passage-work there will occur some false notes that pass contrary to the contrapuntal laws; but without them it is impossible to make a beautiful effect.' He indicated the inclusion of some ricercares in the strict style for those who might be displeased by his new manner of composition, adding that 'everyone should be nourished by what he finds most pleasing'.

His ricercares, although composed in a conservative contrapuntal style, are among the first to employ the same theme or themes throughout, and thus call to mind Frescobaldi's fantasias of 1608; they are original in their melodic and rhythmic transformations of themes. Three of the 'ricercares' in the book of 1609 are based on cantus firmi: one on *Ave maris stella* and two on *La spagna*. The last of these is one of the first pieces specifically calling for harp. The same book also contains an intabulation of *Io mi son giovinetta*, on which Stella and Montella collaborated with Mayone.

His partitas are more sophisticated than those of Valente; each variation is characterized by a particular motivic pattern repeated several times. They are less daring than Trabaci's, however, adhering closely to the original harmonic skeleton, whereas Trabaci's deviate considerably. His canzonas are among the earliest to reveal the abrupt changes of texture, from imitative to figural, typical of Frescobaldi's examples in this genre. Mayone's most advanced and original compositions are his toccatas. Two out of the five from the book of 1609 are composed for a *cimbalo cromatico* (these are the earliest known works that specifically call for a chromatic

harpsichord); they move to such distant chords as D♭ and F♯. Several of the toccatas open rhapsodically with unsteady rhythms over a sustained pedal note, followed by sections based on short repeated patterns; they are the prototype of the toccatas like those of Froberger. Some of the toccatas conclude with an imitative section, and thus approach toccata-and-fugue form.

WORKS

VOCAL

Il primo libro di madrigali, 5vv (Naples, 1604)
2 madrigals, 5vv, 1609[16]
Messe e vespri, 8vv; Laetatus sum, 9vv; both in *I-Nf*

INSTRUMENTAL

Primo libro di diversi capricci per sonare, kbd (Naples, 1603); ed. C Stembridge (Padua, 1981)
Primo libro di ricercari a 3 (Naples, 1606); ed. C Stembridge (Padua, 1984)
Secondo libro di diversi capricci per sonare, kbd (Naples, 1609); ed. in Orgue et liturgie, lxiii, lxv (Paris, 1964); 1 piece ed. in CEKM, xxiv (1967), 27

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ROLAND JACKSON

Mayr. *See* MAYER.

Mayr, Richard (*b* Salzburg, 18 Nov 1877; *d* Vienna, 1 Dec 1935). Austrian bass. Having first studied medicine in Vienna, he was persuaded by Mahler to take up a career as a singer. After several years' work at the Vienna Music Academy, he made his début in 1902 at Bayreuth, as Hagen, and was at once engaged by Mahler for the Vienna Hofoper. Making his début there as Silva (*Ernani*), he sang at Vienna for more than 30 successive years; he displayed amazing versatility in a round of leading parts of various schools, serious and comic, extending from Wotan, Gurnemanz and Sarastro to Figaro, Leporello and Ochs. The Strauss-Hofmannsthal correspondence shows that both men would have preferred Mayr for the original Dresden production of *Der Rosenkavalier*; he played the role a few months later in the Vienna première, and was soon recognized everywhere as the ideal exponent of a part which he sang to perfection and played with inimitable gusto and virtuosity. It was as Ochs that he made his first Covent Garden appearance, in 1924, in the famous cast that included Lotte Lehmann, Delia Reinhardt and Elisabeth Schumann with Bruno Walter as conductor; he often returned to London in this and other roles. He made his Metropolitan début as Pogner in 1927, soon adding *Der Rosenkavalier* to his New York repertory, and remaining for three seasons with the company. In



Richard Mayr as Ochs in Richard Strauss's 'Der Rosenkavalier'

Vienna he sang Barak in the première of *Die Frau ohne Schatten* in 1919. He was naturally a mainstay of the Salzburg festivals, taking part in every one between 1921 and 1934. The most important of his recordings is the abridged *Rosenkavalier* of 1933, which gives a capital impression of the ripeness and spontaneity of his style and the richness of his voice.

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DESMOND SHAWE-TAYLOR

Mayr, Rupert Ignaz (*b* Schärding, nr Passau, 1646; *d* Freising, 7 Feb 1712). German composer and violinist. He is first heard of in 1670, when he entered the service of the Prince-Bishop of Freising as a violinist. After holding various posts at Eichstätt, Regensburg and Passau, he moved in 1683 to the Munich court. The Elector Max Emanuel, recognizing his talent as a composer, sent him to Paris to study with Lully. On his return to Munich in 1685 his post was still that of violinist and chamber musician, but he was also active as a composer. The outbreak of the War of the Spanish Succession brought the musical life of the Munich court almost to a standstill, and in 1706 he left Munich to return to Freising, this time as Kapellmeister. Here he continued to write church and chamber music, and also school operas for the students at the episcopal seminary.

Among the music listed in an inventory of the Freising court chapel in 1710 are masses by many of the important Munich composers of the late 17th century – J.C. Pez, the Bernabei family and in particular Kerll, who was largely responsible for bringing the Italian concertato style of church music to Munich: despite his sojourn in Paris the

influences on Mayr's church music seem to be Italian rather than French. His offertories and psalms, though published in 1702 and 1706 respectively, seem to belong more to the mid 17th century than to the early 18th. This is particularly noticeable in the shape of the short melodic phrases from which he often built up his choral textures and in his very fluid handling of triple time. His treatment of solo and tutti voices, alternating in the same section, shows the influence of Kerll, though Mayr made them alternate over longer periods, and his solo passages, especially in the psalms, tend to be longer and more developed than Kerll's. He was particularly fond of writing bass solos in which the voice forms the bass of a trio texture whose upper parts are violins.

The chief characteristic of Mayr's offertories is their close thematic integration, in which voices and instruments share equally. *Dominus regnavit* consists of several short sections, each based on one or two short themes, which are treated exhaustively by various combinations of solo and tutti voices and violins. As a result Mayr's choral textures tend to be imitative and broken up, rather than contrapuntal: his chordal tutti writing relies for its effect on rhythmic drive rather than varied textures. His solo writing is largely syllabic – the few melismas are used for expressive effect – and his word-setting is very careful; he introduced effective word-painting wherever the opportunity arose.

The solo writing in Mayr's school operas shows the influence of Carissimi and his followers. It is in his later instrumental music that the effects of his visit to Paris can be most clearly seen.

WORKS

Edition: *R.I. Mayr: Ausgewählte Kirchenmusik*, ed. K.G. Fellerer, EDM, 2nd ser., *Bayern*, i (1936)

SACRED

[12] Sacri concentus psalmorum, antiphonarum, 1v, insts, op.3 (Regensburg, 1681)
Gazophylacium musico-sacrum ... 25 offertoriis seu motetae, 8–9vv, insts, bc (org) (Augsburg, 1702)
Psalmodia brevis ad Vesperas, 4vv, 2 vn, 2 va, bc (org) (Augsburg, 1706)
Missa renovata, 4vv; Missa, 5vv; Ave Maria, 4vv; Angelus Domini, 4vv; Confitebor, 2vv; Custodes hominum, 2vv, insts; Dies Irae teutsch; Quis hodie fulgor, 2vv, insts; Stellarum aureae, A, insts: all lost

SECULAR

Güldener Hochzeit-Apffel, vv, str (Regensburg, 1682)
School ops, 2–5vv, insts, bc (org): Antithesis mortualis, Coelum in terris, De ultimo fine hominis, Felix nox, Fructus peccati, Magnes amoris, Malacia post tempestatem, Nemo sine cruce, Porta aeternitatis, Pretium sanguinis, Quies in motu, Semper et nunquam, Thesaurus absconditus: in P.F. Lang: Theatrum solitudinis asceticae (Munich, 1717)
School ops, 1–10vv, solo vv, insts, bc (org): Amarum sed salubre, Canis ad vomitum, Cor unum et anima una, Corvus aulicus, Corvus deplumatus, Echo patientis innocentiae, Ex morte vita, Infortunium fortunatum, Jocus serius, Par impar, Vitis portata: in P.F. Lang: Theatrum affectuum humanorum (Munich, 1717)
Machabaea virtus, 1678; Orientalisches Kaisertum, 1695; Gerardus Avesnatium Princeps, 1697; Victrix in bello, 1697; Glückliche Freiheit und Gefangenschaft, 1698; Perfidia sibimet inimica, 1701; Boni amici, 1702; Gloriosa constantiae et religionis victima, 1707; Palma ab amore odio erepta, 1708; Felix Eustachii infelicitas, 1710: lost

INSTRUMENTAL

Palestra musica (13 sonatas) (Augsburg, 1674), lost
Arion sacer, sive [6] Considerationes musicae, a 5 (Regensburg, 1676)
Pythagorische Schmids-Füncklein ... a 4, bc (sonatas and dance movts) (Augsburg, 1692)
Sonata, 2 vn, vc, *F-Pn*
Concerti grossi, sonatas, lament etc.: all lost

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K.G. Fellerer: 'Rupert Ignaz Mayr und seine Kirchenmusik', *AMf*, i (1936), 83–102, 300 only

ELIZABETH ROCHE

Mayr [Mayer], **(Johann) Simon** [Giovanni Simone] (*b* Mendorf, nr Ingolstadt, Bavaria, 14 June 1763; *d* Bergamo, 2 Dec 1845). German composer, teacher and writer on music. He was a leading figure in the development of *opera seria* in the last decade of the 18th century and the first two decades of the 19th.

1. Life. Johann Simon, the second child of Josef Mayr, a schoolteacher and organist, and Maria Anna Prantmayer, a brewer's daughter from Augsburg, received his early musical education from his father. By the age of seven and a half he was an able sight-singer and by nine an accomplished pianist and budding composer of songs. Around this time his father refused the offer of a now unknown patron to provide him with further training in Vienna and instead sent him to the Jesuit seminary nearby at Ingolstadt, where he received a traditional education funded by a scholarship for his singing. In 1781 he began to study law and theology at the University of Ingolstadt, where he taught himself various orchestral instruments and supported himself by playing the organ. His first published work, *Lieder bei dem Clavier zu singen*, appeared in Regensburg in 1786.

In 1787, through a connection at the university, Mayr's talent was recognized by the lawyer Thomas von Bassus, who took him first to Poschiavo, a Swiss town close to the Italian border where he owned a printing business, and to Tirano nearby, then to Bergamo in 1789 to study with Carlo Lenzi, *maestro di cappella* of the basilica of S Maria Maggiore. This arrangement proved unsatisfactory for Mayr, and he would have returned to Bavaria except that the canon of the basilica, Count Pesenti, arranged for him to continue his studies in Venice with Ferdinando Bertoni, *maestro di cappella* of S Marco, a composer of opera and sacred music. Mayr's stay in Venice provided an ideal opportunity to hear a broad range of Italian sacred, theatrical and instrumental music and enabled him to have his first oratorio and several cantatas performed between 1791 and 1794.

During this period Mayr was encouraged by Niccolò Piccinni and Peter Winter to begin composing theatrical works. His first opera, *Saffo* (1794), was written for La Fenice, where he had probably been a viola player for several years. His next opera, *La Lodoiska*, also performed at La Fenice (1796), was sufficiently successful to earn him a reputation immediately as one of the best Italian composers, a position reinforced by the subsequent popularity of his first *opera buffa*, *Un pazzo ne fa cento* (1796, Venice, S Samuele), performed 17 times in Vienna during the next year. Mayr's fame enabled him to marry one of his pupils, Angiola Venturali, daughter of a wealthy Venetian merchant, whose death in childbirth in 1797 was followed a month later by the death of their baby. In 1804 Mayr married Angiola's sister Lucrezia, who bore him one child, Nina, in 1805.

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INSTRUMENTAL

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ELIZABETH ROCHE

Mayr [Mayer], **(Johann) Simon** [Giovanni Simone] (*b* Mendorf, nr Ingolstadt, Bavaria, 14 June 1763; *d* Bergamo, 2 Dec 1845). German composer, teacher and writer on music. He was a leading figure in the development of *opera seria* in the last decade of the 18th century and the first two decades of the 19th.

1. Life. Johann Simon, the second child of Josef Mayr, a schoolteacher and organist, and Maria Anna Prantmayer, a brewer's daughter from Augsburg, received his early musical education from his father. By the age of seven and a half he was an able sight-singer and by nine an accomplished pianist and budding composer of songs. Around this time his father refused the offer of a now unknown patron to provide him with further training in Vienna and instead sent him to the Jesuit seminary nearby at Ingolstadt, where he received a traditional education funded by a scholarship for his singing. In 1781 he began to study law and theology at the University of Ingolstadt, where he taught himself various orchestral instruments and supported himself by playing the organ. His first published work, *Lieder bei dem Clavier zu singen*, appeared in Regensburg in 1786.

In 1787, through a connection at the university, Mayr's talent was recognized by the lawyer Thomas von Bassus, who took him first to Poschiavo, a Swiss town close to the Italian border where he owned a printing business, and to Tirano nearby, then to Bergamo in 1789 to study with Carlo Lenzi, *maestro di cappella* of the basilica of S Maria Maggiore. This arrangement proved unsatisfactory for Mayr, and he would have returned to Bavaria except that the canon of the basilica, Count Pesenti, arranged for him to continue his studies in Venice with Ferdinando Bertoni, *maestro di cappella* of S Marco, a composer of opera and sacred music. Mayr's stay in Venice provided an ideal opportunity to hear a broad range of Italian sacred, theatrical and instrumental music and enabled him to have his first oratorio and several cantatas performed between 1791 and 1794.

During this period Mayr was encouraged by Niccolò Piccinni and Peter Winter to begin composing theatrical works. His first opera, *Saffo* (1794), was written for La Fenice, where he had probably been a viola player for several years. His next opera, *La Lodoiska*, also performed at La Fenice (1796), was sufficiently successful to earn him a reputation immediately as one of the best Italian composers, a position reinforced by the subsequent popularity of his first *opera buffa*, *Un pazzo ne fa cento* (1796, Venice, S Samuele), performed 17 times in Vienna during the next year. Mayr's fame enabled him to marry one of his pupils, Angiola Venturali, daughter of a wealthy Venetian merchant, whose death in childbirth in 1797 was followed a month later by the death of their baby. In 1804 Mayr married Angiola's sister Lucrezia, who bore him one child, Nina, in 1805.

in recitatives) and manipulation of orchestral and vocal texture to produce sharp dynamic changes often combine to create musico-dramatic effects of remarkable intensity for their time. Mayr avoided exaggeration, however. In fact, in his *Zibaldone* (1837; see Gazzaniga, 1977) he disparaged much of the opera written in the 1820s and 30s as degenerate for relying on excessive dramatic effects and lamented the expansion of the orchestra to include such trivial instruments as the triangle.

Mayr also bridged the 18th and 19th centuries through his treatment of form in his serious operas. Although they still consist of discrete numbers, they break with tradition in abandoning the exit convention in many scenes as early as *La Lodoiska* (1796); in including a high proportion of active, multipartite duets and ensembles; and in incorporating many expansive choral numbers, a reflection of Gluck's influence. Mayr's arias display a broad range of forms and may include as many as four movements (see the aria for Elfrido/Alfredo cited above), although one- or two-movement designs are the norm. His single-movement arias are the most traditional, generally adhering to the types of shortened da capo structures that were common at the end of the 18th century. His multi-movement arias, on the other hand, move towards Rossinian designs. In many cases their texts are longer than the conventional Metastasian pairing of quatrains, and they often include sections in which the principal soloist interacts with other soloists or a chorus. Moreover, they minimize recapitulations and instead allow the music to unfold in conjunction with the emotional progress of the character's thoughts as an asymmetrical series of new ideas. Some, though by no means all, of Mayr's closing fast movements even include repetitions of their principal themes, like those found in Rossini's cabalettas.

Mayr's duets also provide models for the later Rossinian form in four sections (for example, Telemachus and the Mentor's duet in Act 3 of *Telemaco*, 1797), although many contain fewer independent movements and resemble instead earlier duets by Mozart or Cimarosa. Mayr has been credited with adapting the comic central finale to serious opera, and, while his role in this development has yet to be established definitively, the complex designs of his finales do in many cases show their comic origins by beginning with an extended series of active and reflective sections or even independent movements. Yet these finales also anticipate Rossinian conventions by normally including a slow concertato movement (though it rarely attains the length of Rossini's), an active transition and a stretta-like final tutti.

Mayr's sinfonias, like those of his predecessors and Rossini, have no specific thematic relationship to the body of the opera which they precede, but several (e.g. the Venetian *Lodoiska*, *Ginevra di Scozia*, 1801, and *Tamerlano*, 1812) include melodies which evoke their locales. In most cases they consist of a slow introduction followed by a fast movement in some version of sonata form, normally with the development section or the reprise of the first theme group truncated or eliminated. However, Mayr also experimented with non-traditional designs, for example the theme and variations movement of the sinfonia for *Zamori* (1804), the two dance movements of the sinfonia for the Venetian *Lodoiska* and the rondo-like allegro of the sinfonia for *I misteri eleusini* (1802).

Although Mayr's contribution as a melodist was less distinguished, at their best his melting cantilenas can be moving and his cabalettas exciting. He anticipated an important aspect of Rossini's melodic style by moving towards the later composer's broad spectrum of lyric types, which ranges from his 'open' melodies – freely constructed, additive series of short phrases having an almost improvisatory character – to 'closed' tuneful themes, although in Mayr's style these extremes are somewhat less pronounced than in Rossini's operas. However, in their less vigorous profiles his melodies still adhere closely to the more refined language of such late 18th-century composers as Piccinni, Cimarosa and (to a lesser extent) Mozart.

Mayr's prodigious output of sacred music – beginning with several student works and the early Latin oratorio *Iacob a Labano fugiens* (1791) – is little known, partly because he refused permission for it to be published during his lifetime. His 12 oratorios conform to customary Italian practices: they consist of two parts, the first incorporating a brief sinfonia, an introductory chorus having sections for soloists, a sequence of recitatives, ariosos, arias and duets, and a concluding chorus, the second being similar except for a brief introduction. Other sacred works comprise 18 masses, seven requiem masses, and a plethora of single movements for the Mass and Offices. Mayr wrote more than 60 secular cantatas for one or more soloists, chorus and orchestra, many of them occasional works. He also produced instrumental music throughout his career, including more than 50 independent sinfonias for orchestra (and others for keyboard), two piano concertos, a string quintet, and two dozen works for wind sextet, septet and octet. His numerous writings on music and translations of foreign essays, mainly for his pupils at the Lezioni Caritatevoli, have begun to receive scholarly attention.

Mayr was well regarded by such later Italian composers as Bellini and Giovanni Pacini. Rossini credited him with being 'among the first to cause the *dramma musicale* to progress with dignity' and praised him for 'using the instruments with abandon rather than with diffidence dictated by the rules'. Donizetti, whose high regard for his teacher is evident in many of his letters, composed a cantata for the public celebration of Mayr's 78th birthday. Verdi attended his funeral. Although Mayr has not shared in the continued fame of his best-known successors, his musico-dramatic creativity and his importance for the development of Italian opera at the turn of the century are evident throughout his works. Far beyond his role in the musical education of Donizetti, Mayr played a crucial part in the transition from 18th-century to 19th-century opera. Moreover, his interest in and cultivation of the music of northern composers paralleled the aim of progressive aestheticians to invigorate Italian theatre through the study and assimilation of foreign culture. Thus he was one of the first musicians to adapt the ideals of nascent Italian Romanticism to operatic practice.

WORKS

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NC – *Naples, Teatro S Carlo*
VB – *Venice, Teatro S Benedetto*
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dm – *dramma per musica*
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Saffo, ossia I riti d'Apollo Leucadio (dm, 2, A. Sografi), VF, 17 Feb 1794, *I-BGc**, *US-Bp*, *Wc*

in recitatives) and manipulation of orchestral and vocal texture to produce sharp dynamic changes often combine to create musico-dramatic effects of remarkable intensity for their time. Mayr avoided exaggeration, however. In fact, in his *Zibaldone* (1837; see Gazzaniga, 1977) he disparaged much of the opera written in the 1820s and 30s as degenerate for relying on excessive dramatic effects and lamented the expansion of the orchestra to include such trivial instruments as the triangle.

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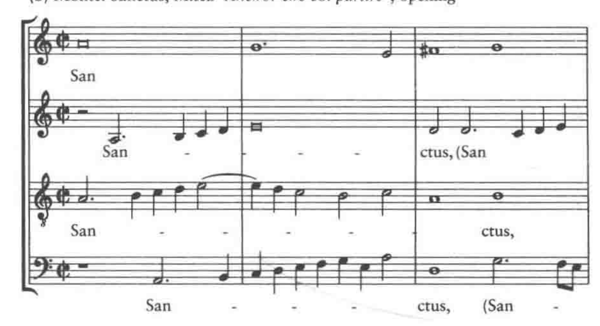
manuscript during his lifetime, the majority of his surviving motets, numbering about 250 pieces, appeared in prints dating from 1572 to 1600. The preponderance of his masses are parody compositions; the seven masses in his first book (1587), for example, are all based on motets. For models he turned not only to his own compositions, but also to those of Jacquet of Mantua, Josquin, Lassus, Palestrina, Rore, Alessandro Striggio (i), Verdelot and Wert. Although motets predominate as models, there are also masses based on chansons and madrigals, his own and those of others. In spite of the variety of sources, Monte's models have in common a certain stylistic gravity, perhaps most evident in his choice of Josquin's *Benedicta es*. In this his approach to parody technique differed slightly from that of Lassus, who occasionally turned pointedly to frivolous models (see, for example, his '*Missa Je ne mange poinct de porcq*'). Typical of Monte's approach to his models is a thorough appropriation and exploration of their materials (both melodic and harmonic), and a tendency to spin out the greater part of his music from the models. Freely composed passages are made to resonate stylistically with the chosen models (ex.1). Contrapuntal writing prevails; his music unfolds in unhurried, sometimes quite melismatic lines, and there is little evidence of post-Tridentine concerns about textual clarity.

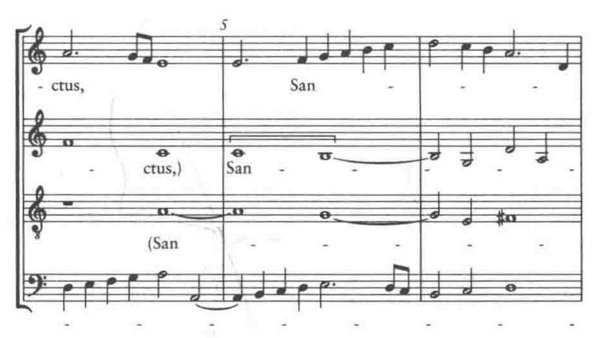
Ex.1

(a) Rore: *Anchor che col partire* (RISM 1547 [14]), opening



(b) Monte: Sanctus, *Missa 'Anchor che col partire'*, opening







Monte's motets embody a classic late Renaissance style, in which the idiosyncrasies of his madrigalian style are largely set aside for a more impassive and restrained approach. Compositions for five voices predominate (of the single book for four voices of 1596 only one partbook survives). His motets are technically flawless, particularly in matters of dissonance treatment and text underlay; broadly responsive to their texts, though seldom to the point of extreme madrigalisms; expressive yet restrained. Chromaticism is rare, notwithstanding Cerone's statement in *El melopeo y maestro* (1613) that 'Filippo de Monte and Luca Marenzio like to use very pleasant and very sweet chromatic progressions, or to put it more appropriately, soft, sensuous and effeminate ones'. Continuity of motive, texture, and harmony predominates; obvious cadences are continually avoided, or deftly undercut. In his choice of mode and vocal scorings, Monte revealed a characteristic sensitivity to a text's predominant affect. For the most part, his motets rely on an unobtrusive technique more than on high artifice; puzzle canons and cantus firmi are exceptional reminders of the composer's Netherlandish background (see, for example, *Gaudent in caelis* and *Ad te, Domine, levavi animam meam*, both from the third book of motets for five voices, 1574). A unique example of his interest in polychoral writing appears in the 1585 collection of six- and 12-voice motets; its concluding piece, *Benedictio et claritas*, is scored for three four-voice choirs. For an example of his motet writing at its most effective and expressive, see *O suavitas et dulcedo* (from the *Libro quarto de motetti*, 1575).

Monte's sacred madrigals, a genre to which he devoted considerable energy – beginning in 1581 with his first book (five voices), and continuing until his *Eccellenze di Maria vergine* of 1593 – are closely allied in style to their contemporary secular counterparts, and evolved along similar lines. Monte produced more work in this genre than any of his contemporaries.

(ii) Secular music. Monte's secular works represent the larger part of his output; madrigals predominate. Indeed, Monte was the most prolific madrigalist in the history of the genre: he published 34 books, spanning his entire career, from 1554 to 1603. He showed much less interest in the French chanson, though his *Sonetz de P. de Ronsard mis en musique* (1575) is an attractive volume. Only his first four books of madrigals were published during his years of residence in Italy; the remaining books, all published during his lengthy period of residence at the imperial court in Vienna and Prague, take on the character

Parere intorno ad un apposito mastro per la composizione teatrale, e particolarmente per l'istromentazione, scritto per direttore del Liceo musicale di Bologna, lost
Piano per l'istituzione d'una cattedra di musica nell'Università di Pavia, scritto per ordine del direttore generale della pubblica instruzione, lost
Piano per una riforma del conservatorio di Napoli, particolarmente per i nuovi metodi dell'istruzione istromentale, stesso per quel ministro dell'interno, lost
Piccola dizionnario di musica
Il piccolo compositore di musica
Il piccolo virtuosi ambulanti
La prova dell'accademia finale
Un saggio sopra l'opera in musica
Saggio storico della musica, degli artisti, e degli scrittori musicale di Bergamo
Storio del violino: frammenti sui violini e sui violinisti italiani
Trattato per il pedale
La vita di Clementi
La vita di Santa Cecilia
It. trans. of E.A. Förster: *Anleitung zum General-Bass*; F.A. Weber: 'Von der Singstimme, ihren Krankheit und Mitteln dagegen'; ? A. Reicha: *Cours de composition musicale, ou Traité complet et raisonné d'harmonie pratique*

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S.L. BALTHAZAR

Mayr, Wolfgang (*fl* 1616–41). German composer. He was a singer at the Michaelskirche, Munich, the archives of which refer to his (?second) marriage in 1641. Only two compositions by him survive, both printed in anthologies of church music: one in *Siren coelestis*, 2–4vv (Munich, 1616[2]), the other in Johann Donfrid's *Promptuarii musici* (Strasbourg, 1622[2]). The latter compilation contains mainly Italian music, and Mayr's presence among the few Germans represented may have resulted from his ability to write in an italianate style. Certainly his Purification Day motet *Hodie beata virgo*, for two sopranos and continuo, shows a complete assimilation of the post-Viadana Italian duet style: though not melodious it is pleasantly canonic, and Mayr was occasionally aware of the possibilities of dissonance.

JEROME ROCHE

Mayseder, Joseph (*b* Vienna, 26 Oct 1789; *d* Vienna, 21 Nov 1863). Austrian violinist and composer. The son of an impoverished painter, he showed talent as a violinist at an early age and was given lessons by Joseph Suche in 1797 and by Anton Wranitzky from 1798. Encouraged by Schuppanzigh, in whose string quartet he later played second violin as a 15-year-old, he made his first public appearance with brilliant success at a morning concert in the Augarten in 1800. Two more appearances followed within a month, and in 1802 he played before the Empress Consort Maria Theresa. In the same year he began piano and composition lessons with Förstner. From about this time he was active as a quartet player in such private circles as those of Beethoven's patrons Zmeskall von Domanovecz and Prince Lobkowitz; he was regarded as an unsurpassable exponent of the Mozart, Haydn and earlier Beethoven quartets. He was appointed leader of the Hoftheater orchestra in Vienna (1810), soloist at the

Hofkapelle (1816) and later soloist to the emperor (1835) and musical director of the Hofkapelle (1836). He also played in the orchestra at the Stephansdom and gave a series of concerts in association with Giuliani and Hummel, later with Moscheles and then the cellist Merk, until his retirement from concert life in 1837. His only musical journey was to Paris (1820) where he met, among others, Cherubini, Habeneck, Herz and Kreutzer, but he did not perform there publicly. He was awarded the Salvator medal (1811), the freedom of Vienna (1817) and the Order of Franz Joseph (1862), and was an honorary member of several musical bodies.

63 of Mayseder's compositions were published; most of these are conservative in style and were intended primarily for his own performance, including 20 sets of variations, seven of his eight string quartets and three violin concertos. A mass in E♭, written for the Hofkapelle in 1848, won wide approval. The majority of his autograph manuscripts and sketches are in the music collection of the Vienna Stadtbibliothek.

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JOHN RUTTER

Mayshuet (de Joan). *See* MATHEUS DE SANCTO JOHANNE.

Maystre, Matthaeus le. *See* LE MAISTRE, MATTHAEUS.

Mayuzumi, Toshirō (*b* Yokohama, 20 Feb 1929; *d* Kawasaki, 10 April 1997). Japanese composer. He studied with Ikenouchi and Ifukube at the Tokyo National University of Fine Arts and Music, from which he graduated in 1951. As a student he distinguished himself as an adventurous composer, sometimes writing in the traditional idiom of late Romanticism (the Violin Sonata of 1946), sometimes experimenting with jazz rhythms (*Hors d'oeuvre* for piano and the Divertimento for ten instruments), sometimes drawing on Indian or Balinese music (the *Symphonic Mood* and *Sphenogrammes*). The last of these works brought him his first public success and marked the beginning of his international reputation when it was performed at the 1951 ISCM Festival. Mayuzumi went to Paris in 1951–2 to study at the Conservatoire with Aubin; while there he was also able to familiarise himself with the new developments of Messiaen and Boulez and with *musique concrète*. Returning to Tokyo in 1953 he founded (with Akutagawa and Dan) the Sannin no Kai (Group of Three).

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Hofkapelle (1816) and later soloist to the emperor (1835) and musical director of the Hofkapelle (1836). He also played in the orchestra at the Stephansdom and gave a series of concerts in association with Giuliani and Hummel, later with Moscheles and then the cellist Merk, until his retirement from concert life in 1837. His only musical journey was to Paris (1820) where he met, among others, Cherubini, Habeneck, Herz and Kreutzer, but he did not perform there publicly. He was awarded the Salvator medal (1811), the freedom of Vienna (1817) and the Order of Franz Joseph (1862), and was an honorary member of several musical bodies.

63 of Mayseder's compositions were published; most of these are conservative in style and were intended primarily for his own performance, including 20 sets of variations, seven of his eight string quartets and three violin concertos. A mass in E♭, written for the Hofkapelle in 1848, won wide approval. The majority of his autograph manuscripts and sketches are in the music collection of the Vienna Stadtbibliothek.

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JOHN RUTTER

Mayshuet (de Joan). *See* MATHEUS DE SANCTO JOHANNE.

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with Nikolaus Reiter von Hornberg, administrator of bishop estates in Moravia. His melodies have a folklike simplicity, and his music is rich in sequences and mostly homophonic in texture. Though his harmony is still influenced by modal thinking, some of his works are in a clear-cut major tonality.

K. Ruhland has edited a *Magnificat* (Munich, 1983) and a *Missa brevis* (Altötting, 1989) by Mazak, as well as volumes of pieces by him for Christmas and Easter (Munich, 1981 and 1987 respectively).

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JIŘÍ SEHNAL

Mazagau, René. *See* MESANGEAU, RENÉ.

Mazarin, Cardinal **Jules** [Mazzarini, Giulio Raimondo] (*b* Pescina, Aquila, 14 July 1602; *d* Vincennes, nr Paris, 9 March 1661). French politician of Italian birth. He is important in the history of music for his advocacy of Italian opera in France. In his youth he was exposed to Roman opera while serving Cardinal Antonio Barberini; he attended, and perhaps participated in, Landi's *Sant'Alessio* in 1632. From 1634 to 1636 he was in Paris as papal nuncio. He became a naturalized Frenchman in 1639, cardinal in 1641 (though he held only minor orders) and first minister in 1643 during Anne of Austria's regency. He saw Italian opera in France as a potential source of secret agents and as a smokescreen for political manoeuvres. He therefore brought Italians to Paris: in 1643 the composer Marazzoli, in 1644 the singers Leonora Baroni and Atto Melani, in 1645 the designer Giacomo Torelli and in 1646 the composer Luigi Rossi. Moreover, by the end of 1646 Cardinal Barberini and his secretary, the poet Francesco Buti, had found refuge at the French court from papal vicissitudes.

Through the efforts of Mazarin, seven Italian operas were introduced to Paris audiences between 1645 and 1662. Zaslaw has marshalled evidence that the first of these, identified by the *Gazette de France* only as an 'Italian comedy and ballet', was probably Marazzoli's *Il giuditio della Ragione tra la Beltà e l'Affetto* (for an opposing point of view see Murata), which was performed at the Palais Royal on 28 February 1645. This was followed on 14 December by Sacrati's *La finta pazza*, and Cavalli's *Egisto* was given on 13 February 1646. Except for their complicated machinery ('up to now unknown in France', *Gazette de France*), these first three productions excited little interest, but Rossi's *Orfeo*, first performed on 2 March 1647 (eight performances), at last provided the image of Italian opera that Mazarin so badly needed. *Orfeo* also gave anti-Mazarin forces a *cause célébre*, which the French parliament used to minimize its fiscal problems by exploiting the admittedly exorbitant costs of the production. Public opinion, as reflected in satirical 'mazarinades', blamed the economic miseries of the state on the cost of an Italian opera staged by an Italian designer and sponsored by an Italian-born cardinal. The Fronde (1648–53) forced Mazarin into exile and threatened with imprisonment those Italians who remained in France. However, with the defeat of the Fronde, and Mazarin's return in February 1653, plans were immediately undertaken for the next opera, Caproli's *Le nozze di Peleo e di Theti*, which was first performed in Paris on 14 April 1654 (nine performances). By 1659, when he was at the peak of his power, Mazarin was still unable to establish a permanent Italian opera company in France: after each opera the Italian troupe disbanded and left. His letters to Buti show a stubborn commitment to his ideal in which money was no object: 'I would rather have such [outstanding] performers and spend more money than have those of ordinary talent at a cheaper price' (letter of 8 August 1659). To celebrate the marriage of Louis XIV he commissioned Cavalli to compose *Ercole amante*, to a text by Buti. It was to be performed in a *théâtre à machines* that Gaspare Vigarini and his two sons were to build. Neither opera nor theatre was ready by the time the king and his bride returned to Paris in August 1660, and Cavalli hastily substituted his *Xerse*, which was performed many times, beginning on 22 November 1660. Mazarin was dead before *Ercole amante* was eventually performed in February 1662.

Mazarin had been forced to compromise with French taste. He saw his operas interlarded with ballets and prefaced by panegyric prologues. Because of the failure of these works over a period of nearly 20 years, Lully was discouraged from trying to establish French opera at the time of Mazarin's death, but when he eventually did so after the Académie d'opéra was established in 1669 Italian opera left its mark on it: *see* TRAGÉDIE LYRIQUE.

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JAMES R. ANTHONY

Mazas, Jacques-Féréol (*b* ?Lavour, 23 Sept 1782; *d* ?Béziers or Bordeaux, 26 Aug 1849). French violinist and composer. He entered the Paris Conservatoire in 1802, studied with Baillot and won the first violin prize in 1805. He had already played a Viotti concerto at a pupils' concert on 18 March 1804, and attracted attention when he gave the first of several performances of Auber's new concerto on

10 May 1807, also at the Conservatoire. The *Décade philosophique* wrote:

His supple and agile fingers safely covered the most capricious shifts and hardly seemed to alight on the string: his bow, instead of remaining near the bridge, as is done to obtain a strong, bright tone, almost always came down on the finger-board and rendered the instrument soft, mellow and velvety.

After a period in the orchestra of the Théâtre de l'Impératrice, in 1811 Mazas went on a tour of Spain for about two years. In 1814 he undertook another tour, to England and the Low Countries. His third journey, in 1822 to Italy, Germany and Russia, seems to have ended in 1826 at Lemberg, where he was ill and almost penniless; however in 1827 he triumphed in concerts at Berlin and other large cities. But when he returned to Paris in 1829 he was received with indifference, and he left in order to teach, first at Orleans (after 1831) and then at Cambrai (1837–41). The next year his *Le Kiosque*, ran for eight performances at the Opéra-Comique; the plot is described in the *Dictionnaire lyrique*. Mazas' music is fashionable in style and was quite popular; his violin studies are still used.

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Inst: Vn Conc. (1809); *c*5 other concerted works, vn, orch; *c*2 concerted works, va, orch; 2 pieces for vn, str qt; 3 str qts; 6 str trios; Many duos, vn, pf; many duos, 2 vn, often pubd with the Méthode de violon and L'école du violoniste; Etudes brillantes, vn, op.36; Bibliothèque du violoniste, incl. opp.60–67

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DAVID CHARLTON

Mazel', Lev [Leo] **Abramovich** (*b* Königsberg [now Kaliningrad], 13/26 May 1907). Russian music theorist. He studied at the department of physics and mathematics of Moscow State University, and at the research department of the Moscow Conservatory with Georgy Catoire, Anatoly Aleksandrov and Mikhail Ivanov-Boretsky, graduating in 1932; he took the doctorate in 1941 with a dissertation on melodic structure in homophonic textures. He taught at the Conservatory between 1931 and 1967, becoming a professor (1939), and headed the department of music theory there (1936–41). In 1949 he was expelled from the Conservatory on charges of formalism and cosmopolitanism, and he worked until 1954 as professor at the Institute of Military Conductors. Active in the Union of Soviet Composers from 1932, he was in charge of the musicological section of the Moscow branch for several years, and was awarded the title of Honoured Worker of Art of the RSFSR in 1966. From 1966 to 1972 Mazel' was on the editorial teams of the journal *Sovetskaya muzïka* and the theoretical and historical collection Muzïka i Sovremennost.

Mazel' was one of the founders of the Soviet/Russian theoretical school, and introduced the history of systems of music theory into the Conservatory curriculum. One of the main aspects of his activity is the study of styles. He has studied stylistic issues in the music of Classical and Romantic composers from Russia and the West, including Beethoven, Chopin, Grieg, Glinka, Tchaikovsky, Rachmaninoff, Skryabin and Shostakovich. The method of integral analysis of a musical work proposed by Viktor Zuckermann and which became the basis for Soviet musicology was brilliantly realized by Mazel' in many of his writings, and these principles of analysing music were elucidated in the manual he wrote with Zuckermann, *Analiz muzïkal'nïkh proizvedeniy* (1967), on which several generations of Soviet musicologists were trained.

Mazel' has researched the elements of musical language in detail. His book *O melodii* (1952) remained for a long time the only treatment of this subject in Soviet musicology, and he has devoted a number of essays to the analysis of melody. Other subjects which have interested Mazel' are harmony, thematicism and tonality; he has also investigated the construction and form of musical compositions. His history of theoretical musicology (1939), written with Iosif Rïzhkin, is of lasting value and remains unique. He has also devoted essays to the theoretical concepts of Riemann, Kurth, Catoire, Rimsky-Korsakov, Asaf'yev, and more recent musicologists, such as Kharlap and Nazaykinsky.

Through his work on the expressive possibilities of media, Mazel' has arrived at the necessity of a rapprochement between theoretical musicology and aesthetics. He is the first Russian musicologist to provide a theoretical foundation for this rapprochement in terms of both musical aesthetics and theoretical musicology. This became a basis for his theory on general principles of artistic effect. The obvious rationalism and logical marshalling of his theoretical concepts, however, do not hinder the precision of his characterization of musical style.

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JAMES R. ANTHONY

Montella [Montelli], **Giovanni Domenico** [Mico] (*b* Naples, *c*1570; *d* Naples, Jan 1607). Italian composer, lutenist and organist. Along with Giovanni di Macque, Dentice and Gesualdo he was one of the most important figures in Neapolitan music in the last quarter of the 16th century. He was a lutenist in the academy of Don Fabrizio Gesualdo in the late 1580s and at this period worked in close association with his teacher, Macque. In 1591 Montella became a lutenist in the chapel of the Spanish viceroy in Naples, where from 1599 he again served under Macque, not only as a lutenist but also as an organist. He worked alongside G.M. Trabaci and Ascanio Mayone as well as Macque, an association that seems to have stimulated him to exceptional productivity: all but two of his 19 publications appeared between 1600 and 1607.

Montella published a considerable amount of secular music, of which, unfortunately, only about one half survives complete. None is widely available in modern edition, and his style – apparently central to the Neapolitan school – is thus little studied. The texts of his madrigals have a popular, villanella-like flavour. The madrigals fall into three groups: the first and second books for five

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BERNARD BARDET

Mazur, Marilyn (*b* New York, 18 Jan 1955). Danish composer and jazz musician. She moved to Denmark at the age of six, and first studied the piano and later the drums and percussion at the conservatory in Copenhagen. In 1971 she began to work as a dancer with the Creative Dance Theatre, but from about 1973 concentrated on musicianship and composition. She was the organizer of several female groups, Zirenes, Primi Band and Feminist Improvising Group, and worked too with mixed groups, Six Winds and Mazur Markussen Quartet. After taking part in the first performance and recording of Mikkelborg's *Aura* with Miles Davis (1985), she worked with bands led by Davis, Gil Evans and Wayne Shorter, among others; since 1991 she has often performed with the Jan Garbarek Group. In 1990 she formed the band Future Song; it plays only her own music and has released *Future Song* (1992) and *Small Labyrinths* (1997). Her work on these recordings, containing elements of jazz, rock and ethnic music, is rich in tonal quality, ranging from the delicately lyrical to the wildly energetic. In form as well as sound and timbre Mazur's music is strongly experimental, and her band provides a distinguished vehicle for her ideas. Her works appear on several other recordings, including *Six Winds* (1982), *Primi* (1984), *MM 4* (1984), *Ocean Fables* (1986), *Havblik* (1992) and *Circular Chant* (1995). Among her major compositions is *Sofias Stemmer* for three solo voices, children's chorus, percussion and organ, commissioned to mark Copenhagen as Cultural Capital 1996. Mazur has won numerous prizes and awards.

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INGE BRULAND

Mazurka (Pol. *mazur*). Polish folk dance from the Mazovia region. Mazovian folk culture is notably diverse; the 19th-century collector of Polish folksongs Oskar Kolberg divided the region into 'Polne' ('field'), 'Lesne' ('forest'), 'Stare' ('old') and 'Pruskie' ('Prussian') areas, but with social and environmental changes the boundaries between these traditions have not always remained distinct. The most clearly defined area is 'field' Mazovia, which has identifiable traditions in dress, decorative arts and architecture. Chopin spent his childhood in this area and was greatly influenced by its musical culture, features of which are still found in the repertory of folk ensembles today.

The basic mazurka rhythm (ex.1) shifts the accent to the weak beats of the bar within a triple metre. Triple metres became dominant in Polish folk music in the 17th and 18th centuries, while the displacement of the accent may have its origins in the paroxytonic accent in the Polish language. Mazurka rhythms occur in dances of differing tempos. The fastest is the OBEREK or *obertas*, a rapid whirling dance for couples; the mazurka itself (or *mazur*) is somewhat slower but still of lively character, while the KUJAWIAK is a dance of more moderate tempo, with longer phrase lengths. Within 'field' Mazovia the *oberek* exhibits local variations. It prevails in the central area, with the *kujawiak* more popular in the western regions.

Ex.1



The earliest mazurkas would have been accompanied by the *dudy* or *gajdy* (Polish bagpipes) with its characteristic drone on the tonic, or both tonic and dominant. In more recent times instrumental groups consisting of violins (which may play the melody or the drone), drum and harmonium became common. Traditionally, the melody might also be played on the *fujarka* (a shepherd's pipe), and lower stringed instruments (the *basetla* or *basy*) might add to the rhythmic accompaniment. Windakiewiczowa (1926) identified schematic melodic structures, for example, *AABB*, *AABC*, *AAAB* or *ABBB*. Tempo rubato is a feature of the performance, with accents and dynamics emphasizing the gestures of the dancers, especially stamping or heal-clicking leaps (*hołubiec*) on the displaced accents on the second or third beats of the bar (ex.2 shows some characteristic rhythms).

Ex.2

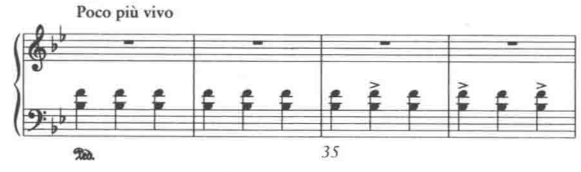
(a)

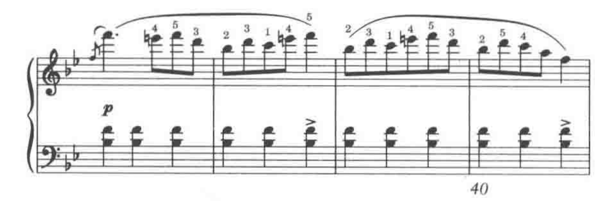
(b)

In the 17th century the popularity of mazurka dances began to spread from rural regions to other social and geographical contexts across Poland. Augustus II, Elector of Saxony and King of Poland from 1697 to 1704 and 1710 to 1733, introduced the dance to courts in Germany. Augustus, who was dependent upon the patronage of Peter the Great for the preservation of his rule, reigned over a decline in Poland's powers which was later to lead to the partition of Poland at the end of the 18th century. With the occupation of Polish territory the dance was adopted by musicians of the Russian courts and peasantry.

Chopin's mazurkas, of which there are over 50 authenticated examples, are by far the most famous examples of the genre. The dance had become popular in Parisian high society some time before Chopin arrived. In his examples the dance became a highly artistic, stylized piece for the fashionable salon of the 19th century, as well as a symbol of his native country. Chopin acknowledged the importance of his upbringing in Mazovia, once describing himself as a 'real blind Mazur', and although in his maturity he did not consider his mazurkas as written for dancing many features of the folk dances are clearly discernible throughout these works. The influence of the performing styles of traditional instrumental groups is apparent in Chopin's textural writing, for example in the drone and high melody of the middle section of his Mazurka op.68 no.3 (ex.3). Aspects of structure, melody, rhythm and harmony also betray the legacy of folk traditions. Windakiewiczowa has revealed, by comparing

Ex.3 Chopin: op. 68 no.3







Chopin's mazurkas with those collected by Kolberg, the retention of one- and two-bar structures and call and response melodic patterns. The striking accentual patterns of the mazurka rhythm are pervasive in Chopin's rhythmic writing, with the varying rhythmic and tempo characteristics of the *mazur*, *oberek* and *kujawiak* being freely interchanged, in some cases (e.g. op.7 no.3) employing all three within a single piece. Chopin delighted in the modal resources available, especially the Lydian mode with its sharpened fourth (op.24 no.2) but also the Phrygian (op.41 nos. 1 and 2) and Aeolian (op.17 no.4). Several examples explore some of the composer's most adventurous chromatic harmonies which, alongside the folk inflections, led many critics to recoil at the quirky, 'exotic' idiom. Chopin's mazurkas consistently exploit bold contrasts between joyous vigour and Polish *żal* (profound melancholy).

The most important contributions to this genre after Chopin are those written by Szymanowski nearly 100 years later. With Poland's regained independence in 1919 Szymanowski turned from his previous oriental inspirations to search for a modern national idiom. His 20 Mazurkas op.50 (1924–6) and Two Mazurkas op.62 (1933–4), represent a personal synthesis of mazurka triple

Ex.4 Szymanowski: op. 50 no.1





metre rhythm with melodic shapes derived from *góral* (highland) music (ex.4). This is symptomatic of the change in function of the title 'mazurka' from its original regional connotations to a symbol of Polish national identity. This association of 'Polishness' with the mazurka was by then long-established, and had been exploited for dramatic ends by Glinka in his opera *A Life for the Tsar* (1834–6). Glinka also wrote several mazurkas for piano and, with Chopin as their model, there are many similar pieces by later Russian composers: Borodin included two in his *Petite suite* (1885), and there are also examples by Tchaikovsky (e.g. op.39 no.10 and op.72 no.6) and Skryabin.

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STEPHEN DOWNES

Mazurok, Yury (Antonovich) (*b* Kraśnik, 18 July 1931). Polish baritone. He studied in Moscow, and in 1963 he joined the Bol'shoy Theatre, where he later became a soloist. He won prizes in competitions at Prague (1960), Bucharest (1961) and Montreal (1967). His performances were noted for his firm, beautiful tone, vivid temperament and imposing stage presence, although he was criticized for a lack of wholehearted commitment in his acting and for his limited range of gesture and expression. His roles included Yevgeny Onegin and Yeletsky, Andrey and Tsaryov (*War and Peace* and *Semyon Kotko*), and Rossini's Figaro. In 1975 he made his Covent Garden début as Renato, and in 1978 his Metropolitan début as Germont. He frequently sang at the Vienna Staatsoper, including Escamillo in Zeffirelli's 1979 production of *Carmen*. In 1987 he sang Scarpia at Wiesbaden. He was also a noted interpreter of Russian songs.

I.M. YAMPOL'SKY/R

Mazza, Giuseppe (*b* Lucca, 3 March 1806; *d* Trieste, 20 June 1885). Italian composer. His first music lessons were in Lucca with Domenico Quilici; later he studied harmony and counterpoint at Bologna with Stanislao Mattei, the teacher of Rossini and Donizetti. He returned to Lucca, where his first opera was produced; the warm reception accorded *La vigilanza delusa* won him commissions to compose for Florence and Naples. His subsequent works were less successful and he turned to conducting operas. He finally found a secure niche when he was appointed *maestro di cappella* and organist at S Antonio Taumaturgo in Trieste, where he won a reputation as an excellent teacher of singing; he held this post until his death. His operas are now forgotten, with the curious exception of *La prova di un'opera seria* (1845; not to be confused with F. Gnecco's 1805 opera of the same title). A work in the tradition of Cimarosa's *Il maestro di cappella*, it was revived in Spanish in 1903 as *El maestro campanone*, revised by Vicente Lleó. Besides his operas, Mazza composed much sacred music.

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WILLIAM ASHBROOK (with ANDREW LAMB)

Mazza, José (*b* ?Lisbon, *c*1735; *d* Lisbon, ? 14 Dec 1797). Portuguese writer on music. He belonged to a family of violinists that João V brought to Lisbon from Parma before 1719. While a chamber musician at the court of José I he won the favour of Frei Manuel do Cenáculo Vilas Boas, elected Bishop of Beja in 1770 and Archbishop of Évora in 1802. 17 poems by him, dedicated to the bishop, and a graceful *Canzoneta e minuete*, composed for the bishop's birthday (1 March 1791) are in the *Biblioteca Pública* in Évora. By 1791 Mazza had evidently left Lisbon to accept a post, which his patron had created for him, teaching Italian at Beja. A note in his manuscript translation of Iriarte's *La música* (in *P-EVp*) says that Mazza died at Faro in 1798 or 1799 but the records of the Lisbon Brotherhood of St Cecilia, to which he belonged, give the date as 14 December 1797.

Mazza's *Diccionario biographico de musicos portugueses e noticia das suas composicões* (manuscript in *P-EVp*, Cx IV/1–26) was serially edited with copious notes by José Augusto Alegria in the Lisbon periodical *Ocidente*, xxiii–iv (1944), xxv–vi (1945), and subsequently published separately with continuous pagination as an 'Extraido da revista "Ocidente" – Lisbon, 1944/1945'. Mazza antedated all other European music lexicographers by a century in including composers of the western hemisphere, among them contemporaries who were just coming to prominence, and composers of African descent.

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ROBERT STEVENSON

Mazzaferrata [Mazza Ferrata], **Giovanni Battista** (*b* Como or Pavia; *d* ?Ferrara, 26 Feb 1691). Italian composer, organist and teacher. He stated in the dedication of his op.1 that he had been a pupil of Tarquinio Merula; this was probably while Merula was working at Cremona. In 1661, when his op.1 appeared, he was *maestro di cappella* of the cathedral at Vercelli and also a teacher at the seminary there. From 1668 at the latest he was *maestro di cappella* of the Accademia della Morte, Ferrara, of which he had once been organist. The title-page of the third edition of his op.3 indicates that he was still *maestro* when this was published in 1680, but in the third edition of his op.2, which appeared in 1683, it is expressly stated that he 'formerly' held the post. It is possible that he moved to Tuscany in the early 1680s (his oratorio *L'efficacia della fede* was performed at Siena in 1684 and his oratorios enjoyed some success in Tuscany even after his death), but according to Bennati, he returned to Ferrara before he died, and he was apparently *maestro di cappella* at the cathedral for a time.

Mazzaferrata was one of the most individual of the lesser Italian composers of his day. The sonatas of his op.5 are particularly interesting, not only for their intrinsic musical value but also for the organic nature of their form, and they seem to have influenced the sonatas of G.B. Bassani. They are in the usual four movements, generally with contrasting time signatures and tempos (though the last sonata has four Allegro movements), and are distinguished by an extraordinary vivacity. The contrapuntal writing is essentially harmonic rather than linear, the harmonic rhythm is slow, and several of the themes are characterized by repeated notes. The resulting lighter, more fluent style has been said to foreshadow the early Classical style. Mazzaferrata is otherwise known as a composer of both sacred and secular vocal chamber music, which, at its best, is fresh, lively and balanced; the chamber cantatas of op.4 are excellent examples.

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NONA PYRON

Mazzaferro, Giorgio. Pseudonym of NICOLÒ FARFARO.

Mazzarini, Giulio Raimondo. *See* MAZARIN, JULES.

Mazzi [Massi], **Luigi** (*fl* Ferrara, 1591–1610). Italian composer and organist. He was associated with Ferrara by 1591, when his madrigal *Bella è la donna* appeared in

the Ferrarese collection *Giardino de musici ferraresi* (RISM 1591[9], inc.); this is his only surviving secular vocal work. According to the title-page of his *Ricercari a 4 et Canzoni a 4, 5 et a 8 da cantare et sonare* (Venice, 1596) he had served as organist to the fathers of S Benedetto, Ferrara. On 23 October 1603 he was named organist to the Duke of Modena and in 1607 organist of S Pietro, Ferrara. In addition to the *Ricercari* he published *Li Salmi ... libro primo* for five voices (Venice, 1610) and an eight-part motet in an anthology (1612[2]).

ROLAND JACKSON

Mazzi, Prospero (*fl* 1674–89). Italian composer. Nothing is known of his life, except that he was a Benedictine prior and in contact with the court of Francesco II, Duke of Modena and Reggio. His extant works (all in *I-MOe*) include four cantatas for bass and basso continuo, and two works dedicated to Francesco II, probably autographs: *Il Prencipe Corsaro* (text by G.B. Giardini), Modena, 11 November 1674; and *Laerte Porsena Re di Perusia*, Mantua, 25 April 1689. Both on historical subjects, they are notable for their large number of scenes (55 and 60 respectively) and characters (at least 12), and for their happy endings. *Il Prencipe Corsaro*, which uses theatrical machines, also includes mythological scenes and comic situations. The dramatic action is based on passages in recitative style and very short arias, usually in triple time. The cantatas are constructed from sections of contrasting metre: three (*Cupido, e non t'arresti*, *Fra taciti riposi* and *Io ve la voglio dir*) have as their central theme an unrequited lover; the fourth (*Venti turbini procelle*), clearly virtuosic, seems to be addressed to a courtly figure.

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GABRIELE MORONI

Mazzinghi, Joseph (*b* London, 25 Dec 1765; *d* Downside, nr Bath, 15 Jan 1844). English composer of Corsican origin. He was the eldest son of Tommaso Mazzinghi, a London wine merchant and violinist who led the orchestra at Marylebone Gardens, published *Six Solos for the Violin* in 1763 and died in November 1771. John Mazzinghi, probably an uncle, made a number of English translations of librettos for the King's Theatre in the Haymarket, including several by Da Ponte. Felice Mazzinghi (possibly another uncle) published a keyboard sonata in 1765, and five other manuscript sonatas by him are in the British Library. Joseph's mother was English. Her sister, Cassandra Frederick, had played Handel concertos in public at an early age and sung contralto solos in Handel oratorios. Apparently at the instigation of both his father and aunt, Mazzinghi commenced lessons with J.C. Bach. He was appointed organist at the Portuguese Chapel in 1775 when only ten years old. He later studied with Sacchini, Anfossi and possibly Bertolini.

In 1779 Mazzinghi was apprenticed as copyist and musical assistant to Leopoldo De Michele, who was chief music copyist at the King's Theatre. Five years later he advanced to the position of harpsichordist and was then engaged as house composer to the King's Theatre (1786–9). In this position he provided ballet music, directed operas and was responsible for arranging pasticcios. The most successful production during these years was the adaptation of Paisiello's *Le gare generose* as *Gli schiavi per amore* (24 April 1787), in which Mazzinghi collaborated with Stephen Storace.

Following the destruction of the King's Theatre by fire in June 1789, Mazzinghi was engaged as house composer to the Pantheon Opera House at a salary of £300 for the season of 1790–91 and again in 1791–2; he appears only to have received £250 for the first season but was paid in full for the second. In addition to arranging ballets and pasticcios, he was commissioned to compose a new opera. *Zaffira*, with a libretto by Girolamo Tonioli, the house poet of the theatre, was never completed, though a duo may have been incorporated into J.B. Dauberval's ballet *La foire de Smirne* (14 April 1792). When the original score of Paisiello's *La locanda* was destroyed in the Pantheon fire of 1792, Mazzinghi and the leader of the orchestra, Wilhelm Cramer, apparently reconstructed from memory the 'instrumental accompaniment' (*SainsburyD*); by 1791 13 numbers from this opera had, however, already been published in reduced score. Mazzinghi remained at the Pantheon until 1792, thereafter working only occasionally for the Italian opera house. He arranged and contributed at least six numbers to an adaptation of Monsigny's *La belle Arsène* (1795). The libretto, originally by C.-S. Favart, was adapted and translated into Italian by Da Ponte; the English translation was by John Mazzinghi. Joseph Mazzinghi's comic opera, *Il tesoro* (1796), again with a libretto by Da Ponte, had only three performances and the music was never published.

From 1791 Mazzinghi increasingly turned his attention to English opera, composing a number of works for the Theatre Royal, Covent Garden, and collaborating on several operas with William Reeve. Mazzinghi's first commission for Covent Garden was to write the incidental music for Hannah Cowley's play *A Day in Turkey* (1791), which was followed by the full-length opera *The Magician no Conjurer*. The latter work included what was probably Mazzinghi's best overture and an elaborate aria (manuscript in *GB-Lcm*) with a concertante part for the oboe, composed for Elizabeth Billington and W.T. Parke. Mazzinghi's first and most successful collaboration with Reeve was on the comic opera *Ramah Droog* (12 November 1798). There appears to have been no clear working pattern for their joint works, with both Mazzinghi and Reeve composing serious and comic numbers. Mazzinghi, however, usually supplied the lengthier and weightier numbers, such as the finales. The afterpiece *The Chains of the Heart* (1801), reportedly a favourite with King George III, was the last work on which Mazzinghi and Reeve collaborated. Another two afterpieces, and one full-length opera written with Henry Bishop followed, but after 1810 Mazzinghi appears to have withdrawn from composing for the theatre. As an adapter and imitator of other composers' music, Mazzinghi was highly competent. However, his own operatic music, based on slight melodic ideas and simple harmonic and formal structures, is rather unremarkable.

Mazzinghi was a prolific composer for the ballet, having written some two dozen works for the King's Theatre and Pantheon. As was customary, Mazzinghi was required to arrange existing music for the ballet as well as compose new works. One of his more interesting, though unpopular, adaptations was *Zémire et Azor* (1787), a *ballet d'action* based on Grétry's opera of the same title.

of symbolist elements, the impersonality of characters – whose unwitting actions seem to be governed by a fatal destiny – and the trance-like suspended sonorities. The subtle orchestration is indebted to both Wagner and Debussy, while simple thematic references, consisting mainly of rhythmic ostinato figures, carry a leitmotivic function; the plot is advanced through dialogue, the 'hidden arias' typical of early 20th-century Italian opera occurring only rarely. In *La nave* there are also traces of the influence of Richard Strauss. In D'Annunzio's frenzied text, and especially in the hysterical and lascivious central character of Basiliola, who seeks vengeance through seduction, Montemezzi has a chance to create a character reminiscent of Salome and Electra: there are echoes of expressionism in the frequent parlando passages for the chorus and in the animated vocal writing. The later operas add nothing new to Montemezzi's style, and embody a traditional type of drama with a retrospective musical idiom. Among the few non-operatic works of Montemezzi, a certain renown was won by two symphonic poems, *Paolo e Virginia* (from J.H. Bernardin de Saint-Pierre's novel) and *Italia mia! nulla fermerà il tuo canto*, a patriotic elegy for his distant homeland destroyed by fascism.

WORKS

OPERAS

Bianca (1, Z. Strani), unperf.
Giovanni Gallurese (melodramma storico, 3, F. D'Angelantonio), Turin, Vittorio Emanuele, 28 Jan 1905, vs (Milan, 1905)
Héllera (melodramma, 3, L. Illica, after B. Constant: *Adolphe*), Turin, Regio, 17 March 1909, vs (Milan, 1909)
L'amore dei tre re (poema tragico, 3, S. Benelli), Milan, Scala, 10 April 1913, vs (Milan, 1913), fs (Milan, 1925)
La nave (tragedia, prol., 3 episodes, G. D'Annunzio), Milan, Scala, 3 Nov 1918 (Milan, 1919)
La notte di Zoraima (dramma, 1, M. Ghisalberti), Milan, Scala, 31 Jan 1931, vs (Milan, 1931)
L'incantesimo (dramma lirico, 1, Benelli), NBC, 1943; staged, Verona, Arena, 9 Aug 1952

OTHER WORKS

Cantico dei cantici, chorus, orch, 1900; Per le onoranze ad Amilcare Ponchielli, chorus, orch, 1911; Paolo e Virginia, sym. poem, orch, 1929; Elegy, vc, pf, 1932; Italia mia! nulla fermerà il tuo canto, sym. poem, orch, 1944

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LUCA ZOPPELLI

Montenegro. *See under* YUGOSLAVIA.

Montenelli, Bernardo. *See* HALTENBERGER, BERNHARD.

Monte Regali, Eustachius de. *See* EUSTACHIUS DE MONTE REGALI.

Monterey. Town in California, USA, the site of a jazz festival established in 1958 and also of a rock festival held in 1967. *See* FESTIVAL, §6.

Montero. Venezuelan family of musicians.

(1) José María Montero (*b* 1782; *d* 1869). Composer and violinist. He studied with J. Luís Landaeta and from 1816 worked with the Venezuelan musicians José de Jesús Alas and Manuel Peña. From 1822 to 1851 his name appeared in account books indicating his service to churches and confraternities in Caracas, such as the church of Altagracia (1822), S Mauricio (1824, 1826, 1842) and Divina Pastora (1842). At Altagracia he worked with the musicians Josef Marquez and Ramón Lozano. In 1824 he was employed by the Confraternity of the Holy Rosary for the important feast of Naval. He also worked for the confraternities of the Blessed Sacrament (1822) and S Juan Bautista (1824, 1826, 1842).

WORKS

Trisagio, 3vv, 1814; 2nd Lesson of the Dead, in honour of Bolívar, 1842; Tono, 3vv, for the Society of S José; Vexilla regis; O sacrum convivium; Pange lingua (Sp.), 3vv; Tono para le fiesta de Nuestra Señora de Candelaria; Libera me; Quae est ista, grad; Salve; Canto a María; Versos a Jesús crucificado; Versos a la virgen del carmen; Aria a la virgen (?spurious); Versos a la virgen para la pesta (?spurious)

(2) José Lorenzo Montero (*b* ?Caracas, *fl* 1842–5). Composer, teacher and music director, son of (1) José María Montero. He formed and directed a music group that was first announced in *El venezolano* on 17 December 1844 and 7 January 1845. The group was qualified to play for churches, theatres, and dances and other occasions. He also collected newly composed Venezuelan music and foreign works. His own compositions are both lyrical and dramatic. He had a penchant for melodic variation, chromatic word-painting and madrigalisms. His works are formally well structured, and there are many points of imitation within the sections. Soloistic writing and pairing of voices contrast with homophonic blocks, and he favoured elided resolutions and mediant shifts.

WORKS

Sacred: Tantum ergo; 3rd Lesson of the Dead, in memory of Bolívar, 1842; Funeral March; Mass of the Dead; Pange lingua; Trisagio; Tollite portes, grad; Ave Maria, off; Credo; Grad for the Holy Cross; Jerusalem; O María, soberana reina del cielo; Salve; Gozos a San Francisco de Paula; Benedicta, grad; Ave maris stella
Other works: March, F; Himno for 5 July; Andante; Patriotic Song for 19 April

(3) Ramón Montero (*b* ?Caracas, ? early 19th century; *d* after 1878). Composer, son of (1) José María Montero. He is mentioned in a document of 17 February 1851. Among the musicians who knew him were Manuel Peña and José de Jesús Alas. His most active years musically were 1863–79, when he was in the employ of Caracas Cathedral as a church musician, receiving payments in

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ROGER FISKE/GABRIELLA DIDERIKSEN

Mazzocchi, Domenico (*b* Civita Castellana, bap. 8 Nov 1592; *d* Rome, 21 Jan 1665). Italian composer, brother of VIRGILIO MAZZOCCHI.

1. LIFE. After studying at the seminary at Civita Castellana, Mazzocchi took lower orders in 1606 and was ordained priest on 30 March 1619. In 1614 he went to Rome, where he obtained the right of citizenship, and in, or shortly before, 1619 he was made a Doctor of Laws. He entered the service of Cardinal Ippolito Aldobrandini, probably in 1621. Mazzocchi has sometimes been wrongly described as a musical dilettante. He acted as secretary to the cardinal (a type of position often occupied by poets), and was free to write music on special occasions for the Aldobrandini and other noble Roman families. His professionalism is exemplified by the fact that his brother Virgilio, who served as *maestro di cappella* at prominent Roman churches from 1626, would delegate to him the composition of music for certain important religious feasts.

The entrance of Domenico into the household of Cardinal Ippolito Aldobrandini was the start of a long association with that family. His opera *La catena d'Adone*, performed during Carnival 1626 at the palace of Evandro Conti, Duke of Poli, was commissioned by the cardinal's brother Prince Giovanni Giorgio Aldobrandini. From spring to autumn 1626 Mazzocchi undertook a journey to Parma and Milan, accompanying Cardinal Ippolito. From this period we have a series of important letters written by Domenico to the wife of Prince Aldobrandini, revealing the exact itinerary of the excursion. In June or July 1626, at Parma, single scenes of Mazzocchi's *Catena d'Adone* were performed for Odoardo Farnese and his mother, born an Aldobrandini. Perhaps in late summer Mazzocchi went to Venice to oversee the printing of his opera, which was published in October 1626. After the death of Cardinal Ippolito in 1638, Mazzocchi became a familiar of the latter's niece Princess Olimpia Aldobrandini-Borghese-Pamphili. Important also is the protection that the Barberini family extended to him. In 1637 Pope Urban VIII (Maffeo Barberini) secured a lifelong benefice for the composer, who in the following year dedicated to him his *Poemata*, settings of Latin poems by the pope himself. Around this time, in the famous academies that Cardinal Francesco Barberini arranged for the papal court, there were performances of Mazzocchi's madrigals, accompanied in part by a consort of viols. Mazzocchi also received financial support from the next pope, Innocent X (Giambattista Pamphili), and the Aldobrandini family arranged to get him an additional benefice. Thus he was able to live in some style in the four rooms he occupied with his servant in the Palazzo Aldobrandini-Pamphili, and he kept also two additional rooms for his adopted son in the Palazzo Mancini opposite. Mazzocchi acquired considerable wealth, but his financial obligations were multiple: he was generous to his family in Civita Castellana and to the young Roman boy he adopted about 1640. According to G.B. Doni (*Annotazioni sopra il Compendio*, Rome, 1640, p.339) he had a 'natural modesty and gentleness of manner'.

It was unfortunate for his musical productivity that Mazzocchi became involved in controversy and spent more than ten years, from 1642 at the latest to 1653, trying to prove that Civita Castellana was the site of the ancient Etruscan town of Veii; during this period he published polemical writings on this subject but virtually no music. Eventually he returned to music and published his *Sacrae concertationes* in 1664. But even this collection seems to date, at least in part, from a much earlier period; some of the works were apparently composed in the 1630s or early 1640s. The motets and oratorios contained in the print were written mainly for Roman oratories, including the Oratorio del SS Crocifisso, and perhaps also for the Confraternita della SS Trinità dei Pellegrini, beloved of Cardinal Ippolito Aldobrandini, and the houses of the Augustinian nuns of Santa Maria Maddalena delle Convertite al Corso favoured by Cardinal Francesco Barberini.

2. WORKS. Mazzocchi's one surviving opera, *La catena d'Adone* (1626), to a libretto by Ottavio Tronsarelli, is based on sections 12 and 13 of the *Adone* by Giambattista Marino. It has been suggested on insubstantial grounds (by Reiner) that the music may be not all by Mazzocchi, but his authorship of all of it is well affirmed by Witzenmann (1970, pp.13ff) and can be taken as established. The opera consists of a prologue and five acts. Mazzocchi's recitative style is still close to that of early Florentine monody, but the distinction between the narrative and the lyrical elements is more pronounced. Declamation is expressive and highly rhetorical. Arias, made up of short phrases sensitively linked together, serve to 'break the tedium of recitative'. Mazzocchi did not describe recitative as tedious in itself (as is often asserted), but criticized recitative that lasted too long without interruption. The chorus performs an important function, creating imposing blocks of texture at the ends of each act.

Mazzocchi was more prolific as an oratorio composer. Seven Latin oratorios, published in his *Sacrae concertationes*, probably date from the 1630s. Some were perhaps performed in Lent 1634 at the oratory of S Marcello, under the direction of Virgilio Mazzocchi. Domenico also composed (perhaps in collaboration with Virgilio) an Italian oratorio, the *Coro di profeti*, which survives incomplete: it was written about 1635 for a Marian feast at the oratory of the Filippini, directed presumably by Virgilio Mazzocchi. The texts of Domenico's Latin oratorios are based on biblical passages, usually from the New Testament. In each there are parts for the different characters, a narrator sung by one or more voices, and a double choir. Recitative and arioso prevail in the solo writing; the ensembles and choruses are well varied in size, style and texture. The settings of Latin works by Pope Urban VIII (1638) are not pieces for the Church: they belong rather to the realm of vocal chamber music, though the subject matter is religious or moral.

Mazzocchi's other collections of vocal chamber music date from about the same time as the *Poemata*. The *Dialoghi, e sonetti* (1638) contain two Latin dialogues taken from Virgil's *Aeneid* (a third was printed separately in 1641). The remaining pieces have Italian texts written mostly by authors of the time, including Prince Giovanni

Giorgio Aldobrandini; one comes from Tasso's *Gerusalemme liberata*. The print ends with the sonnet *Lagrime amare*, a lament of Mary Magdalene famous in its day: the entire second section is quoted in Kircher's *Musurgia universalis* (Rome, 1650). The lament is written in a flexible arioso style, the highly expressive vocal part being supported by most affective harmonies.

The *Madrigali* (1638) consist of settings of poems by Marino, Guarini, Tasso and authors contemporary with Mazzocchi. In the preface he indicated the signs for *piano*, *forte*, *echo* and *messa di voce*, as well as others for less familiar devices. There are 24 madrigals altogether, arranged in three groups of eight: for five voices and continuo; five voices without continuo; and four to eight voices and continuo. On the whole, they are a successful blend of old and new techniques. Mazzocchi's mastery of textures is matched by his careful rendering of the text. His tribute to the ideals and traditions of the Renaissance madrigal is sincere – at a time when, as he said, madrigals generally had been almost completely removed from academies. The influence of Gesualdo appears to be strong, but chromaticism is more rationally handled by Mazzocchi. It is important to mention that the cultivation of Gesualdo's music was paramount in the academies of Cardinal Francesco Barberini.

It is a feature of all Mazzocchi's published collections that indications are given for changes of dynamics and tempo. In a similarly careful spirit he tried to indicate all the accidentals that he wished to be applied. His signs are not always as clear or as complete as he intended, but his attempt to indicate such details is exceptional.

WORKS

DRAMATIC

La catena d'Adone (favola boscareccia, prol, 5, O. Tronsarelli), Rome, 1626 (Venice, 1626)

Coro di profeti per la festa della SS Annuntiata (orat, G. Ciampoli), *c*1635, inc. (?collab. V. Mazzocchi)

Il martirio de' Santi Abundio prete, Abundantio diacono, Marciano, e Giovanni suo figliuolo, cavalieri romani (sacred opera, Tronsarelli), Civita Castellana, 16 Sept 1641; music lost

OTHER VOCAL

Dialoghi, e sonetti, 1, 3–4vv, bc (Rome, 1638/*R*1969 in BMB, section 4, x)

Madrigali, 4–8vv, insts (Rome, 1638; also pubd in score as Partitura de' madrigali, Rome, 1638); 6 ed. in Cw, xcv (1965)

Maphaei S.R.E. Card. Barberini nunc Urbani Papae VIII Poemata, 1–3, 6vv, bc (Rome, 1638)

Musiche sacre, e morali, 1–4vv, bc (Rome, 1640)

Praetereunt anni . . . et Aeolus, dialogus ex libro primo Aeneidos, 1, 3vv, bc (Rome, 1641)

Sacrae concertationes, 2, 3, 5, 8, 9vv, 2 vn (Rome, 1664); ed. in Concentus musicus, iii (Cologne, 1975)

Ecce crucem Domini, motet, 4vv, bc, 1625[1]

8 cantatas, 1–3vv, bc, 1621[16], 1629[9], 1640[2], 1646[7], *I-Bc*, *Rc*

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GLORIA ROSE/WOLFGANG WITZENMANN

Mazzocchi, Virgilio (*b* Civita Castellana, bap. 22 July 1597; *d* Civita Castellana, 3 Oct 1646). Italian composer, brother of DOMENICO MAZZOCCHI.

1. LIFE. Mazzocchi studied at the seminary in Civita Castellana and took lower orders in 1614. He moved to Rome, where, according to Pitoni, he studied music with his brother Domenico, who from 1621 was in the service of Cardinal Ippolito Aldobrandini. It was probably as a result of the cardinal's influence that Virgilio, about 1625, entered the service of Cardinal Francesco Barberini, and it was without doubt Francesco Barberini who opened the way to Virgilio's career as a church musician. From perhaps 1626 until 1629 he was *maestro di cappella* at the Gesù and taught at the Jesuit Collegio Romano. For this college in 1628 he wrote musical *intermedi* for the Latin play *Crispus* (1597) by Bernardino Stefonio. In 1629 he was briefly *maestro* at S Giovanni in Laterano and in the same year he was appointed to the Cappella Giulia at S Pietro, where he served until his death.

From about 1630 Mazzocchi's duties as *maestro* and court musician increased rapidly, and he sometimes delegated to Domenico the composition of music for religious feasts. He was active at several minor churches, especially those under the patronage of the Barberini family, including S Agata, S Giacomo alla Lungara delle Suore Convertite, S Chiara and S Maria in Aquiro, and at the more important churches of S Lorenzo in Damaso and S Maria in Vallicella (the Chiesa Nuova). But his main efforts were naturally directed towards S Pietro, where large musical forces were called for, particularly for the feasts of St Peter and St Paul (29 June) and the Dedication of S Pietro (18 November). For the feast of St Peter and St Paul in 1637 Mazzocchi used six choirs and six instruments in the lantern at the very top of the dome; in about 1640, according to Della Valle, there were as many as 12 or 16 choirs and an echo choir in the lantern. The echo choir was Mazzocchi's own idea and was acclaimed by his contemporaries.

Mazzocchi was active also in the new and rapidly evolving genre of oratorio. In Lent 1634 he directed the music for the Arciconfraternita del SS Crocifisso at S Marcello: ten Latin dialogues on five consecutive Fridays, four of which were possibly by Domenico Mazzocchi, whose *Coro di profeti* for the Congregazione dell'Oratorio (*c*1635) was also directed by Virgilio. In 1640 Mazzocchi performed in the *Dialogo di Esther* by Pietro Della Valle, playing the *cembalo triarmonico*, an instrument that

produced, according to G.B. Doni, the ancient Greek tone genera.

As *maestro di cappella* to Francesco Barberini (from 1636) and the papal court, Mazzocchi also had to provide operas. Barberini preferred stories of the saints, but eventually admitted classical and humanistic plots, as well: Mazzocchi's first production, *L'Egisto* (or *Il falcone*, 1637), was based by the librettist Giulio Rospigliosi on a story by Boccaccio. In 1639, for the opening of the new Barberini theatre, the opera was repeated in a somewhat different form as *Chi soffre speri*, with *intermedi* by Marco Marazzoli. The *rappresentazione sacra San Bonifazio* was given in the Palazzo della Cancelleria during Carnival 1638 (libretto by Rospigliosi). The main action was performed by boys of 10 or 11, some of them from Mazzocchi's music school at S Pietro. There are 19 solo roles, and each act closes with a chorus, which was probably formed by singers from the papal chapel and S Pietro. In 1640 Cardinals Antonio and Francesco Barberini produced, in the Palazzo Rusticucci, Seneca's tragedy *Troades*, with a prologue and four *intermedi* by Rospigliosi; all the music (except perhaps one *intermedio* by Marazzoli) was by Mazzocchi. For the main plot, following the theories of Doni, he wrote music only for the choruses and soliloquies, employing ancient Greek rhythms and tone genera, and he again played the *cembalo triarmonico*.

In 1641, grand spectacle was called for by Francesco Barberini for the marriage of Marc'Antonio Colonna and Isabella Gioieni (sister-in-law of Anna Colonna Barberini). The first performance of *La Genoinda, ovvero L'innocenza difesa* took place in the Palazzo della Cancelleria at the end of January before about 100 Roman ladies and a few gentlemen; the music for both the main plot (with 17 solo roles and a four-part choir, all for boys) and the *intermedi* was by Mazzocchi. Observers emphasized the marvellous scenic effects in the manner of Bernini, created by a young nephew of Monsignor Fausto Poli. For Carnival 1643 Francesco Barberini produced a Latin play, *Sancta Susanna*, given by students of the seminary of S Pietro in the Palazzo Rusticucci. There was music only for *Sant'Eustacchio*, conceived as a series of Italian *intermedi* for *Sancta Susanna*.

From 1636 Mazzocchi also directed musical academies for Francesco Barberini and the papal court in the Palazzo del Quirinale. There he probably performed his own madrigals and cantatas, along with other music by, for example, Gesualdo and Domenico Mazzocchi. The singers were mainly boys, the preferred instruments viols. Mazzocchi was known as an excellent teacher; his pupils included G.A. Bontempi, Francesco Benedetti, Giovanni Carpano and M.A. Giroppi. According to Bontempi (p.170), Mazzocchi's choirboys received a profound and comprehensive training which equipped them for taking part in academies and operas.

In September 1646 Mazzocchi went with his singers from the Cappella Giulia to Civita Castellana, where he became suddenly ill and died. Pitoni described him as 'amiable in manner, small in height and full in body'. Doni wrote that, like his brother Domenico, he was remarkable for a 'natural modesty and gentleness'.

2. Works. Fine examples of Mazzocchi's church music for large forces are to be found in the *Psalmi vespertini* (1648). In *Beatus vir*, an outstanding masterpiece, he used in places closely interlocking imitative counterpoint. Rhythmic and dynamic contrasts are sharp, brief tutti passages occur within solo sections, and the choral arias in ternary metre sometimes recall Gastoldi. Other psalms, such as *Laudate nomen Domini*, are less complex; they show a practical attempt to provide easier music for the more common liturgical occasions. The *Magnificat* from the 1648 collection occupies a middle level of complexity, balancing musical quality with practical considerations. The exordium exemplifies free homophony, pure (homorhythmic) homophony being also present in the sections that follow, and the imitative counterpoint is seldom very involved. The verse 'Fecit potentiam' receives emphasis from its cantus-firmus structure.

Examples of Mazzocchi's motets for smaller forces may be seen in the *Sacrae flores* of 1640. Vocal virtuosity resides here largely in the older traditions of *gorgheggi* and *passaggi* (as in the motets of Domenico); more modern, short concertante motifs play as yet little part. Some of these motets may have had a didactic as well as a liturgical purpose. Sequences made up by scales, as in *Ideo jure jurando*, are often in the nature of vocal exercises. Worthy of mention is the presence of ostinato basses, as in *Ecce radix Jesse*. Especially in the *Piae meditationes* (1648) Mazzocchi succeeded in matching practical with liturgical demands. These little motets for *a cappella* choir alternating with plainchant served a particular purpose. They were written for the Chapel of the SS Crocifisso at S Pietro, where each Friday the seminarists of the Vatican sang a meditation on the Passion. Intended for non-professional singers, they are particularly easy but never tedious. Mazzocchi's only surviving oratorio, *Ego ille quondam*, is entirely reflective, with choruses, recitatives and ariosos, but no fully developed arias.

Mazzocchi's most important operatic work is *Chi soffre speri* (1639), with *intermedi* composed by Marazzoli. The Boccaccio plot was enriched by the librettist Giulio Rospigliosi with an allegorical framework (for Ozio, Sentimento and Virtù) and *commedia dell'arte* characters – the Neapolitan Coviello, the Bergamasque Zanni, Moschino and others – using dialect. Mainly because of its *commedia dell'arte* elements, *Chi soffre speri* has been considered an early example of comic opera. Recitative is generally in a lively parlando style nearer to *recitativo secco* than to Florentine monody. But there is also, in Act 3, an expressive soliloquy showing a masterly formal disposition. The arias are characterized by relaxed counterpoint and lovely sweet melodic contours.

WORKS

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Sacrae flores, 2–4vv, bc (org) (Rome, 1640)
Piae meditationes de passione D. N. Jesu Christi, 2–4vv (Rome, 1648)
Psalmi vespertini, 2 choirs, bc (org) (Rome, 1648)
17 motets, 1–5vv, bc (org), 1625^{1}, 1642^{1}, 1643^{1}, 1643^{2}, 1645^{2}, 1647^{1}, 1647^{2}, 1649^{2}, 1659^{1}

Mass, Mag, 2 pss, lit, ant, TeD, 2 motets, 3, 8vv, bc (org), *I-Rvat* C.G.
Mass, Mag, sequence, 8–20vv, bc (org), *Rsg*
Mag, 6 pss, 2 ants, 2 hymns, 2–20vv, bc (org), *TRfeininger*
Ant, hymn, 8vv, bc (org), *Rsc*
Beatum Franciscum, motet, 16vv, insts, *Bc*
Ego ille quondam (orat), 8vv, 2 vn, bc (org), *Bc*; pubd as Fumo è la nostra vita in D Mazzocchi: Sacrae concertationes (Rome, 1664)

143 ants and 24 other liturgical works listed in *Rvat* C.G.426.fasc.3, ?lost

4 Italian orats, 5, 2–6vv, and other lost works listed in a late 17th-century Bolognese inventory (see Mischiati)

SECULAR

Chi soffre speri [L'Egisto; Il falcone] (commedia musicale, prol, 3, G. Rospigliosi, after G. Boccaccio: *Il decamerone*), Rome, Palazzo Barberini, 12 Feb 1637, lost, argomento (Rome, 1637); rev., Rome, Teatro Barberini, 27 Feb 1639, *I-Rvat* (facs. in IOB, lxi, 1982); collab. M. Marazzoli

San Bonifazio (rappresentazione spirituale, prol, 3, Rospigliosi), Rome, Palazzo della Cancelleria, 7 Feb 1638, *Rvat*, 1 duet in RISM 1640², 1st intermedio ed. in AMI, v (1897/*R*)

La Genoinda, ovvero L'innocenza difesa (op musicale, 5 Rospigliosi), Rome, Palazzo della Cancelleria, 29 Jan 1641, music lost except for 3 arias in *F-Pn*, *I-Bc*, *MOe*, *Rc* and *US-CA*

Il Sant'Eustacchio (azione in musica, 3, Rospigliosi), Rome, Palazzo Rusticucci-Campeggi, 10 Feb 1643, *I-Tn*

Crispus (spoken tragedy, B. Stefonio), Rome, Collegio Romano, 1628, choruses, lost

Prol, 4 intermedi (Rospigliosi), choruses in *Troades* (spoken tragedy, Seneca), Rome, Palazzo Rusticucci-Campeggi, carn. 1640, music lost

6 cants., 1–2vv, bc, 1640², 1646⁷, *Bc*, *MOe*, *Rc*, *US-CA*

2 madrigals, 3vv, bc, 1652³

2 cappricci, 2 insts, *I-Rli*

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WOLFGANG WITZENMANN

Mazzolà, Caterino (*b* Longarone, 18 Jan 1745; *d* Venice, 16 July 1806). Italian poet and librettist. About 1767–8 his family moved to Venice, where Caterino's firm grounding in Latin and the classics began at a Jesuit school before he moved on to a Somaschi institution in Treviso. By the time he married, in 1780, his career as a librettist had already begun. He had also become a known figure in the houses of men of letters in Venice, where he met Casanova in 1774 and Lorenzo da Ponte in 1777. The following year the composer Joseph Schuster helped to secure an appointment as Italian poet at the court in Dresden, a position Mazzolà held from 1780 to 1796. For six months in 1780 Mazzolà was joined in Dresden by Da Ponte who, in addition to gaining insight into the work of a librettist, received from his host a letter of introduction to Salieri which led to his first appointment in Vienna as librettist to the newly revived Italian opera. That the inaugural performance (1783) was a production of the Salieri-Mazzolà opera *La scuola de' gelosi* was probably no mere coincidence. From 1790 Da Ponte began to fall from favour in Vienna, and it is likely that both he and Salieri were instrumental in gaining the position of court poet for Mazzolà for a brief period early in 1791 through their influence with Count Rosenberg, the court theatre director. Rosenberg was replaced, however, and Giovanni Bertati was subsequently named to the position. When Mazzolà left Dresden in 1796, Friedrich August III obtained diplomatic work in Venice for him and also requested that some of his writings be sent back to the Saxon court each year.

Most of Mazzolà's librettos are of the *opera buffa* type, set mainly by the Dresden composers Naumann, Schuster and Seydelmann. Salieri's interest in his friend's texts was to be expected, but Mazzolà librettos were also set by other important composers of the time. Da Ponte described him as 'possibly the first to know how to write a comic libretto', and *La scuola de' gelosi* bears a striking resemblance to *Le nozze di Figaro*, not only in its similarities of plot and characters but also because of its rapid pace, clear delineation of characters and sectional Act 1 finale. Mazzolà's masonic opera *Osiride* was known to Mozart, with whom Mazzolà may have discussed *Die Zauberflöte* while in Vienna from May to July 1791. His collaboration with Mozart in adapting Metastasio's *La clemenza di Tito* for Prague in 1791 produced a libretto that vividly reflects contemporary trends in the content and structure of Italian serious opera. These trends, often originating in *opera buffa*, include the two-act structure, opening duet, medial ensembles, rapid pace and directness of emotional expression, characteristics to be found in Mazzolà's earlier librettos. *Il mostro*, a text that antedates *Tito* by five years, provides a particularly clear example.

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DON NEVILLE

Mazzoleni, Ester (*b* Sebenico (now Šibenik), Dalmatia, 12 March 1883; *d* Palermo, 17 May 1982). Italian soprano. She studied with the soprano Amelia Pinto and made her début in 1906 in *Il trovatore* at the Teatro Costanzi, Rome. She became well known throughout Italy, appearing at La Scala first in 1908. Her roles there included

Medea in the first Italian performances of Cherubini's opera (1909) and the heroines of Spontini's *La vestale* and *Fernando Cortez*. She also sang Isolde, Norma and a wide range of dramatic roles, travelling occasionally to Spain, France and Hungary. In 1913 she sang Aida at the opening of the Verona Arena, to which she returned for the commemorative ceremonies 50 years later. She retired in 1926 and then taught in Palermo. She sang and acted in a highly charged, emotional style, her voice vibrant and her treatment of the vocal line emphatic, so that her many recordings offer some excitement as well as instructive demonstration of the methods of another age.

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J.B. STEANE

Mazzoleni, Ettore (*b* Brusio, Switzerland, 18 June 1905; *d* Toronto, 1 June 1968). Canadian conductor and teacher of Swiss-Italian parentage. Educated in England (Oxford and the RCM), he moved to Toronto in 1929 to be a schoolmaster but was soon drawn into the city's musical life. He was appointed conductor of the orchestra at the conservatory, lectured in the history of music there, and wrote witty and literate programme notes for the Toronto SO. As his reputation as a conductor grew he became much in demand as a guest, conducted many broadcasts and instituted conducting classes at the conservatory. In 1943–4 he was associate conductor of the Toronto SO.

In 1945 Mazzoleni became principal of the Toronto Conservatory (now the Royal Conservatory of Music of Toronto), a post he held until his death. A reorganization of the conservatory put the opera school under his vigorous direction, and out of this sprang the Opera Festival Company, the forerunner of the Canadian Opera Company. Mazzoleni conducted the North American premières of Arthur Benjamin's *A Tale of Two Cities* (in 1954) and Willan's *Transit through Fire* and *Deirdre*, and first performances in Canada of works by Vaughan Williams, Butterworth and Hanson. Among his many pupils were George Hurst and Victor Feldbrill.

GODFREY RIDOUT

Mazzone, Marc'Antonio (*b* Miglionico, province of Matera, ?1540–50; *d* in or after 1593). Italian composer and poet. In the dedication of his canzoni (1591) he described himself as being 'of a more mature age' than in 1569, when he published his two books of madrigals, so he was probably quite young at that time. He was then living in Venice and probably continued to do so. He taught the Neapolitan noblemen Tommaso Salernitano and Antonio Grisone, whose protection he enjoyed. He was also on friendly terms with Giovanni Leonardo dell'Arpa, Stefano Landi, Giovanni Domenico da Nola and Rocco Rodio, and his anthology of *napolitane* of 1570 includes pieces by them. He believed strongly in the close identity of music and text, whose links he stressed in the dedication of his madrigals for four voices: 'the body of music is the notes, and the words are the soul', resulting in the priority of the text, which 'the music should follow and imitate'. He held up Arcadelt as an example of a composer whose music expresses the meaning of the words. He applied his theories in his canzoni, whose words he wrote, as he stated in the dedication (but Schmidl was wrong in saying that he wrote the texts of all his secular works). In the dedication of his five-voice madrigals he offered a useful interpretative indication when he recommended performance 'with the very sweet sound of the string viols'. The dedication of his canzoni shows that he consciously cultivated religious music in his later years. He explained that the secular canzoni prefacing the spiritual canzoni in praise of the Virgin Mary were intended to entice singers towards the religious works.

WORKS

all printed works published in Venice

SECULAR VOCAL

Il primo libro de madrigali, 4vv (1569), inc.
Il primo libro de madrigali, 5vv (1569)
Il primo libro delle canzoni, tra le quali molte ne sono in laude della Madonna Benedetta, 4vv (1591) [also incl. spiritual madrigals]
ed.: Corona della napolitane di diversi eccellentissimi musici (1570[18]) [incl. 19 napolitane, 3, 4vv by Mazzone]
Madrigals, *B-Br* (according to Eitner)

SACRED VOCAL

Il primo libro delle canzoni, tra le quali molte ne sono in laude della Madonna Benedetta, 4vv (1591) [also incl. secular vocal works]
Il primo libro delle Magnificat . . . in novo stile, 4vv (1593)
Magnificat settings, 4vv, *A-Wn* (according to Eitner)

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PIER PAOLO SCATTOLIN

Mazzoni, Antonio (Maria) (*b* Bologna, 4 Jan 1717; *d* Bologna, 8 Dec 1785). Italian composer. A pupil of L.A. Predieri, he presented his first composition, a sacred work, in 1735. In 1736 he was admitted to the Accademia Filarmonica as a tenor and was later promoted to composer. His first opera, *Siroe, re di Persia*, was performed in Fano in 1746; two years later he was there as *maestro di cappella*. In 1751 he held the same position at S Giovanni in Monte, Bologna. He was coadjutor to Angelo Caroli at the cathedral of S Pietro in 1757, and became *maestro* in 1759. He served as *principe* of the Accademia Filarmonica in 1757, 1761, 1771, 1773 and 1784, and was one of the examiners of the young Mozart when he was admitted to that institution. A letter to Padre Martini places him in Lisbon in 1753, where he was called to assist David Perez in composing two operas for the opening of the magnificent new Teatro dos Paços da Ribeira in 1755; some of the greatest singers and theatrical personnel in Europe were present. Since Mazzoni provided the opera for the autumn, he was undoubtedly still in Lisbon on 1 November, when a great earthquake destroyed most of the city, reducing the new theatre to a pile of rubble. He was back in Italy by 1756 to prepare an opera for Treviso. There is no evidence to substantiate reports that he travelled to Russia. In 1763 he was *primo maestro al cembalo* at the inauguration of the Teatro Comunale in Bologna for the production of Gluck's *Il trionfo di Clelia*. At this time Dittersdorf heard his sacred music and pronounced it not equal to Mazzoni's reputation as an opera composer.

Mazzoni's operas show originality and a graceful, elegant style. Both the comic and the serious works consist mainly of recitatives and arias, and are representative of mid-century classical style. The serious works follow Metastasian texts closely, with some arias cut or replaced, and may include choruses, depending on the theatre; the comic works incorporate modest introductions and

finales. The late works in both genres generally include a few ensembles. *Arianna e Teseo* reveals a willingness to move beyond the ordinary: wind instruments have solos within arias and appear in obbligato recitatives, sometimes occupying entire scenes; and the march provides genuine programmatic 'battle' music.

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OPERAS

Siroe, re di Persia (os, 3, P. Metastasio), Fano, Fortuna, July 1746
Issipile (os, 3, Metastasio), Macerata, Comunale, carn. 1748
Didone abbandonata (os, 3, Metastasio), Bologna, Formagliari, 26 Dec 1752
Demofoonte (os, 3, Metastasio), Parma, Ducale, carn. 1754
Achille in Sciro (os, 3, Metastasio), Piacenza, Ducale, 1754
L'astuzie amorose (ob), Piacenza, Ducale, 1754
La clemenza di Tito (os, 3, Metastasio), Lisbon, Paços da Ribeira, 6 June 1755, *P-La*
Antigono (os, 3 Metastasio), Lisbon, Paços da Ribeira, aut. 1755, *La*
Ifigenia in Tauride (os, 3, M. Coltellini), Treviso, Dolfin, Oct 1756
Il viaggiatore ridicolo (ob, 3, C. Goldoni), Parma, Ducale, carn. 1757
Il re pastore (os, 3, Metastasio), Bologna, Marsigli-Rossi, 11 July 1757, *I-Bc*, *P-La*
Arianna e Teseo (os, 3, P. Pariati), Naples, S Carlo, 20 Jan 1758, *La*
Eumene (os, 3, A. Zeno), Turin, Regio, carn. 1759, *I-Tf*
L'astuto ciarlatano (int, 2), Bologna, Sala, carn. 1760
Le stravaganze del caso (int, 2), Bologna, Sala, carn. 1760, *P-La*
Adriano in Siria (os, 3, Metastasio), Venice, S Samuele, 14 May 1760
Il mercanto fallito (farsetta, A. Boschi), Rome, Pace, carn. 1762
Nitteti (os, 3, Metastasio), Naples, S Carlo, 30 May 1764, *La*
L'inglese in Italia (dg), Bologna, Formagliari, 7 Jan 1769

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Componimento sacro per il SS Natale (Metastasio), Bologna, 1735
La madre de' Maccabei (Belletti), Bologna, 1745
Il serpente innalzato da Mosè nel deserto (Fusconi), Pieve di Cento, 1761, *D-Bsb* (with title Mosè in Egitto)
S Ubaldo, vescovo di Gubbio, Gubbio, 1761
Cantate flebili (after Metastasio: *La Passione*), Bologna, 1768
Giacobbe (Fattiboni), Pesaro, 1768

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in I-Nc, many autograph, unless otherwise stated

Grand Mass (London, n.d.); Messa, 4vv, insts, *I-MOe*; Messa per li defunti, 4vv, insts, *D-Dl*, *I-Bc*, *Nc*
4 Ky-Gl, 4vv, insts; Ky, 4vv, orch, and Christe eleison, 3vv, insts; 3 Gl, 4vv, insts; 7 Cr, 1 for 2vv, vn, 3 for 4vv, insts (1 in *Fc*?*), 1 for 4vv, vn, hn, 2 for 2–3vv, org/bc; Laudamus te, S, insts; 2 Gratias agimus, 1 for S, vn obbl, insts, 1 for A, ob obbl, insts; Domine Deus Agnus Dei, B, insts; 3 Domine, 4vv, insts; Qui tollis e Suscipe, S, insts; 3 Quoniam, 1 for T, insts, 1 for S, insts, org obbl, 1 for 2 S, insts; Cum Sancto Spiritu, 4vv, insts
3 Alma redemptoris mater, 1 for S, insts, 1 for A, insts, 1 for B, vn, hn; Ant, 4vv, *Baf*; Assumpta est Maria in coelum, S, A, insts; Ave Maria, S, vn; Ave Maris Stella, S, vn; Ave Regina coelorum, 4vv, insts, *MOe*; 4 Confitebor, 2 for 2 solo vv, insts, 1 for 3 solo vv, insts, 1 for S, 4vv, insts; Confitebor tibi Domine, S, A, T, insts, *Fc*, *MOe*, *Nc**; Credidi, 4vv, vns, Fc; 2 De torrente, 1 for T, insts, 1 for T, vn, hn obbl; 4 Dixit, 2 for 4vv, insts, 1 for A, 4vv, insts, 1 for 4vv conc., insts; Domine ne in furore tuo, 4vv conc., vn conc.; Justus ut palma florebit, 4vv, vn, hn; 6 Laudate pueri, 1 for S, 4vv, insts, 2 for S, A, vns, 2 for S, A, B, insts, 1 for S, A, T, insts; 2 Mag, 1 for 4vv, insts, 1 for 8vv, org/bc; Miserere mei Deus, T, B, org/bc; Os justi meditabitur sapientiam, S, 4vv, insts; Resonet victoria, exultent sydera, 4vv conc., insts, *Bc**; 3 Salve regina, 1 for B, org/bc, 1 for S, A, insts, 1 for S, insts; Salve virgo Catharina, T, B, insts; Tantum ergo, S, insts; Te Deum laudamus, 4vv, *D-Dl*; Te ergo quaesumus, A, insts; Tu es Petrus, S, insts, *I-Bc**
3 Incipit oratio Jeremiae prophetae, 2 for S, org/bc, 1 for 2 S, org/bc, *Bsp*, *Nc*; Lezioni e lamentazioni per la Settimana Santa, vv, insts, *Bsp*; Solfeggi per mezzo soprano

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MARITA P. McCLYMONDS, ANNE SCHNOEBELEN

Mazzoni, Francesco (*b* Abruzzo; *fl* 1569–76). Italian composer and singer. He was a singer and priest at Treviso Cathedral from *c*1569 to 1576, during which time he published two books of *napolitane* for three voices (Venice, 1569, 1570). Both books are dedicated to patrons in Treviso. The first includes works by Cesare Tudino, Lorenzo de Egidio, and Massimo Troiano; the second is entirely devoted to Mazzoni's own works. They contain strophic settings of fashionable Arcadian lyrics composed of changing rhymed couplets and a significant number of humorous poems, such as *Un ape esser vorrei* in the first book. Parallel 5ths and awkward progressions characterize his musical style.

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DONNA G. CARDAMONE

Mazzucato, Alberto (*b* Udine, 28 July 1813; *d* Milan, 31 Dec 1877). Italian composer, conductor and singing teacher. He studied mathematics, intending to become an astronomer, but gave it up to study music at the Padua Conservatory. In 1834 while he was still a student his first opera, *La fidanzata di Lammermoor*, was performed in Padua with some success; it was followed in 1836 by *Don Chisciotte* in Milan. According to Fétis, he then visited Paris, where performances of Beethoven, the French operas of Meyerbeer and Halévy's *La Juive* made a deep impression on him; this is reflected in his next operas, *Esmeralda* (1838) and *I corsari* (1840). Some critics had considered his earlier works too modern, and the more conservative ones now accused him of writing noisy, difficult music lacking in melody. Public reaction was mixed: *Esmeralda* was widely performed but not always well received, while *I corsari* was a fiasco at La Scala, as was *Hernani* at Genoa. Fétis attributed his abandonment of operatic composition in the late 1840s to the advent of Verdi. A revival of his *Luigi V* at La Scala in 1852 had only a succés d'estime. His other works include sacred music and songs.

From 1839 Mazzucato taught singing at the Milan Conservatory, and later composition, music history, aesthetics and instrumentation; he was director from 1872 until his death. Among his pupils were Boito, Amintore Galli and Gomes. He translated treatises by Garcia on singing, Berlioz on instrumentation and Fétis on harmony, and he was on the editorial staff of the *Gazzetta musicale di Milano* from its inception, as editor from 1856 to 1858. From 1854 to 1857 he was 'maestro al cembalo' (and for one season also impresario) at La Scala; from 1857 to 1868 he was 'maestro concertatore'.

In 1871 he was a member of the commission headed by Verdi for the reform of musical institutions.

His son Gian Andrea (*b* Milan; *d* London, Aug 1900), was music critic for the *Corriere della sera* and in 1878 succeeded his father as professor of aesthetics at the Milan Conservatory. In 1880 he moved to London, where he was a teacher and translator of Italian, and occasional music critic.

Alberto's daughter, Elisa, composed the opera *Mr Sampson of Omaha* (1888, Omaha, Nebraska).

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all printed works published in Milan

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I due sergenti (melodramma, 2, Romani: *Chiara e Serafina*), Milan, Re, 27 Feb 1841, *Mr**, vs (1841)

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Fede, unperf.

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Songs: Inno a Maria Malibran, B, pf (1835); Ella morì romanza, S, pf (1837); I due amanti sentimentali, notturno, S, T, pf (1837); Sacra armonia sulla tomba d'una vergine (A. Maffei), S, Mez, hp/pf (1837); Forse, ah! più non ti vedrò notturno, B, pf (1839); 4 melodies (1841); Hymne du soir dans les temples (A. Lamartine), B, pf (1856); Frammento del Faust (n.d.)

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ANDREA LANZA

Mazzucato, Gian Andrea. Italian musician. He was the son of MAZZUCATO, ALBERTO.

Mazzuoli, Giovanni [Giovanni degli Organi] (*b* Florence, *c*1360; *d* Florence, 14 May 1426). Italian organist and composer. He doubtless had his earliest training from his father Niccolò, whom he was assisting in 1376, when Niccolò was dismissed as organist at the church of Orsanmichele. Appointed organist there in his own right in 1379, he remained in the post until 1412, though concurrently organist at S Felìcita from 1385 to 1390, when he became organist at Florence Cathedral. He remained there, assisted in his last years by his son Piero, until his death. Mazzuoli is remembered today primarily because a section was reserved for his works (but never entered) in the Squarcialupi Codex (ff.195*v*–216), where the only known likeness of him is preserved. The palimpsest manuscript *I-Fl* S Lorenzo 2211 contains more than ten of his works, but they are largely indecipherable. Two pieces, one a rather lame ballata ascribed to 'Gian Toscan', and another from the now lost Roquefort Codex ascribed to 'Johannes Florentinus', have been tentatively attributed to him by Pirrotta (ed. in CMM viii/5, 1965, and PMFC x, 1977). The Roquefort piece also appears with the more plausible French text 'Souviengne vous' in the Berkeley theory manuscript (ed. in PMFC xxii, 1989). Giovanni's son Piero (*d* 10 Sept 1430), recorded as organist at S Lorenzo from 1403 to 1415, was a Florentine notary, judge and composer; about a dozen of his works, most of them imperfectly preserved, are also found in *I-Fl* S Lorenzo 2211. He is not to be confused with GIOVANNI DA CASCIA.

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FRANK A. D'ACCONE

Mbalax. A Wolof music of Senegal. *Mbalax* is rooted in the rhythms played by medium-sized closed *sabar* drums and *bugarabu* drums, punctuated by the proverbs and phrases produced by the *tama* (a small, double-headed, hourglass talking drum). Dancing, resembling traditional *m'balah* (wrestling), accompanies many *mbalax* performances. The music of Youssou N'Dour and his band, the Super Étoile de Dakar, epitomizes the highly charged rhythmic energy produced in *mbalax*, as does that of Thione Seck and his band. In the 1970s Ismael Lô and Super Diamono played a variation called *mbalax* blues that appealed to younger audiences. Additionally, the Xalam band introduced an extremely popular variation called *zouk-mbalax*.

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GREGORY F. BARZ

Mbaqanga. Term used to describe two developments in black South African urban popular music.

(1) During the 1940s South African big bands started performing local melodies in swing style, evolving a style that became known as *mbaqanga* or African jazz.

(2) In the early 1960s a second style called *mbaqanga* evolved from 1950s pennywhistle *kwela* and sax jive, a transition best exemplified by the Hollywood Jazz Band. It was the first South African style to be fundamentally created in the recording studio for a mass media audience rather than for live performance and came to dominate popular music in South African townships during the 1960s and 70s. Like that of its antecedents, the harmonic base of *mbaqanga* is the cyclical repetition of four primary

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THOMAS WALKER/TIM CARTER

Montesarduus, Hieronymus. *See* MONTESARDO, GIROLAMO.

Montes Capón, Juan (*b* Lugo, 13 April 1840; *d* Lugo, 24 June 1899). Spanish composer, organist and conductor. He completed his ecclesiastical studies at the Seminario Conciliar de S Lorenzo in Lugo (1850–63), but chose music as his profession. He served as pianist for two music societies in Lugo and in 1876 founded the city's municipal band. Three years later he founded the Orfeón Lucense choral society, which achieved immediate acclaim; in 1887 the society became the Orfeón Gallego, for which Montes earned numerous prizes, including first and second prizes at the Gran Concurso Internacional de Orfeones in Bilbao (1892). He was also choirmaster and second organist at Lugo Cathedral for many years, and founder and director of the Schola Cantorum of the Seminario Conciliar.

As a composer Montes was the only Spaniard to win three first prizes at the same competition (in La Coruña in August 1890). He collaborated on two folksong collections, the *Cancionero musical de Galicia* (with C. Sampedro Folgar) and the *Cancionero musical popular español* (with F. Pedrell), and had an intimate knowledge not only of Galician folk music but also of the music of other regions of Spain. His most outstanding compositions are his *6 baladas* for voice and piano, of which *Negra sombra*, a setting of a poem by the Galician poet Rosalía de Castro, was performed throughout Europe and Latin America at the beginning of the 20th century. Among the best of his other secular works are the orchestral *Fantasía*, *Maruxiña* (a *muiñeira* for voice and piano), *Alborada gallega*, written for the Lugo municipal band, and the *Sonata descriptiva gallega* for string quartet. He also wrote almost 200 sacred works, of which the *Oficio de Difuntos y Misa de Requiem* and *Misa en Honor del Apóstol Santiago* are especially notable. His collected works, edited by J. López-Calo, have appeared as *Obras musicales de Juan Montes* (Santiago de Compostela, 1991–9).

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JUAN BAUTISTA VARELA DE VEGA

Montesdoca, Martín de (*b* Utrera, nr Seville, 1525/6; *d* ?Yçalco [now Izalco, El Salvador], after 1583). Spanish music printer. He studied at the Colegio de María de Jesús at Seville, but after his father's death in 1547 he returned home; within two months he married a wealthy distant cousin, resident at Seville, and had two children, Pedro (*b* 1548) and Leonor (*b* 1552). He signed a contract on 27 April 1551 with the type founder and printer Antonio de Espinosa, who was leaving for Mexico City. On 8 May 1551 he rented a shop in Seville from the book dealer Francisco Gutiérrez, who on 1 November 1559 bought Montesdoca's press and began printing music in 1560.

On 29 March 1554 MIGUEL DE FUENLLANA's father-in-law, the Sevillian physician Juan de Salazar, signed a contract with Montesdoca for the printing of 1000 copies of the important vihuela tablature, the *Orphenica lyra* (colophon date, 2 October 1554). When an unscrupulous employee ran off additional copies, Fuenllana had to send a scout throughout Spain in search of the pirated copies.

Montesdoca also published the five partbooks of Francisco Guerrero's *Sacrae cantiones*. Again, the contract signed on 23 August 1555 illustrates the conditions of printing Guerrero's first collection (sole complete partbooks are in *US-NYhsa*). In 1556 Montesdoca published the first polyphonic choirbook issued in Spain, Juan Vasquez's *Agenda defunctorum* (copies in *E-Bbc* and *E-V*).

After his wife's death in 1557, Montesdoca was ordained priest, and in January 1561 contracted the removal of himself with at least one of his children (Pedro) to Honduras. Assigned first to minister at Tuxtla (Chiapas), he was installed as *chantre* in Guatemala City Cathedral by 17 October 1572. His years at the cathedral overlapped with those of Hernando Franco (*maestro de capilla* by about 1570). In 1584 Montesdoca resigned as *chantre* and settled as a curate at Yçalco.

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ROBERT STEVENSON

Monteux, Pierre (*b* Paris, 4 April 1875; *d* Hancock, ME, 1 July 1964). American conductor of French birth. He was the father of Claude Monteux. He began learning the violin when he was six and at the age of nine entered the Paris Conservatoire, where he studied the violin with Maurin and Berthelier, harmony with Lavignac and counterpoint with Lenepveu; in 1896 he shared with Thibaud a *premier prix* for violin. When he was 12 he conducted an orchestra in Paris and elsewhere with Cortot as soloist, and in 1890, while still a student, he was engaged as violist at the Opéra-Comique (where he led his section at the première of *Pelléas et Mélisande*), and for the Concerts Colonne, of which he became assistant conductor and choirmaster in 1894. That year he also joined the Quatuor Geloso as violist, remaining with it until 1911; he took part in a performance of a Brahms quartet in the composer's presence. He was conductor of the Orchestre du Casino at Dieppe, 1908–14, and conducted at the Paris Opéra in the 1913–14 season. In 1911, as well as founding the Concerts Berlioz, Monteux was appointed conductor of Diaghilev's Ballets Russes, and thereby became responsible, between 1911 and 1914, for the premières of *Petrushka*, *The Rite of Spring* and *The Nightingale*, *Daphnis et Chloé* and *Jeux*. Each was an outstanding contribution to 20th-century music and dance, and brought Monteux into close contact with Debussy, Ravel, Stravinsky and other composers, giving him the basis of his lifelong support and understanding of their music in particular, as well as of French music in general.

Recalled from wartime military service, Monteux went in 1916 to the USA and took up a post at the Metropolitan Opera (1917–19) in charge of the French repertory. Among other works he conducted the American première of *The Golden Cockerel*. He moved to the Boston SO in 1920, where he introduced a number of recent works to

obscene; the group was then taken up by Atlantic Records, for which it recorded two albums, the first (*Back in the U.S.A.*, 1970) produced by the former critic Jon Landau and the second entitled *High Time* (1971). After moving to England in 1972 the MC5 disbanded for financial reasons and because of problems arising from drug addiction. Several of the members then pursued solo careers or formed other groups. The MC5's chief importance lies in its having laid the conceptual and musical groundwork for the punk rock of the late 1970s, primarily through its influence on the New York Dolls.

DAVE MARSH

MCPS. Mechanical-Copyright Protection Society. *See* COPYRIGHT, §III, 16(ii).

MD. *Mano destra* (It.: 'right hand'). An instruction found in keyboard music.

Mdegella, Gideon (Moses Mwalikatage) (*b* Fikanu parish, Iringa district, 23 Nov 1946). Tanzanian composer. After bush school he attended primary school, where in 1964 he began performing and training Christian school choirs and jive groups. Mdegella moved to Dar es Salaam in the 1970s and began training and organizing youth and adult choirs in 1978. Under his leadership the Azania Front Lutheran Cathedral's Kwaya Kuu won many choir competitions, coming first in the diocese in 1986. In 1988 he was appointed head of the music and choirs committee of the Eastern and Coastal Diocese of the Evangelical Lutheran Church in Tanzania for two four-year terms.

Mdegella's KWAYA compositions have been performed by the leading choirs in Dar es Salaam. Carrying messages of praise, worship and hope, his unaccompanied choral works draw on biblical verses and often on his own texts. His few non-sacred works concern special events such as visits by state guests to churches. Though rooted in the European hymnody with which he grew up, his compositions often integrate regional East African rhythmic, harmonic and melodic elements. Mdegella is involved with the Tanzanian government in reviving the country's conservatory, originally established in 1965. In the late 1990s he established the Christian Music Association, a non-governmental organization designed to promote music and other arts in Dar es Salaam, to study, record and conserve Tanzanian music history and to defend the rights of artists and composers by enhancing direct access to the music markets, thereby addressing the abuse of copyright in contemporary recording markets. Further information is given in G.F. Barz: *The Performance of Religious and Social Identity: an Ethnography of Post-Mission 'Kwaya' Music in Tanzania (East Africa)* (diss., Brown U., Providence, RI, 1997).

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GREGORY F. BARZ

Mdzivani, Andrey Yur'yevich (*b* Tbilisi, 1 Oct 1937). Belarusian composer. He studied at the Belarusian Conservatory with Bogatïrov until 1969 and then went on to the Moscow Conservatory as an assistant lecturer and to study with Peyko. He taught at the Minsk Music School and, upon his return from Moscow in 1972, was the music director of the Yanka Kupala National Theatre in Minsk. From 1978 he has been on the staff of the Belarusian Conservatory and was later appointed professor of composition. It was in the 1970s that he attracted attention for his sensitive use of folksong and Belarusian choral music in his compositions, commencing a trend which continued over the following two decades. Having written a number of works based on his country's folklore and history, he is considered an important representative of the 'folklore style' and has been accordingly awarded the State Prize of Belarus' (1987). An acknowledged master of writing for an orchestra of folk instruments, he is at his best in his symphonic works which are notable for their thematic specificity, colour, sense of theatre, emotional temperature and use of contrast. In tandem with contemporary techniques, Mdzivani has shown interest in the baroque and the music of the Orthodox Church in addition to various aspects of Belarusian folklore including ancient calendar and ritual songs, forms of horizontal and vertical structuring, and polyphonic traditions.

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VALENTINA ANTONEVICH

Me. The mediant of a major scale or the fifth degree of a minor scale in TONIC SOL-FA.

Meacham. American family of wind instrument and piano makers. John Meacham jr (*b* Enfield, CT, 2 May 1785; *d* Albany, NY, 8 Dec 1844) and Horace Meacham (*b* Enfield, CT, 19 July 1789; *d* Albany, NY, 1861) were brothers, and were among the first American wind instrument makers. They may both have served an apprenticeship with George Catlin (*fl* Hartford, CT, 1799–1814, and Philadelphia, 1814–?1852); John almost certainly did and is by far the more important. The only Meacham instruments known to have been made in Hartford are a boxwood 'straight' model two-key oboe with ivory mounts, the earliest known American oboe, and a handsome four-key bassoon, which is one of the earliest American bassoons (for illustrations, see Eliason,

1979–80). In either 1810 or 1811 John moved to Albany, and was soon followed by Horace; in 1814 they bought a store and workshop for $7000. They used a number of different stamps, of which three are clearly from the period 1811–27: Meacham, J. Meacham, and J. & H. Meacham. When Sylvanus Pond (later of Firth, Hall & Pond) was taken on as a partner the firm became known as Meacham & Pond (1828–32), and after his departure as Meacham & Co. (1832–*c*1850). The Meachams eventually began also to make pianos, apparently under the influence of Horace's son Roswell. It is doubtful if any instruments were made after about 1850, although Roswell maintained a 'music and military store' until about 1860. 48 Meacham woodwind instruments survive; these are mainly boxwood flutes and clarinets (see *YoungHI*). There is also a drum, a copper key bugle and a few pianos bearing the Meacham label. It is significant that of nine known American bassoons made before 1860 six were made by Catlin and three by his probable protégés, the Meachams. Another interesting Meacham instrument is the four-key flute once owned by Henry David Thoreau (now in the Antiquarian Society at Concord, Massachusetts), who carved his name and the date 1845 on the instrument.

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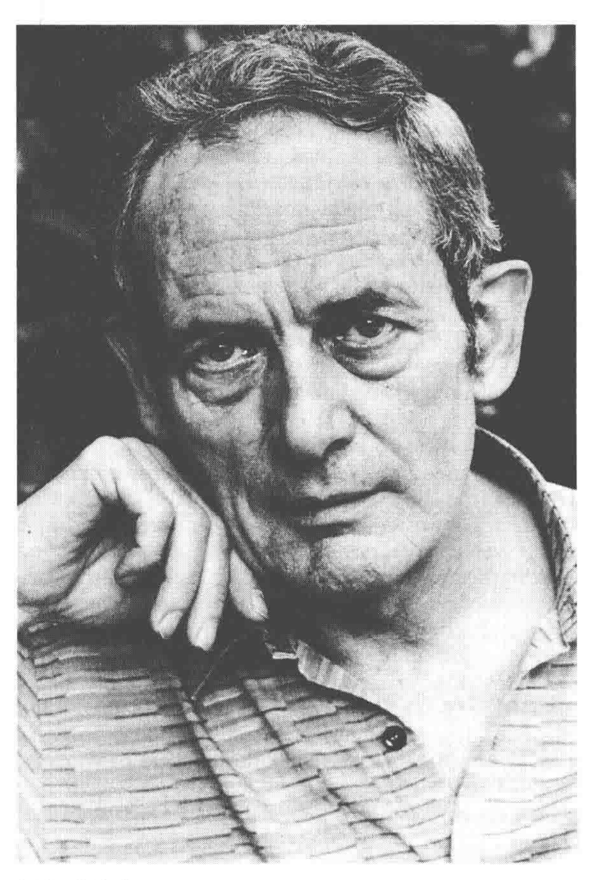
PHILLIP T. YOUNG

Meadows White, Alice Mary. *See* SMITH, ALICE MARY.

Meale, Richard (Graham) (*b* Sydney, 24 Aug 1932). Australian composer. Largely self-taught as a composer, he studied the piano, the clarinet, the harp and theoretical subjects at the NSW (now Sydney) Conservatorium but did not complete a diploma. Working in a Sydney record store during the early LP era afforded him an opportunity to keep abreast of the newest musical developments in Europe and the USA. Many of his earliest works, most now withdrawn, have a Hindemithian or late Brahmsian gait, with much use of enharmonic shifts. He reports to have stuffed a more adventurous score down the lavatory for fear it should be thought evidence of some derangement in his artistic make-up. Radical examples in musical creation excited him, however, particularly the kind of ecstatic stasis (or sudden immobilization of impetus) audible in the music of Messiaen and Boulez.

Meale was eventually emboldened to startle his Australian contemporaries with *Orenda* for solo piano (1959) and the Flute Sonata (1960). In the first movement of the sonata, one set of piano chords proceeds through a series of expanding durations; similar principles in the flute part produce controlled decelerations and accelerations. In the third movement the piano moves through chords of decreasing duration (a controlled accelerando), but is also instructed to accommodate the pace of the flute line. The fourth and final movement is an exercise in raw excitement, fuelled by the flautist's repeated production, in its closing bars, of the highest E obtainable on the instrument. (The score includes a note of reassurance to the flautist not to worry if the note is sharp: the effect of forcing the pitch is exactly what Meale intended.) The sonata was the most stylistically advanced music by an Australian composer heard in Australia up to that point, earning Meale the position of leader of the local avant garde. A Ford Foundation grant, awarded on the basis of the score, took him briefly to UCLA, where he studied Asian musics; in transit, he visited Spain, a country for which he experienced an immediate artistic sympathy. The composition was also chosen for performance at the 1963 ISCM festival in Amsterdam.

The first work Meale completed after his return from UCLA, *Las alboradas* (1963), demonstrated his ability to employ the vocabulary of postwar dodecaphony without necessarily adopting serial procedures in a systematic way. A much stronger, even violent, impression was made by *Homage to García Lorca* (1964), a five movement work for double string orchestra that displays his preoccupation with Spanish subjects. The strength of the piece, which achieves a sublimation of the disjunct gestures of its opening paragraphs in an emotionally anguished postlude, lies in its stereophonic fracture of chordal aggregates and its layering of breathlessly articulated textures. *Images* (1966) makes reference to elements of Japanese theatre music and briefly releases its gestural constriction in a passage for trumpets reminiscent of Giovanni Gabrieli's brass writing. (Meale's Japanese homage came at a time when other Australian composers, notably Peter Sculthorpe, were also turning to Asian musics.) Orchestrally, Meale proceeded to speak in at least three contrasting voices: the moist, glittering profuseness of his *Nocturnes* (1967) with their glinting solo vibraphone, celeste and harp accents, often considered his



Richard Meale

orchestral masterpiece; the understated elegance and quietness of his two tributes to the economy of Japanese haiku, *Soon it will die* and *Clouds now and then* (both 1969); and the almost Berliozian grandeur of instrumental confrontation in *Very High Kings* (1968), the first in a series of projected works on Christopher Columbus.

Meale's next major creative adventures were the aptly named solo piano piece *Coruscations* (1971), and a series of pieces for chamber ensembles in which *Interiors/Exteriors* (1970) and, above all, *Incredible Floridas* 'Homage to Arthur Rimbaud' (1971) stand out for their elated fluency and energy of invention. *Incredible Floridas*, commissioned for the Fires of London, represents the finest achievement in Meale's advanced and eventful style. It can be seen, in retrospect, as the climax and end of his career as leader of avant-garde composition in Australia. In opting for greater linear fragmentation than ever before, Meale linked the music to its inspirational source, the tumult of images thrown up by Rimbaud's writings. The title is taken from Rimbaud's most famous poem, *Le bateau ivre*, the title of which is itself appropriated as the subtitle of the third section of the work, Sonata I; the titles of three pieces from *Les illuminations* are used as subtitles of the Interlude, the fourth section of the score; *Une saison en enfer*, the title of Rimbaud's second collection of prose poems, is borrowed for the fifth section, Sonata II, and appears as part of the cluster of titles of the Postlude. Meale's comments on the work indicate, however, that any attempt to interpret the music in the light of specific passages of Rimbaud's texts would be misguided; instead it forms a general and intuitive response to the spirit of Rimbaud's words. Nevertheless, Meale's use of serial procedures in the Interlude offers a musical parallel to the formulas of magic and alchemy on which Rimbaud draws in sections of his work.

Once a symbol of musical radicalism, Meale began in the 1970s to turn away from his advanced style. He started to cultivate melody and harmony in a way that reflected a greater reliance on empirical exploration at the keyboard. The warming and simplification of his manner can already be heard in *Evocations* (1973), written for Heinz Holliger, but does not become fully apparent until *Viridian* (1979). Featuring sustained melodies and traditionally coherent successions of harmonies united with beautifully judged instrumental colour, *Viridian* has been recognized as one of his finest achievements. His stylistic journey was not to end there, however. Its surprising trajectory announced itself more fully in the differences between the First (1975) and Second (1980) string quartets. The earlier work is a kind of Carteresque critique of the genre, separating the players on the platform and making them direct their contributions away from one another; its manner is restless, its texture fragmented. The Second Quartet, embodying elegiac feelings for a friend, is by no means timid in its Bartókian moments of rhythmic forcefulness, or in its Debussian refrain figure. In its third and fifth movements, however, the lyricism is intense and sustained, representing Meale's readiness to be judged by the quality of his invention in the simplest of textures. The final movement '*Cantilena pacifica*', escapes a cloying sweetness by balancing long melodic lines (subdivided within a 4/4 time signature) with a wash of 12/8 metre in which the accents of accompaniments and melody rarely coincide.

Meale's rediscovery of sustained melody in his instrumental works of the late 1970s and early 1980s may have influenced the style and textures of his first opera, *Voss* (1979–86), based on the novel of the same name by Patrick White. Unlike a number of works commissioned by the Australian Opera (now Opera Australia) in earlier years, Meale's score received enthusiastic backing from within the company (notably from musical adviser Stuart Challender) and was performed almost as soon as it was ready. *Voss* is a suprarational work in which the central character (like the historical figure Ludwig Leichhardt) is a German-born explorer of high ideals, ardent temperament and erratic methods. While he is exploring the Australian interior and moving towards a visionary identification with the landscape, his mystical communications with the Sydney-based heroine, Laura, are sustained through a vocal simultaneity that links the characters, despite their separation by many hundreds of miles of unmapped terrain. In scenes associated with Sydney's colonial society, Meale has been criticized for his extensive and literal use of a set of quadrilles (based on themes from Adolphe Adam's *Giselle* and elsewhere) published in the 1840s, the period of Voss's fictional journey, which use Aboriginal place names as titles of individual sections. While other composers might have quoted these pieces tangentially, Meale supplies not merely a nostalgic reference to traditional music of the period but a reinvention of the tradition itself. Chorus comment and individual snatches of dialogue are set over sprightly dance music in a quasi-Verdian fashion. The tone of these passages is later contrasted with music representing the explorer's progress through a strange land and the theatrical-symbolic consequences of a curiosity that pushes towards martyrdom. *Voss* might be less than completely successful in matching the strangeness of the landscape with music of a sufficiently distinctive character, yet its musical vocabulary is accessible and its representation of colonial society persuasive enough to offer its audiences the chance to become reacquainted with some of their own history. The garden scene in Act 1, in which Voss and Laura state their notions of love, is of a lyrical consistency and memorability that surpasses questions of musical modernity.

The favourable reception of *Voss* from performers and audiences alike encouraged Meale and Opera Australia to create and stage a second opera almost immediately. *Mer de glace* (1986–91) is based on the circumstances surrounding Mary Shelley's writing of *Frankenstein*. In the opera, Mary's husband Percy, Lord Byron and Dr Polidori are deemed to have figured prominently in the creative process. Meale's score, endlessly inventive in instrumental colour and powerful in imagination, seems well matched in style and scope to the story. Byron's transformation into the idea of the monster, however, proved difficult to establish in a staging burdened with incidental distractions.

Although Meale's stylistically advanced music is characterized by a counterpoint of gestures and small, disjunct incidents, his more traditional music of later years appears strikingly unconcerned with counterpoint, preferring homophonic-chordal, or melody-and-accompaniment textures. This is true even of the Symphony, commissioned for the 1994 Adelaide Festival. Representing a reversion to traditional practice more thorough than any of his previous major scores, the work begins with a passage

reminiscent of Brahms and proceeds through music that recalls several early Romantic masters. Its act of reconciliation is to link its Brahmsian inflections with a paragraph for brass instruments that acts like a Brucknerian refrain. The Symphony ends with this refrain, followed by string figurations that rustle into silence. If Meale outdistanced his Australian contemporaries in the speed with which he flourished in a technically advanced style, his return to more traditional textures and themes was also more drastic than that of any of his rivals. *Mélisande* (1996) for solo flute, apart from beginning and ending with the same notes as Debussy's *Syrinx*, quotes a thematic fragment associated with the first appearance of Debussy's operatic heroine, finding in the extension of this reference a stylistic link between Meale-the-radical and Meale-the-traditionalist.

WORKS
(*selective list*)

pubd unless otherwise stated

for fuller list of lost and unpubd works see Murdoch (1975)

Dramatic: The Maids (incid music, J. Genet), elec org, 1965, unpubd; Say Bow Wow (film score), 1965, unpubd; Voss (op, 2, D. Malouf, after P. White), 1979–86, Adelaide, 1 March 1986; Mer de glace (op, prol, 7 scenes, Malouf), 1986–91, Sydney, 3 Oct 1991

Orch: Fl Conc., 1959, unpubd; Homage to García Lorca, double str orch, 1964; Images (Nagauta), 1966; Nocturnes, vib, hp, cel, orch, 1967; Very High Kings, 1968; Clouds Now and Then, 1969; Soon It Will Die, 1969; Variations, 1970; Evocations, ob, chbr orch, vn obbl., 1973; Viridian, 1979; Sym., 1994

Songs: Through Gilded Trellises Like the Sun (E. Sitwell), S, pf, 1949, unpubd; This! (S. Spender), 3 songs, S, pf, 1955, lost

Chbr and solo inst: Orenda, pf, 1959; Sonata, fl, pf, 1960; Las alboradas, fl, vn, hn, pf, 1963; Interiors/Exteriors, 2 pf, 3 perc, 1970; Wind Qnt, 1970; Coruscations, pf, 1971; Incredible Floridas (Homage to Arthur Rimbaud), fl + a fl + pic, cl + b cl, vn + va, vc, pf, perc, 1971; Plateau, wind qnt, 1971; Str Qt no.1, 1975; Str Qt no.2, 1980; Str Qt no.3, 1995; Mélisande, fl, 1996; Lumen, 1998; Palimpsest, 1998

Principal publishers: Universal, Boosey & Hawkes

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ROGER COVELL

Mealli, Giovanni Antonio Pandolfi. *See* PANDOLFI MEALLI, GIOVANNI ANTONIO.

Meane [mean, mene] (from Old Fr. *moien*, or *meien*: 'middle'). English term referring originally to the middle part of a three-voice polyphonic texture. R. Brunne's *Chronical of Wace* (*c*1630) refers to 'the clerkes that best couthe synge, wyth treble, mene & burdoun'. In discussions of discant, 15th-century theorists (Leonel Power, Pseudo-Chilston) applied 'mene' to the part sounding a 5th or a 3rd above the plainchant. In the Mulliner Book ten compositions by John Redford (*d* 1547) bear such titles as 'Lux with a meane'; these are three-part keyboard works in which the middle part is ingeniously passed back and forth between the two hands, the notes being written in black to guide the eye. Morley (*A Plaine and Easie Introduction*, 1597) used 'mean' synonymously with 'altus', while Campion (*A New Way of Making Fowre Parts in Counter-Point*, *c*1615) and Playford (*A Breefe Introduction to the Skill of Musick*, 1654) spoke of the 'Mean or Counter-tenor'. Playford also stated that in his time the second and third strings of the viol were called the small and great mean. As late as 1721 Alexander Malcolm (*A Treatise of Musick*) spoke of the movable C clef as the 'mean clef'. The interpretation of 'meane' as a cantus firmus, found in some writings, is not historically valid.

OWEN JANDER

Mean-tone. A system of temperament or a tuning of the scale, particularly on instruments lacking any capacity for flexibility of intonation during performance, which differs from the equal-tempered system normally used on such instruments today. In its most restricted sense the term refers, like its German equivalent *mitteltönige Temperatur*, to a tuning with pure major 3rds (frequency ratio 5:4) divided into two equal whole tones (whereas in JUST INTONATION there are two sizes of whole tone corresponding to the ratios 9:8 and 10:9); to achieve this the tuner must temper the 5ths and 4ths, making the 5ths smaller and the 4ths larger than pure by a quarter of the syntonic comma, hence the label '$\frac{1}{4}$-comma mean-tone', a more specific name for the same kind of tuning.

A broader and equally legitimate use of the term (dating back to such 18th-century writers as Sauveur and Estève) includes any Renaissance or Baroque keyboard tuning in which a major 3rd slightly smaller or, more often, slightly larger than pure is divided into two equal whole tones (see Table 1). In $\frac{2}{7}$-comma mean-tone temperament, for example, the major 3rds are $\frac{1}{7}$-comma smaller than pure, whereas in $\frac{2}{9}$-comma mean-tone they are $\frac{1}{9}$-comma larger and in $\frac{1}{6}$-comma mean-tone they are $\frac{1}{3}$-comma larger. In

TABLE 1: Tempering of triadic concords, measured in cents

A negative number means that the interval is smaller than pure. For comparison the equivalent figures are included for equal temperament and Pythagorean intonation

	4ths	major 3rds	major 6ths	wolf 5th
1/3-comma mean-tone	7	–7	0	56
2/7-comma mean-tone	6	–3	3	44
1/4-comma mean-tone	$5\frac{1}{2}$	0	$5\frac{1}{2}$	36
2/9-comma mean-tone	5	2	7	29
1/5-comma mean-tone	$4\frac{1}{2}$	$4\frac{1}{2}$	9	24
1/6-comma mean-tone	4	6	10	$19\frac{1}{2}$
equal temperament	2	14	16	no wolf
Pythagorean intonation	0	$21\frac{1}{2}$	$21\frac{1}{2}$	$-23\frac{1}{2}$

each case the major 6th (or minor 3rd) is perforce tempered the sum of the amounts by which the major 3rd and 4th are rendered larger than pure; and a 12-note scale will include one sour 'wolf 5th' considerably larger than pure because the other 11 are tempered more than enough to make a 'circle' of identical 5ths as in equal temperament. Hence the tuner about to set a mean-tone temperament must choose not only a particular shade of mean-tone (e.g. $\frac{1}{4}$- or $\frac{1}{5}$-comma) but also a particular disposition (e.g. with the wolf 5th at C♯–A♭, G♯–E♭ or D♯–B♭).

In all mean-tone temperaments the diatonic semitone is larger than the chromatic semitone, so that E♭ is higher than D♯, A♭ higher than G♯ and so forth; and a diminished 7th (e.g. G♯–F) is larger than a major 6th (A♭–F), a diminished 4th (G♯–C) larger than a major 3rd (A♭–C), etc. Triads generally sound more resonant in a mean-tone temperament than in equal temperament, though in varying degrees depending on the musical style, the instrument, the acoustical circumstances and the precise shade of mean-tone used. The most resonant shades are generally those in which the major and minor 3rds are tempered least; but these ($\frac{2}{7}$- or $\frac{1}{4}$-comma mean-tone) also have the largest diatonic semitones and hence the lowest leading notes.

Although some 17th-century musicians considered the large diatonic semitone of $\frac{1}{4}$-comma mean-tone to be, as Mersenne (1636–7) put it, one of the greatest sources of beauty and variety in music, most musicians today would be likely to prefer the smaller diatonic semitones of equal temperament or Pythagorean intonation; a modern connoisseur might therefore find in $\frac{1}{5}$- or $\frac{1}{6}$-comma mean-tone a nice compromise between the relative virtues of $\frac{1}{4}$-comma mean-tone and equal temperament. For the history of mean-tone temperaments in performing practice, *see* TEMPERAMENTS, §§3 and 6; see also Padgham, Collins and Parker (1979).

Various shadings of regular mean-tone temperament correspond closely to certain divisions of the octave into more than 12 equal parts. A number of 18th-century theorists aware of these manifold possibilities sought to show that some particular division of the octave with intervals approximating to some shade or other of mean-tone was better than all the others. In the 16th and early 17th centuries Salinas, Costeley and Titelouze had used the 19-tone division (equivalent to $\frac{1}{3}$-comma mean-tone), and in 1691 Christiaan Huygens had advocated the 31-part division (corresponding to $\frac{1}{4}$-comma mean-tone), which Vicentino may have used in the 1550s (see Lindley, 1982). Sauveur (1701) preferred the 43-part division (corresponding to $\frac{1}{5}$-comma mean-tone); Henfling (1710) and Smith (1749) the 50-part division (corresponding to 5/18-comma mean-tone); Telemann (1743) and Romieu (1758) the 55-part division (corresponding to $\frac{1}{6}$-comma mean-tone); and Riccati (1762) the 74-tone division (corresponding to $\frac{3}{14}$-comma mean-tone). Estève (1755) said that the most perfect system was 'between that of 31 and that of 43', by which he meant some shade of mean-tone between $\frac{1}{4}$- and $\frac{1}{5}$-comma.

The term 'mean-tone temperament' and its Italian equivalent *systema participato* have sometimes been used to refer to certain schemes in which only the seven naturals of the keyboard (and perhaps not even all of them) conform to any of the regular mean-tone patterns discussed above; the characteristics of such irregular tunings are described in TEMPERAMENTS, §§4 and 7, and in WELL-TEMPERED CLAVIER.

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MARK LINDLEY

Meares [Mears, Meers]. Two English instrument makers, music publishers and sellers, father (*d* ?London, ?1722) and son (*b* London, ?1671; *d* London, ?1743). They were active in London from the 1660s to 1743. Richard Meares the elder was possibly the leading maker of viols of his time; he also made lutes and other string instruments. His instruments are usually distinguished by their tasteful purfling and woodwork, and high-quality varnish. He may have been the teacher of Edward Pamphilon, Barak



Opening of Act 2 of Handel's 'Radamisto' (London: Meares, 1720), 44: engraving by Thomas Cross

Norman and Nathaniel Cross. Instruments can be seen at the Victoria and Albert Museum, London (bass viol, *c*1677), the Metropolitan Museum of Art, New York City (bass viol, *c*1682), and the Dolmetsch Family Collection, Haslemere (alto viol, *c*1668). Richard Meares the younger is credited with few instruments, and these tend to be of the violin family, then newly fashionable in society.

The firm sold music, and advertised it from at least 1699, but seems not to have begun publishing (defined as being named in the imprint) until 1714, when it issued Mattheson's *Pièces de clavecin*, as Hawkins records; Hawkins also suggests that it was the eponymous son who developed the publishing side of the business. From 1717, when publishing began in earnest, to 1724 the Meares firm was one of Walsh's rivals, and each copied the other's publications. The firm's best publications rank among the finest of the period, and include Croft's *Musicus apparatus academicus* (1720), Handel's *Radamisto* (1720; see illustration) and *Suites de pièces pour le clavecin* (1720), Ariosti's *Il Coriolano* (1723), John Church's *An Introduction to Psalmody* (*c*1723), and sonatas by Castrucci, Corelli, Geminiani and others. THOMAS CROSS often engraved the plates of the firm's publications.

The two Richard Meares should not be confused with a typographical music printer named H. Meere, who printed one or two works for Walsh in 1716–19, or with W. Mears, a bookseller active about 1713 to 1734, who published the text and music of several ballad operas and some editions of the Psalms with music.

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PETER WARD JONES, DAVID HUNTER

Mears & Stainbank. Firm of bell founders, since 1968 called the WHITECHAPEL BELL FOUNDRY.

Measure (i). A term used, sometimes in its plural form, in a variety of senses in England in the 16th century and the early 17th with reference to both music and dance. As a musical term it was used to denote mensuration and tempo, and appeared in the title of a number of duple- and triple-time pieces. As a choreographic term it is used to indicate a manner of performing dances, their spatial measurement, the name of a choreographic unit of the basse danse, a type of dance, and as a general term for dancing (e.g. 'to tread a measure').

As a dance form, the measure replaced the basse danse as the principal social dance type of its time. The term derives from the sections of the basse danse which were called 'mesures' in French or 'measures' in English, and, like the pavan, the 'measures' was a slow dance in duple time. They were, however, more elaborate: whereas in the pavan the dancers simply moved forwards and backwards, in the measures they also moved sideways and in circles. In contemporary sources the measures are much more frequently cited than the pavan.

The best example of the measures as a social dance is the double suite of eight dances known as the 'Old Measures'. The choreography for this suite is first recorded, albeit imperfectly, in a manuscript from about 1570 (*GB-Ob* Rawl.Poet.108, ff.10*r*–11*r*). There are seven manuscripts from the 1570s to the late 17th century, and a printing of a putative manuscript by the literary forger John Payne Collier. Although all the sources are in some way defective (the best is *GB-Lcm* 1119, ff.1*r*–*v*), it is possible to reconstruct the choreographies. The dances are the Quadran Pavan, Turkelony, The Earl of Essex' Measure, Tinternell, the Old Almain, the Queen's Almain, Cecilia Almain and the Black Almain. Although the first four are supposedly of the pavan type and the other four are entitled 'almain', there is no readily discernible musical or choreographic difference between them; in fact, in one source the Cecilia Almain is called 'Madam sicillia pauin'.

Only the Quadran Pavan and The Earl of Essex' Measure have their own music; the other choreographies share their tunes – Turkelony with Tinternell, the Old Almain with the Queen's Almain, and Cecilia Almain with the Black Almain. The requisite music survives in only one choreographic source (*GB-Lcm* 1119, ff.23–4), but this offers inaccurate versions of only three of the tunes. Otherwise the music is to be found in arrangements for instrumental ensemble, keyboard, lute or cittern; in practice these measures were probably accompanied on most social occasions by instruments of the violin family.

The term 'measure' is found in plays and masques of the period generally as a synonym of 'dance', except in the Revels of Jacobean masques where it probably signifies the Old Measures.

The measures declined in popularity around 1630, except as an entertainment at the Inns of Court, London, where they survived until the last decades of the 17th century.

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ROBERT MULLALLY

Measure (ii). A term in American usage equivalent to 'bar' in English usage when referring to a metrical unit rather than 'bar-line'. For 'bar-line' the American term is 'bar'. *See* BAR.

Meat Loaf [Aday, Marvin Lee] (*b* Dallas, 22 Sept 1947). American rock singer. He has been the principal interpreter of the songs of Jim Steinman. In California in the late 1960s Meat Loaf had led the bands Meat Loaf Soul and Popcorn Blizzard. He and Steinman first collaborated in New York in the early 70s when Meat Loaf appeared in Steinman's stage show *More than you Deserve*. He subsequently appeared in the film version of Richard O'Brien's cult musical *The Rocky Horror Show* before recording the hit album *Bat out of Hell* (Epic, 1978). Produced by Todd Rundgren, this included songs from another Steinman show, *Never Land*, among them 'Two out of three ain't bad', 'Paradise by the Dashboard Light' and 'You took the words right out of my mouth'. His

powerful tenor was perfectly suited to Steinman's almost operatic rock ballads and on tour, the large singer enthralled audiences with flamboyant and outrageous stage shows. During the 1980s Meat Loaf made further recordings including *Dead Ringer for Love* (a duet with Cher), *Midnight at the Lost and Found* and *Modern Girl*. In 1993 he resumed his partnership with Steinman who produced the album *Bat out of Hell II: Back into Hell* which included the international hit single 'I would do anything for love (But I won't do that)'. Meat Loaf's delivery of this rock ballad highlighted his and Steinman's tongue-in-cheek attitude to the generic clichés of heavy rock.

DAVE LAING

Meccanica (It.). *See* ACTION.

Mechanical-Copyright Protection Society [MCPS]. *See* COPYRIGHT, §III, 16(ii).

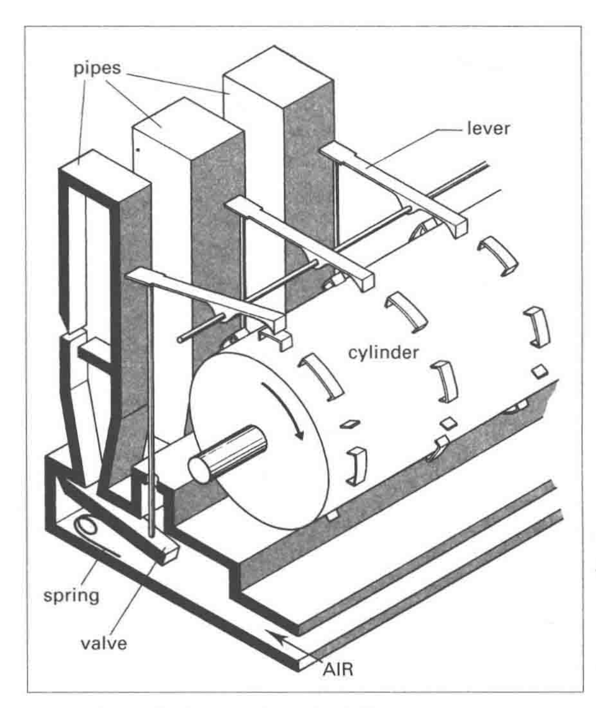
Mechanical instrument. A musical instrument which is enabled to play music automatically from a predetermined and repeatable mechanical programme. Some mechanical instruments operate without human participation (beyond setting the instrument in motion); others require some degree of manual or pedal control (turning the playing mechanism, working bellows or operating expression devices). This definition excludes sound reproduction machines such as the gramophone.

1. Types of musical movement. 2. History to the early 19th century. 3. Types of instrument: (i) Bells and chimes (ii) The musical comb (iii) Mechanical organs, reed organs, pianos and composite instruments (iv) Mechanical miscellany. 4. Decline and revival.

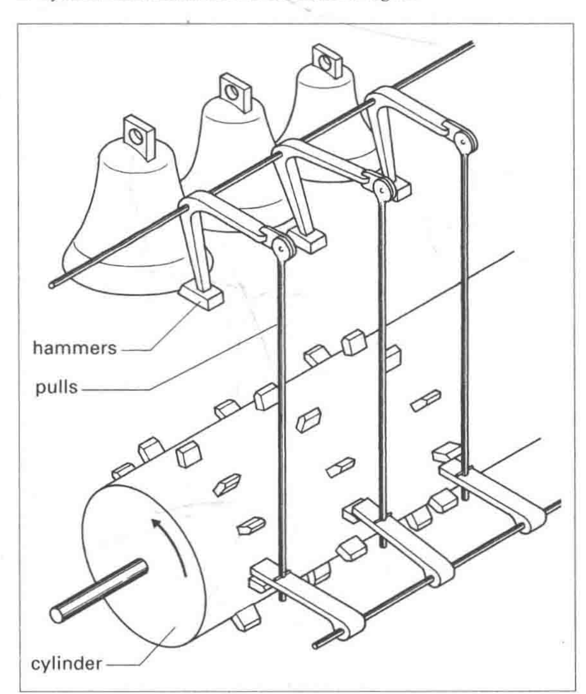
1. TYPES OF MUSICAL MOVEMENT. The most important part of a mechanical instrument is the device for regulating the musical sounds. The oldest and most common form is a close-grained wooden (traditionally poplar) cylinder, the surface of which is provided with projections representing the particular note sequence to be played. In organs metal pins are driven into the barrel for short notes, and staples of various lengths for longer ones (fig.1). The pipes sound when levers controlling the valves of the pipes are lifted by the pins or staples. In non-sustaining instruments (carillons, musical boxes, player pianos, etc.) only studs or pins are needed (figs.2, 3 and 4). Metal cylinders are commonly used for large church carillons, and for small musical clocks and musical boxes. The technique of noting music onto the barrel, though mentioned in texts from the 9th century onwards (*see* §2 below), was first described in detail in the 18th century by M.D.J. Engramelle and F. Bédos de Celles (*see* ENGRAMELLE, MARIE DOMINIQUE JOSEPH).

The disadvantage of cylinders is that they are of limited duration, and instruments with exchangeable cylinders tend to be subject to damage during the change-over process. Later musical boxes used interchangeable steel discs with projections or slots (fig.5; *see also* MUSICAL BOX). Strips of card or paper can, of course, be of any length, and are easily exchangeable. In his Antiphonel of 1846, designed as an automatic player of pianos and organs, the French instrument maker A.-F. Debain used, instead of a cylinder, *planchettes*: lengths of wooden board studded with pins.

Programming in the form of perforations in zig-zag folding strips of card had been used in mechanical looms since the early 19th century. Perforated cardboard books

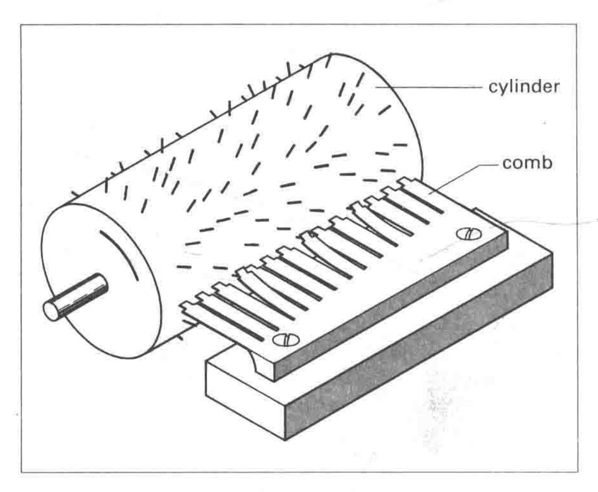


1. *Cylinder mechanism used in mechanical organs*



2. *Cylinder mechanism used in carillons and chiming clocks*

or paper rolls were adapted to mechanical instruments in two ways: with mechanical or pneumatic action. In 1852 Martin Courteuile took out a patent for a perforated cardboard strip in which the jacks of the instrument were operated by a linkage controlled by the holes in the strip. A later development of this system was invented for the 'Cartonium', an instrument made in 1861 by J.A. Testé of Nantes, and was adopted in many mechanical instruments using free metal reeds (*see* ORGANETTE and PLAYER



3. Metal comb and cylinder of a musical box

ORGAN). In this system, shown in fig.6, levers controlled the valves that allowed wind to reach the free reeds (*see* FREE REED). At the other end of the levers jacks were placed in a row protruding slightly above the lid of the box. In this position the valves were open, and if the pedals operating the bellows were pumped all the reeds would sound simultaneously. The jacks fitted into grooves in a round metal ledge (not shown in fig.6). If a strip of cardboard was passed between the ledge and the jacks, the latter would be forced down, closing the valves. Jacks could only open the valves when so permitted by a hole passing in the strip above. An instrument using this system is shown in fig.7.

In 1842 Claude-Félix Seytre of Lyon adapted the pneumatic perforated card system of the Jacquard loom (invented 1801) to a pneumatic piano called the Autophon. The holes were linked with pipes which conducted compressed air from the pedal bellows to the small cylinders attached to each of the keys of the instrument. In each of the cylinders there was a small air-driven piston which moved a jack, which in turn made the hammer strike the string from below. It was not until the 1880s that pneumatic systems were systematically applied to mechanical instruments, firstly to organettes, then to larger player reed organs.

By 1890 pneumatically operated mechanisms using paper music rolls were being used in the push-up PIANO PLAYER and facilitated, after the turn of the century, the development of the PLAYER PIANO with its internal mechanism. The most sophisticated application of this technology was in the REPRODUCING PIANO, first introduced by Welte in 1904, on which the performance of the pianist, with all its nuance of expression, could be recorded on the music roll and then played back. Pneumatic systems, usually powered by electricity (hence 'electro-pneumatic action'), were also applied to many varieties of orchestrion and piano-orchestrion (see §3(iii) below); the technology made possible the creation of piano-orchestrions combined successfully with violins played by pneumatically-operated mechanical 'fingers'.

In 1892 the Parisian firm GAVIOLI patented a folding cardboard book playing organ with a pneumatic action

4. Mechanism of a barrel piano



5. *Double-disc musical box (the 'Symphonium'), German, late 19th century (private collection)*

to replace the cumbersome wooden barrel, and soon afterwards the majority of makers of fairground and dance organs used this kind of action; it shares with the paper roll an unlimited length of playing time but has the advantage, for instruments designed for outdoor and heavy-duty use, of the greater durability of cardboard over paper. Electro-pneumatic action was the ultimate development of automatic musical movement before the application of digital technology in the late 1970s (see §4 below).

2. History to the early 19th century. The endeavour to create sound by mechanical means can be traced to the remote past. At first these efforts had practical purposes (e.g. for signalling) or religious connotations (e.g. to create voices as of the dead). On the Indonesian paddy fields water currents in the irrigation channels are still used to set in motion tuned bamboo tubes, which strike rhythmically against stones and produce repeating musical phrases.

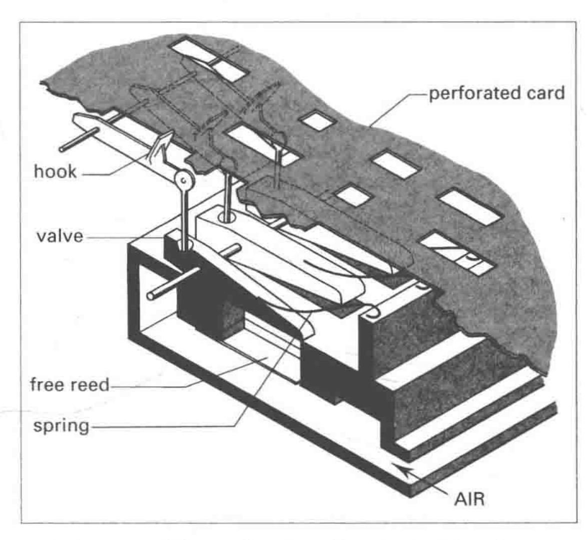
The earliest mechanical instruments seem to have been flutes or organs driven by continuously flowing water and often attached to automata such as singing birds. They were first described in texts originating in Greek sources of the 3rd century BC, particularly those of Philo of Byzantium and Apollonius of Perga. (For discussion of these instruments and sources see Hydraulis; Organ, §IV; and Water organ.) Hero of Alexandria (*On pneumatics*, 1st century CE) described various applications of the water organ, including automaton singing birds and 'trumpet-playing' temple doors. He also described how the bellows of a hydraulis could be pumped by a windmill rather than by hand.

The first description of a mechanical instrument with a musical programme was written between 812 and 833 by three brothers, Muḥammad, Aḥmad and Al-Ḥasan, known as the Banū Mūsā, who were then leading the organizers of Arab science in Baghdad. They described a hydraulically-blown flute to which they added a rotating cylinder on the surface of which were projecting pegs to lift levers which uncovered the apertures in the body of the flute. Also in the first half of the 9th century two automata with artificial trees and singing birds were devised by Leo the Mathematician for the Emperor Theophilus of Byzantium (for a 12th-century drawing of this, *see* Organ, fig.24). A similar device appeared in western Europe in about 1250, mentioned by the poet Konrad von Würzburg.

Rotating cylinders were first applied to church-clock chimes (*see* Chimes, §2; and Musical clock) in the early 14th-century; the simple chimes were developed into fully chromatic carillons in the 16th and early 17th centuries (*see* Carillon). From the 15th to the 17th centuries the principal forms of mechanical instrument were the carillon and the Barrel organ. Elaborate out-door water organs also enjoyed a renewed vogue among the nobility (*see* Water organ). In the late 15th century Leonardo da Vinci proposed a spinet and two drums apparently played from a cylinder; a century later spinets that could be played either manually or by a clockwork-driven pinned barrel were being made, especially in Augsburg by the Bidermanns (*see* Bidermann family) and Viet Langenbucher. Mechanical organs and spinets were built into elaborate cabinets and musical clocks, complete with automata.

The Thirty Years War (1618–48) put an end to this industry, and it was not until the beginning of the 18th century that mechanical instrument manufacture flourished again. The period 1720–1820 is sometimes regarded as the 'Golden Century' of mechanical instruments. Elaborate organ- or flute-playing musical clocks (so-called – they were clockwork-driven, but may or may not have a timepiece attached) became fashionable, especially in London, Vienna and Berlin (where they were known as *Flötenuhr*), and attracted compositions by many major composers, including Handel, C.P.E. Bach, Haydn, Mozart and Beethoven. Extant barrels from these instruments preserve important musicological evidence of contemporary performance style, regarding, for example, tempos and ornamentation.

Until the end of this 'Golden Century' period, apart from large carillons and occasionally barrel organs at



6. *Mechanism with free reeds activated by a perforated card*



7. Manopan with perforated card after Testé's model (Národní Muzeum, Prague)

churches, mechanical instruments were expensive novelty items for the wealthy – gifts exchanged between rulers (e.g. the musical clock containing a carillon, barrel organ and singing-bird automata given to the Sultan of Turkey by Elizabeth I in 1599), or magnificent creations for the aristocracy to surprise and delight their friends. Little expense was spared, and there was no limit to the ingenuity of makers. Late 18th-century examples include small organs built into decorative urns, and even a musical settee. The Royal Palace in Madrid holds a chandelier with two separate barrel organs concealed in its lustres. By the end of the 'golden century', however, musical clocks were being heard playing popular music in fashionable public places such as cafés and pleasure gardens. In the early 19th century portable barrel organs and barrel pianos had been developed (*see* BARREL PIANO), and by the 1830s they had become widely popular; in 1834 *The Penny Magazine* estimated that four-sevenths of the music heard by people in the majority of towns and cities came from mechanical instruments played in the streets by itinerant musicians.

3. TYPES OF INSTRUMENT.

(i) Bells and chimes. Since the 14th century tunes have been played automatically on stationary hanging bells in church towers, called chimes (*see* CHIMES, §2), using a large drum of iron or later of bronze. In the 16th and early 17th centuries fully chromatic carillons were developed which could either be played by hand or with a barrel. Attempts to replace the barrel with perforated-card playing mechanisms (as installed but no longer used at Bourneville, Birmingham) began in the 1950s. Modern carillons, such as the one in Leicester Square, London (1988), use solid-state electronics and solenoid-driven bell hammers. (*See* CARILLON.)

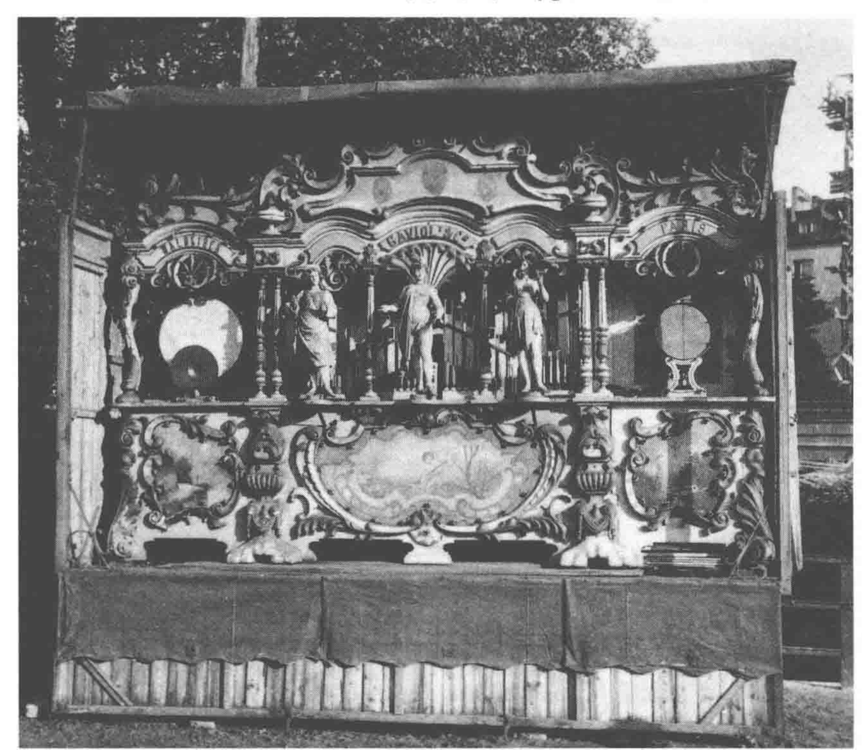
Smaller chimes or carillons were also used in musical clocks and boxes, although from the end of the 18th century they were often replaced by the more compact musical comb (*see* §3(ii) below). Bells or chimes, as well as glockenspiels or xylophones, are often incorporated in all kinds of mechanical organs and pianos.

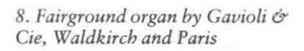
(ii) The musical comb. The steel-comb-playing MUSICAL BOX was developed at the end of the 18th century in Switzerland, where miniature mechanisms with 15 to 25 tuned teeth (lamellae) were built into various luxury articles such as clocks, watches, seals, walking-sticks, jewel caskets and snuff boxes. Good tone, small size and reasonable price made the musical box available to the wider public in a way that other mechanical instruments perhaps were not until the great popularity of the player piano in the early 20th century. Some models were sold in their thousands. Later models were made with interchangeable cylinders or, by the late 1880s, steel discs (see fig.5); and the most sophisticated music could be reproduced, including hymn tunes, popular songs and dances, and operatic overtures and arias.

(iii) Mechanical organs, reed organs, pianos and composite instruments. Many automatic instruments are simply attempts at adding a self-playing mechanism to ordinary, familiar manual instruments. Some aim simply to reproduce automatically a fine performance on an instrument, such as an organ or piano, in the absence of a competent player; in the days before the wide availability of radio and gramophone these instruments were able to disseminate all sorts of music to a wide population who would otherwise not have been exposed to it. Larger barrel organs were often used in poorer churches from the mid 18th century, where they replaced the manual organ in leading the congregational singing; they were still being offered for sale by organ builders in 1860. Barrels could also be built into manual organs, or alternatively an external mechanism enclosed in a box (a 'dumb organist') could be placed on the organ console to play the keyboard by means of wooden fingers operated by the barrel. The earliest piano players were of the 'push-up' type. Some instruments, such as the Hupfeld 'Phonoliszt Violina', seem to revel in their own stunning technological wizardry.

Other automatic instruments aim to imitate other sounds, such as whole bands of different instruments. From the early 17th century, small barrel organs ('serinettes') were designed to imitate birdsong (*see* BIRD INSTRUMENTS, §1). These became particularly fashionable in the second half of the 18th century and the first half of the 19th. The larger and more complex barrel organs were developed in two directions: the ORCHESTRION, which was intended to be capable of imitating and reproducing the music of an entire orchestra (orchestral voicing was also a concern of manual-organ builders in the 19th and early 20th centuries; *see* ORGAN, §VI); and the fairground or dance organ (fig.8; and *see* FAIRGROUND ORGAN), which was designed to perform popular music and dances, often in the open air. Both instruments continued to evolve with the advances of technology (see §1 above), and at various times were made to read metal discs, perforated cardboard strips or paper rolls using mechanical or pneumatic actions. Both could also incorporate varieties of imitative organ pipes, bells, xylophones and other percussion effects, and sometimes piano actions. But orchestrions, being intended exclusively for indoor performance (many were designed for domestic use, albeit usually by wealthier families), tended to have more sophisticated voicing and use lower wind pressures than fairground organs. In addition to organ-based orchestrions, many varieties (called piano-orchestrions) were made centred on a mechanical piano (which could also, in turn, incorporate ranks of organ pipes). Some makers in the early 20th century successfully added as many as six self-playing violins to the mechanical piano (*see* VIOLIN PLAYER, AUTOMATIC).

The zenith of popularity of mechanical instruments was from about 1890 to the early 1930s. During this period





8. Fairground organ by Gavioli & Cie, Waldkirch and Paris

they could be found in all kinds of public places and also in the home. Coin-operated instruments of all kinds could be found in cafés and restaurants. In 1920, 70% of the 364,000 pianos manufactured in the USA were player pianos. Mechanical organs, orchestrions and pianos also found a home in the theatre and the cinema where, cheaper to run than a real orchestra, they could be used to provide interval entertainment or accompaniment to a silent film. The very large and complex automatic theatre orchestra or 'fotoplayer' could be played by hand or from one or two special music rolls, and included a variety of sound effects such as sleigh bells, locomotive whistles, pistol shots and horses hooves in addition to the full piano and pipe organ (*see* SOUND EFFECTS, fig.1).

The player piano attracted works from many composers, including Stravinsky, Casella, Goossens, Hindemith, Howells and Malipiero.

(iv) Mechanical miscellany. Almost all kinds of instruments have had mechanical versions made of them at one time or other, including the trumpet (actually a reed or free reed instrument), many kinds of zither, and in the USA in the 1890s electric-driven roll-playing mechanical banjos (Encore Automatic Banjo) and harps (invented by Whitlock in 1899 and manufactured by Wurlitzer).

The gramophone was also incorporated into mechanical instruments. Player pianos were made with gramophones built into the upper part of the case, and the *Phonopectine* was a disc-playing musical box that could also play gramophone records.

4. DECLINE AND REVIVAL. In the 1930s the mechanical instrument industry began a near terminal decline, hit by the increasing availability of radio and gramophone and by the Depression, then by World War II. Most of the old firms closed. Starting in the 1960s, however, there has been a growing revival of interest both in the restoration of old instruments and in building new ones. Music rolls, books and discs continue to be manufactured, especially in America, Australia, Japan, Britain and the Low Countries, including re-cuts of old ones and new arrangements of the most up-to-date music. One American company, QRS Music Rolls, Inc., has continued to produce new and traditional piano rolls since it was established in 1900 by Melville Clark, one of the pioneers of the player piano with an internal mechanism. The composer Conlon Nancarrow was devoted, from the late 1940s until his death in 1997, to writing music exclusively for the player piano about 50 studies.

After the War the Swiss musical box industry consisted of a number of makers making small, mass-produced items for the tourist market. The majority of these small firms either went out of business or were amalgamated. The surviving Reuge firm has embraced modern manufacturing processes for its mass-produced items, while at the same time continuing to produce some high-quality limited-edition musical boxes for the collectors' market. A larger musical box industry built up in Japan starting in the 1950s, ranging from the mass-producing Sankyo Seiki to a number of small firms making both traditional disc machines (with high-quality new musical arrangements) and new models.

In the 1960s a number of American piano makers launched small, so-called 'spinet' player models, and several styles of key-top player to mount onto an ordinary piano; but their compact size could not generate enough operating power and they were not successful. Digitally-operated self-playing mechanisms have given the player piano a new lease of life. The first of these, initially operated from cassette tapes and offering live recording and playback facilities, was the Superscope Marantz 'Pianocorder', launched in the USA in 1978. Piano players operated by solid-state electronics with pre-recorded programmes on floppy disk are now produced by such manufacturers as Yamaha and Baldwin. Street organs

continue to be manufactured, particularly in the Low Countries, mostly using paper rolls or digital programming to operate otherwise fully mechanical organ actions.

See also APOLLONICON; BRUDER; CALLIOPE (ii); COMPONIUM; DEBAIN, ALEXANDRE-FRANÇOIS; HOOGHUYS; LIMONAIRE; MAELZEL, JOHANN NEPOMUK; METRONOME (i); NIEMECZ, JOSEPH; PANHARMONICON; POLYPHON; RUTH; and WINKEL, DIETRICH NIKOLAUS.

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For further bibliography, see articles on individual mechanical instruments.

ARTHUR W.J.G. ORD-HUME

Mechanik [Mechanismus] (Ger.; Fr. méchanique). *See* ACTION.

Mechelen [Mechlin] (Fr. Malines). City in Belgium, situated on the river Dijle. Ecclesiastically Mechelen belonged to the See of Kamerijk (Cambrai) until 1559. It then became the seat of an archbishopric, with Cardinal Antoine Perrenot de Granvelle, state secretary of Emperor Charles V and Philip II, as the first holder of the title of Archbishop.

The collegiate church of St Rombout was founded about 992, perhaps from the abbey of the same name. A number of the canons were musicians. For example, Johannes Augustini de Passagio, canon from 1412, was a tenor at the Burgundian court. Polyphonic music was sung in the church at least as early as 1313 or 1314, when three singers sang for the Bishop of Cambrai. In 1342 there is a report of a sung mass *te singhen met noten* ('to be sung with notes'). Singers were required during the annual procession for St Rombouts (1 July), as in the mass with *discanteerders* (descant singers) performed in 1441. In 1480 the number of permanent adult singers was nine and on special occasions this rose to as many as 21. The number of permanent singers (*vicarissen*) increased around 1571, after the church was raised to cathedral status, to 12 (four basses, four tenors and four countertenors).

Although it is not known precisely when the choir was founded, the choirboys' residence, the *Sanghuys*, was already undergoing restoration in 1448. There were four choirboys in 1471 and six in 1474, a number which, partly due to various foundations, remained almost constant until the mid-16th century. With the encouragement of Archbishop Granvelle, the number had grown to ten by 1570, but during the course of the 17th and 18th centuries it declined to five (1787) or six (1796). Among these choirboys were several well-known musicians: François Richafort (1509), brother of the composer Jean; the composers Jacobus Peetrinus (1561) and Rinaldo del Mel (1562); Guillielmus Nick (1564), later choirmaster in Lier and Brussels; Jacob Vredeman (1572), music theorist and composer; and Ludwig (Louis) van Beethoven (1717), later an adult singer at St Rombouts and grandfather of the composer.

Many of the choirmasters who trained the choirboys were composers. Those active at St Rombouts in the first two decades of the 16th century included Antonius Divitis (from 1504), Jean Richafort (1507), Noel Bauldeweyn (1509) and Jacques Champion (i, 1513). After the chapter was raised to a metropolitan chapter in 1559 composers of note at St Rombouts included Séverin Cornet (1564), George de La Hèle (1572), Jan van Turnhout (1577) and Nicolas Rogier (1585). In the 17th and 18th centuries no significant composers were attached to the cathedral.

The first mention of an organ in St Rombouts dates from 1330. Instruments were made or restored over the centuries by Gillis Brebos (1565), Franchois van der Elst (1586), Willem van Lare (1588), Balthazar Rutgeerts (1612) and Egidius Franciscus van Peteghem (1781), among others.

The Habsburg Burgundian court was established in Mechelen for several decades. Philip the Fair and Archduke Charles received part of their education there, and it was the residence of Margaret of York from 1477 to 1503 and Margaret of Austria from 1507 to 1530. The latter, in particular, surrounded herself with the best musicians, including the composer Marbrianus de Orto, the organist Henry Bredemers (who was also the teacher of Archduke Charles and his sisters) and the singer and composer Pierre de La Rue.

Mechelen initially employed two musicians as tower warders. From 1432 to 1433 two municipal horn blowers were engaged, making an ensemble of permanent town musicians. On special occasions (such as the St Rombouts procession) a large number of itinerant minstrels were engaged (130 in 1391–2). Mechelen was also a centre for

the building of various musical instruments, including organs. Numerous precious manuscripts, many of them still preserved, originated in the city, particularly after the arrival in 1516 of the copyist and singer Pierre Alamire.

Professional ecclesiastical musical life collapsed completely after 1797. Church music in St Rombouts only recovered in the early 20th century with the arrival of Jules van Nuffel (1883–1953). The best-known musician associated with St Rombouts in the 20th century was the organist and composer Flor Peeters (1903–86), who was in the service of St Rombouts from 1923 to 1963.

Professional music instruction was provided from 1879 to 1968 at the Hoger Instituut voor Kerkmuziek, the first director of which was the organist and composer Jaak Nikolaas Lemmens. He was succeeded as director by the composers Edgar Tinel (1854–1912), Aloys Desmet (1867–1917), Jules van Nuffel, Jules Vyverman (1900–89) and Jozef Joris (*b* 1923). The composer Marinus de Jong (1891–1984) was attached to the teaching staff of the Lemmens Institute, which in 1968 moved to Leuven. The journal *Musica Sacra* (65 volumes) was published within this institution from 1881 to 1964.

In 1922 the well-known carillonneur Jef Denyn (1862–1941) founded a carillon school in Mechelen. Other carillonneurs associated with the school have included Staf Nees (1901–65) and Jef Van Hoof (1886–1959).

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EUGEEN SCHREURS

Mechetti. Austrian firm of music publishers. It was established in Vienna. Carlo Mechetti (*b* Lucca, 1748; *d* Vienna, 30 Jan 1811) was for many years a steward in the service of Count Karl Colloredo. His associations with members of the higher aristocracy benefited his business transactions to such an extent that he soon acquired a considerable fortune, and on 3 November 1798 he took out an art dealer's licence. He appointed as his assistant his nephew Pietro Mechetti (*b* Lucca, 20 April 1777; *d* Vienna, 25 July 1850), whom he subsequently adopted. The deed of partnership (28 February 1807) made Pietro a public partner in the firm of Carlo Mechetti e Nipote, which was by then publishing music. Pietro Mechetti was granted a new art dealer's licence on 10 July 1810. His uncle made him sole inheritor and, after Carlo's death, Pietro showed his gratitude by always signing the name of the firm (registered on 18 February 1811) as Pietro Mechetti qdm. Carlo. The publishing of music gained impetus only after the Napoleonic wars. Through reliable business management the firm of Mechetti was always able to hold its own against its larger competitors, Haslinger and Diabelli. Pietro's son Karl (1811–47) became a manager of the firm but died at the age of 37; Pietro survived him by three years, his widow Therese continuing the firm under the name Pietro Mechetti sel. Witwe until her death (28 June 1855). The publishing rights then passed to C.A. Spina.

The publication programme was generally above average and included the first edition of Beethoven's *Polonaise* op.89, new editions of opp.10 and 13 and some of his arrangements; the firm also issued first editions of Mendelssohn, Moscheles, Otto Nicolai, Schubert (D356), Schumann and Spohr, and numerous works by Czerny, Donizetti, Fahrbach, Friedrich Fesca, Nikolaus von Krufft, Leidesdorf, Hieronymus Payer, J.P. Pixis, C.F. Pohl, Rossini, Vanhal and Voříšek. Like Haslinger and Diabelli, Mechetti was obliged to publish light music in order to finance the less commercial publications, and thus became the principal publisher of Joseph Lanner and the younger Johann Strauss. The firm ran several important series, including the Aurora d'Italia e di Germania (352 numbers), containing separate pieces from the most popular Italian and German operas, the Anthologie Musicale (over 100 numbers), Der Musikalische Sammler (95 numbers) and three series of Terpsichore, which included dance and ballet music. Among the firm's catalogues are the *Verlags-Katalog* (1846, 1st suppl. 1847) and two publishers' reports issued by Therese (1853–4), all in the Gesellschaft der Musikfreunde, Vienna.

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ALEXANDER WEINMANN

Měchura [Miechura], **Leopold (Eugen)** (*b* Prague, 2 Feb 1804; *d* Otín [Votín], nr Klatovy, 11 Feb 1870). Czech composer. A lawyer by profession, he also studied music; his teachers included Tomášek and B.D. Weber. During the early 1820s he appeared as pianist, composer and conductor with the household orchestra of Prince Lobkowitz. In 1824 he became provincial magistrate in Klatovy; there and at Otín he spent the rest of his life, devoting himself to composition. Despite his provincial isolation, a fear of critics and a reluctance to allow his works public performance or publication, he was one of the most significant Czech composers of the mid-19th

century. An admirer of Beethoven, Weber and Wagner, he was a prolific composer and his output spanned almost 50 years, culminating in a period (*c*1858–1870) of marked originality. During the 1860s he was drawn into the national revival which, combined with his artistic maturity, inspired a series of minor masterpieces, notably the cantatas *Pohřeb na kaňku* ('Burial on Kaňk Hill', 1866–7), *Štědrý den* ('Christmas Eve', 1866–7) and *První májová noc* ('First of May Night', 1867), and a Czech opera, *Marie Potocká*. In certain stylistic details, including assimilation of folksong characteristics, melodic construction and use of pentatonism, these late works startlingly anticipate Dvořák.

WORKS
(*selective list*)

many MSS in CZ-Pnm

STAGE

Hiorba (op, J. Ritter von Rittersberg, after F.C. van der Veld), op.21, 1831, inc., unperf., *Pnm*
Der Schild (op, 3, K.E. Ebert), op.59, private perf., Klatovy, 1845, rev. 1850 as op.63, vs *Pnm*
Ein Gelübde (incid music, Ebert), op.88, 1864, incl. ov. and 3 entr'actes
Marie Potocká (op, 3, J. Kolář, after A.S. Pushkin: *Bakhchisarayskiy fontan* [The Fountain of Bakchisarai]), op.107, Prague, Provisional, 13 Jan 1871, *Pnm*

INSTRUMENTAL

6 syms., incl. no.1, c, op.37, 1834; no.4, F, op.86, 1862; no.6, c, op.90, 1865
Other orch: Variations on Mozart's Non più andrai, hp, orch, op.7, 1827; Variations, pf trio, orch, op.22, 1833; Les mouches, capriccio, large orch, op.91, 1865; 2 ovs.
14 str qts, incl. no.1 'Souvenir d'un temps', G, op.11, 1827; no.6, A♭, op. 34, 1837; no.9, c, op.80, 1860; no.12, D, op.93, 1866; no.14, F, op.106, 1869
Other chbr: Septet, d, fl, cl, hn, bn, va, db, pf, op.20, 1830; Septet, cl, hn, 2 vn, va, vc, db, melodrama music to J.L. Uhland: *Des Sängers Fluch*; Qnt, d, 2 vn, va, vc, db, op.19, 1830; Qt, 4 hn, op.71, 1858
Pf: 3 Chansons sans paroles, op.58, 1846, ed. (Prague, 1925); 3 Impromptus, op.105, 1868–9, ed. (Prague, 1925)
Marches for wind band

SACRED VOCAL

4 masses, incl. no.4, G, 4vv, orch, op.68, 1857
2 requiem settings: c, 4vv, 4 trbn, str, op.36, 1837–8; f, 4vv, orch, op.78, 1860
Horae canonicae, cant., 4vv, orch, op.40, 1839; TeD, 4vv, orch, op.72, 1858; grad and off settings, incl. Ave Maria, A, op.70, 1857

OTHER VOCAL

Cants. (S, A, T, B, SATB, orch), incl. Štědrý den [Christmas Eve] (K.J. Erben), op.96, 1866 (with str qnt), 1867 (with orch), Prague, 22 March 1868; Pohřeb na Kaňku [Burial on Kaňk Hill] (A.V. Šmilovský), op.98, 1866, Prague, 22 March 1868; První májová noc [First of May Night] (Erben), op.97, 1867
Ballads, incl. Svržená fuga [The Degraded Fugue] (Šmilovský), B, TTBB, orch, op.94, 1867, ed. (Prague, 1900) [orig. version, 1866, for B, TTBB, str qnt]; Credo mrtvých [Credo of Death] (Šmilovský), B, SATB, orch, op.102, 1868
Ger., Cz. choruses, incl. Večer v lese [Evening in the Forest] (Šmilovský), TB, 3 bells, op.92, 1865
Ger. songs: 8 collections (E. Schulze: *Poetisches Tagbuch*, i), opp.1, 2, 18, 22, 23, 25, 26, 27, 1824–32; others
Cz. songs, incl. Vyznání [Confession] (F.L. Čelakovský), S, A, orch, op.100, 1868; 6 písní (Čelakovský), 1v, pf, op.103, 1868

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A.V. Šmilovský: 'Leopold Eugen Měchura', *Hudební listy*, i (1871), 361–3, 369–72, 377–9, 395–401, 408–12, 417–20
M. Očadlík: 'Opery L.E. Měchury', *Sborník praci k padesátým narozeninám profesora dra Zdeňka Nejedlého* [Collected essays for the 50th birthday of Professor Zdeněk Nejedlý], ed. A.J. Patzaková and M. Očadlík (Prague, 1929), 129–60
A. Smolák: *L.E. Měchura* (Klatovy, 1939)
M. Očadlík: *Svět orchestru* [The world of the orchestra], ii (Prague, 1946), 43–51

KARL STAPLETON

Meck, Joseph [Giuseppe] (*b* probably at Knöringen, nr Günzburg, 1690; *d* Eichstätt, 2 Dec 1758). German composer. He probably attended a Jesuit Gymnasium in south Germany and studied music in Italy. From about 1711 until his death he was in the service of the Eichstätt court, at first as a violinist, from February 1714 as a chamber musician and valet, from 1715 (while continuing as a valet) as vice-Hofkapellmeister and from 1721 as Hofkapellmeister. With the modest forces at his disposal, he was responsible for all aspects of music at the court. Concertos form the most important element in his surviving output. All of them – 17 for violin, one for oboe – are solo concertos of the Vivaldian type. Along with such men as Heinichen, Pisendel and Stölzel he was thus one of the earliest composers to disseminate Vivaldi's style in Germany; indeed his op.1 is the first published collection of solo concertos by a German composer. The wide cultivation of his concertos testifies to his contemporaries' high opinion of them. His vocal music, on the other hand, is of little interest; neither his cantata-like works, which aspire to virtuosity, nor his hymns, which are simple pieces for everyday use, rise above a pedestrian level. Though his music was known to Corrette (*Art de se perfectionner dans le violin*, 1782), he was generally forgotten after his death.

WORKS
catalogue in Beckmann, 1975

12 concerti, 3, 4 vn, va, vc, bc, op.1 (Amsterdam, 1720–21) [no.12 identical to G. Taglietti, op.8 no.1 (Venice, 1710)]
Conc., 3 vn, va, bc, anon. in 6 concerti … del sig. F.M. Veracini, A. Vivaldi, G.M. Alberti, Salvini e G. Torelli (Amsterdam, *c*1717) [wrongly attrib. Vivaldi = P217]
4 vn concs., G, A, *D-Bsb*, *S-Uu*, g, *D-F*, *SWs*, B♭, *A-Wgm* (inc.); ob conc., F, *S-L*; conc., C, probably vn, lost, transcr. org by J.G. Walther, *D-Bsb*, ed. in DDT, xxvi–xxvii (1906/*R*), ed. H. Lohmann in J.G. Walther: *Ausgewählte Orgelwerke*, iii (Wiesbaden, 1966), ed. K. Beckmann in J.G. Walther: *Sämtliche Orgelwerke*, i (Wiesbaden, 1998)
2 partitas, a, lute, vn, bc, *A-Su*

Offertory, 4vv, vn, bc, 1742; Miserere, 5vv, 2 vn, org (inc.): Diözesanarchiv, Eichstätt; Pater mi, 4vv, 2 vn, bc, 1743; Vesperae breves, 4vv, 2 vn, bc, 1754; 42 hymns, mostly 4vv, org: St Walburg Abbey, Eichstätt
2 occasional works, 30 pieces for Jesuit school dramas, music lost

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EitnerQ; *MGG1* suppl. (K. Beckmann); *WaltherML*
G. Bereths: *Die Musikpflege am kurtrierischen Hofe zu Koblenz-Ehrenbreitstein* (Mainz, 1964), 141f
K. Beckmann: 'A. Vivaldi oder J. Meck? Zum Echtheitsproblem des Concerto P 217', *IMSCR, XI: Copenhagen 1972*, 253–6
K. Beckmann: 'Zur Echtheitsfrage des Concerto RV 275', *Vivaldi Informations*, ii (1973), 7–16; abridged version, *Musik und Kirche*, xliv (1974), 176–9
K. Beckmann: *Joseph Meck (1690–1758): Leben und Werk des Eichstätter Hofkapellmeisters* (Bochum, 1975)

KLAUS BECKMANN

Meckenheuser, Johann Georg (*b* Goslar, 1666; *d* after 1726). German organist and theoretician. He was educated at the monastery at Hamersleben, where he was later organist. In 1727 he is known to have been the organist at the church of St Wiperti in Quedlinburg.

Meckenheuser's one known work, *Die sogenannte: Allerneueste, musicalische Temperatur* (Quedlinburg, 1727), expounds a temperament based on an arithmetical division of the ditonic (Pythagorean) comma. Although

seven of the 12 notes of the octave are slightly sharp, the division produces an adequate equal temperament. Meckenheuser, however, encountered difficulties in the practical application of his temperament. Adlung recounted a disastrous episode experienced by Meckenheuser when he tried to tune the organ at Goslar to his monochord: a fault not of the temperament, but of technique. The treatise was directed with considerable bitterness at Mattheson, who Meckenheuser claimed knew nothing of calculation and even less of musical temperament.

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J. Adlung: *Anleitung zu der musikalischen Gelahrtheit* (Erfurt, 1758/R, 2/1783), 311
J.N. Forkel: *Allgemeine Litteratur der Musik* (Leipzig, 1792/R)

CECIL ADKINS

Meco, Richard. *See* MICO, RICHARD.

Medek, Ivo (*b* Brno, 20 July 1956). Czech composer. He studied computer engineering, then composition at the Janáček Academy in Brno (1983–9) where his teachers were Alois Piňos and Miloš Ištvan. Since 1990 he has taught composition and electronic music at the Janáček Academy (doctorate in composition, 1998). Medek's compositional language is influenced by elements of the 'new simplicity' and minimalist music, but avoids trivialization. Medek also applies the montage and shows a preference for the rhythmic parameter over that of pitch. He has written more than 15 works for percussion instruments, ranging from solo works to pieces for percussion and orchestra. Medek's works have won several prizes, for example the Czech Music Fund Foundation Prize for *Uplývání* ('Flow'). In 1985 he founded the Brno ensemble Art Inkognita, one of the first groups in the Czech Republic to devote itself exclusively to avant-garde music. He is a member of the group Camerata Brno, is co-editor of the music journal *Ticho* and is a representative of the Czech Music Information Centre for Moravia.

WORKS

Orch: Pán much [Lord of the Flies], Pf. Conc., 1988; Triady [Triads], Conc., perc, orch, 1989; Uplývání [Flow], Mez, elec, orch, 1992; Persofonie [Persophonie], perc, str orch, 1994
Chbr: Odrazy [Reflections], 4 tubas, 1985; Adai, pf, 3 perc (with D. Dlouhý and A. Kubíček), 1986; Adledai van, vn, vc, pf, 4 perc, 1988; Zlomený kříž I–II [Broken Cross I–II], 3 perc, pf, synth, 1989; Cepheidy [Cepheids], mar, vib, pf, 1991; Fests, 3 perc, pf, 1993; Tamtamania, tam-tam, tape, 1993; 11 Gestalten des Mondscheins, fl, cl, pf, perc, vn, va, vc, 1998; Zvětšenina [Enlargement], fl, cl, pf, vn, vc, 1999
Vocal: Hora ruit (Latin proverbs), chorus, 1989; Postludio (J. Valoch), Mez, elec vn, perc, 1994
Stage: Věc Cage aneb Anály avantgardy dokořán [The Cage Affair, or the Annals of the Avant-garde Flung Open], (chbr op, M. Štědroň), 1995, collab. A. Piňos and M. Štědroň
Multimedia projects: Světy bez hranic I [Worlds without Bounds I], 1993 (collab. D. Dlouhý); Adam a Eva – Planetární oratorium [Adam and Eve – Planetary Orat.], 1994 (collab. Piňos, Dlouhý, Z. Matějů, J. Kollert and D. Forró); Absurdarium, 1996; The surface roughness check, 1998; Křížení [Crossings], 1999

Principal Publisher: Divertimento

IVAN POLEDŇÁK

Medek, Tilo (*b* Jena, 22 Jan 1940). German composer. His father was the composer Willy Müller-Medek (1897–1965). From 1959 to 1964, he studied at Humboldt University with Walther Vetter, E.H. Meyer and Georg Knepler (musicology), and at the Berlin Hochschule für Musik, where his teachers included Wagner-Régeny (composition); he also attended Wagner-Régeny's composition masterclasses at the Akademie der Künste (until 1967). In 1977 he lost his East German citizenship and subsequently transferred to the Federal Republic of Germany, where he received numerous international distinctions.

Medek's work embraces many musical genres. His output includes three symphonies, 15 solo concertos, two large-scale choral works and five operas, as well as much chamber music. He has also composed music for children; in 1992 he was named honorary composer of the 8th International Festival of Children's Choirs in Nantes. Apart from an early phase (1962–6) during which he was influenced by dodecaphonic styles, Medek's works have been determined by tonal elements. His style aims at intelligibility and sets out to create a close relationship with its audience. The expressive means through which he woos his listeners are songlike forms, a disciplined attitude to rhythm and an infusion of the spirit of 'applied music'. His neo-tonal vocabulary is controlled by an alert historical consciousness and an objectification of his material. He has described himself as a 'composer who tells stories' and texted works make up a large part of his oeuvre. Early milestones in this genre include a setting of Paul Celan's *Todesfuge* for soprano and chorus (for which he won the Gaudeamus Foundation composition prize in 1967) and *Die betrunkene Sonne*, a melodrama for children (1968).

WORKS
(selective list)

Todesfuge (P. Celan), S, chorus, 1966; Die betrunkene Sonne (melodrama, S. Kirsch), spkr, orch, 1968; Einzug (Kurzoper, after I. Babel), 1969; Conc., org, orch, 1977–80; 3 Conc., vc, orch, 1979–82; Gethsemane (R.M. Rilke), S, T, chorus, orch, org, 1980; Sym. no.1 'Eisenblätter', orch, 1983; Katharina Blum (op, D. Medek, after H. Böll), 1991; Der Frieden wird immer gefährlicher (F. Dürrenmatt), T, chorus, orch, 1996; film scores, incid music, numerous song cycles, chbr works, solo org works

MSS in *D-Bsb*, *D-Dl*

Principal publishers: Edition Wilhelm Hansen, Moeck, Edition Tildo Medek (ETM)

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Tilo Medek: eine Dokumentation, ed. Musikbücherei der Stadt Düsseldorf (Düsseldorf, 1980)
F. Reinighaus: 'Tilo Medek: "Man muss wissen, was man schreibt, wofür und wann"', *NZM*, Jg.145 (1984), 20–24
H. Ginzler: 'Der Komponist Tilo Medek', *Heimat-Jahrbuch*, liv (1996)

REINHARD ERMEN

Meder, Johann Gabriel (*b* Zimmernsupra, nr Erfurt, 27 July 1729; *d* Amsterdam, bur. 3 Dec 1800). German composer, active in the Netherlands. His relationship, if any, to Johann Valentin Meder has not been established. About 1760 he settled in Amsterdam, where he organized concerts, often working with Italian singers. Several concerts included his own works, particularly his cantatas and oratorios. He composed the cantata *La contesa e la pace* for the marriage of Stadholder Willem V to Wilhelmina of Prussia in 1767, and a symphony to be performed during their visit to Amsterdam the following year. None of Meder's larger vocal works has survived, nor his singing method *Principes de musique pour le chant* (1800). His symphonies, however, are well written in a mature pre-Classical style.

WORKS
printed works published in Amsterdam, some also in Berlin

Vocal: Zangwijzen tot de nagelatene stichtelijke gezangen (B. Elikink) (1769), collab. B. Ruloffs; La contesa e la pace (cant.), 1767, only ov. extant, pubd as Symphonie pérodique, no.1 (1769)

Inst: 6 sinfonie, op.1 (c1764); Symphonies périodiques, nos.1–2 (1769); 3 simphonies, op.3 (c1783); Simphonie périodique, op.4 (c1786); 6 marches, 2 cl, 2 hn, bn (c1794), also for hpd (c1794); L'illusion de printemps, hpd/pf, vn, vc, op.6 (1797)

Lost works: Giuseppe riconosciuto (orat), 1779; La primavera (pastorella), 1765; Cantata, 5vv, 1766; Cantata, 3vv, 1768; Recueil d'airs (1797)

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EitnerQ; GerberL; JohanssonH

C.F. Cramer, ed.: *Magazin der Musik*, i (Hamburg, 1783/*R*), 767

RUDOLF A. RASCH

Meder, Johann Valentin (*b* Wasungen, nr Meiningen, bap. 3 May 1649; *d* Riga, end of July 1719). German composer, organist and singer. He came from a musical family, his father and four brothers all being organists or Kantors. He studied theology at Leipzig in 1669 and then at Jena but soon became a professional singer. He was employed as court singer at Gotha in 1671, Bremen in 1672–3, Hamburg in 1673 and Copenhagen and Lübeck (where he met Buxtehude) in 1674. From 1674 to 1680 he was Kantor at the Gymnasium at Reval (now Tallinn). After a sojourn in Riga in 1685–6 he succeeded Balthasar Erben as Kapellmeister at the Marienkirche, Danzig, in 1687. In 1698 Danzig city council refused to allow a performance of his opera *Die wiederverehligte Coelia*. He had it performed instead in the nearby town of Schottland, which led to his being dismissed from his post. After briefly being employed as Kantor at the cathedral at Königsberg, he went in 1700 to Riga, where he held a similar position until his death.

According to Mattheson, Meder was a singer of repute, an excellent organist and a notable composer. He knew Italian in his youth and was familiar with the music of Italian composers such as Carissimi and Antonio Cesti. But for the wars in which the Swedish king was involved for so many years, Meder, as Mattheson pointed out, would probably have become director of music at the Swedish court in Stockholm.

Of four stage works that Meder is known to have written only *Die beständige Argenia* survives, performed in Reval in 1680 by the students of the Gymnasium. Dedicated to the newly married Swedish king, Carl XI, and his queen, it reveals his skilful handling of recitative and arioso, and of strophic songs which predominate over larger forms such as the through-composed aria. His *Nero* was the first German opera to be performed in Danzig, in November 1695; it was indebted to N.A. Strungk's opera of the same name (1693), for he used not only the same text but a few of Strungk's arias too.

As a composer of sacred music Meder shows to some extent the influence of Buxtehude. Much of his output in this field is lost. Of the surviving works one of the most notable is his *Passions oratorium* of 1700. It includes a number of interpolated chorales, set as solos, duets and choruses; and, anticipating Bach's treatment, the words of Jesus are normally set as arioso. The work includes a good deal of lyrical writing and is far removed from the more formal North German style.

WORKS

MOTETS

Ach Herr, mich armen Sünder, 4vv, vn discordato, 2 va, vle, *PL-GD*

Ach Herr, straffe mich nicht, 1v, 2 vn, vle, bc, Reval, 1679, *S-Uu* (holograph)

Gott, du bist derselbst mein König, 3vv, 2 vn, va, vc, 2 clarinos, bc, timp ad lib, *Uu*

Gott hilf mir, 1v, 4 vn, bc, *Uu*

Gott, mein Hertz ist bereit, 3vv, 2 vn, va, b va, bc (2 ob, bn, ad lib), *Uu*

Herzlich tut mich verlangen (Himmlische Valet Music), 4vv, vn dulcisono, 2 va, vc, vle, 2 recorders, 2 ob, bn, bc (org), *PL-GD*

In principio erat verbum, 3vv, 2 vn, *S-Uu*

Jubilate Deo omnis terra, 1v, clarino, vn, vle, bc, *Uu*

Leben wir, so leben wir dem Herrn, 4vv, 2 vn, b viol, vc, bc, *Uu*

Meine Seel säuffzt und stöhnet (Andächtige Communion Musique), 4vv, 5 viols, 2 ob, bn, Riga, 1714, *PL-GD*

Preise, Jerusalem, 12vv, 3 orch, 1687, *GD*

Quid est hoc, quod sentio, 3vv, 2 vn, b viol, bc, *S-Uu*

Singet, lobsinget mit Herzen und Zungen, 4 solo vv, chorus, 2 vn, va, vc, 2 ob, bn, *PL-GD*

Sufficit nunc Domine, 1v, vn, 4 viols, bc, *S-Uu*

Unser keiner lebt ihm selber, S, SATB, vn, 2 viols, vc, bc (org), *Uu*; ed. W. Horn (Stuttgart, 1992)

Vox mitte clamorem, 3vv, 3 vn, bc, *Uu*

Wünschet Jerusalem Glück, 12vv, 3 orch, 1686, *PL-GD*

OTHER SACRED

Passions oratorium (according to St Matthew), solo vv, chorus, small orch, 1700, *D-Bsb*; ed. B. Smallman, *Oratorische Passion nach Matthäus* (Wolfenbüttel, 1985)

In tribulatione invocavimus, 5 solo vv, 4 vn, bn, bc, *Bsb*, *Wa* (as solo cant.)

Die höllische Schlange, dialogue cant., 4vv, 2 vn, 2 va da braccio, vle, bc, *S-Uu* (listed in *EitnerQ* as Begrüsset seystu holdseelige)

Wie murren denn die Leut, dialogue cant., 2vv, 2 vn, 2 va, bn, bc, Riga, 1684, *Uu* (holograph)

Lost: Gott, der du wehlst die Regenten auf Erden, 3 choruses, text in *PL-GD*; Musicalischer Dialogus auf bevorstehendes Hl. Weynachtsfest, 1686; 2 sacred songs, 1698; 6 sacred songs, undated; *c*130 sacred works in MSS presented to Riga council after Meder's death, incl. 14 masses, 5 Mag, and Passions, see Bolte

SECULAR

Die beständige Argenia (op), Reval, 1680, *S-Sk*; ed. in EDM, 1st ser., lxviii (1973)

Die befreyete Andromeda (opera-ballet), Weissenfels, 1688, lost

Nero (op, G.C. Corradi, after C. Pallavicino), Danzig, 1695, lost

Die wiederverehligte Coelia (op), Schottland, 1698, lost

Vor-Jahrs-Erstlinge … Ariette und … Braut-Tanz (Alles fängt nun an zu lachen), S, 2 vn, bc (Riga, 1685)

Der polnische Pracher … in einem musicalischen Concentum, 2 vn, 2 viols, vle, bc, 1689, *PL-GD*; ed. J. Kremer (Magdeburg, 1994)

Trio, chaconne, 2 vn, bc (hpd), *S-Uu* [possibly from lost Capricci]; chaconne ed. F. Kessler (Bad Schwalbach, 1990)

Lost: Capricci, 2 vn, bc (org) (Danzig, 1698), according to Mattheson; Languet cor meum, 1v, bc, according to *EitnerQ*; Kürmusik zur Ratswahl, 17 March 1968

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Å. Vretblad: 'Johann Valentin Meder och hans opera "Die beständige Argenia"', *STMf*, xix (1937), 65–79

C.-A. Moberg: 'Drag i Östersjöområde musikliv på Buxtehudes tid' [Sketch of musical life in the Östersjö area in Buxtehude's day], *STMf*, xxxix (1957), 15–88

B. Smallman: 'A Forgotten Oratorio Passion', *MT*, cxv (1974), 118–21

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F. Krummacher: *Die Choralbearbeitungen in der protestantischen Figuralmusik zwischen Praetorius und Bach* (Kassel, 1978)

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H. Lölkes: 'Beobachtungen zu einigen Sinfonien in den Matthäuspassionen von Friedrich Funcke und Johann Valentin Meder', *Musik und Kirche*, lxiv (1994), 11–23

ERIK KJELLBERG

Mederitsch(-Gallus), Johann (Georg Anton) (*b* Vienna, bap. 27 Dec 1752; *d* Lemberg [now L'viv], 18 Dec 1835). Austrian composer and teacher. He was the son of Gallus

Anton Mederitsch (1710–74), a native of Götzendorf on the Marchfeld, who was a leading double bass player in Vienna. After study with Wagenseil, Johann became Kapellmeister of the Olmütz (Olomouc) theatre (1781–2), then returned to Vienna, where he was a double bass player in the orchestra of the German theatre as late as 1792. His years in Vienna saw the successful production of a number of Singspiele, and in about 1800 he was piano teacher to the poet Grillparzer, then nine years old. He was Kapellmeister at Ofen (Buda) in 1793–4 and from 1817 he lived at Lemberg. The poverty and sadness of Mederitsch's old age were touchingly described in a letter to Moscheles from Mozart's son, written on 25 October 1827; his summary of Mederitsch ('perhaps the greatest contrapuntist of our age') may be set against his father's frivolous comments (letter of 5 February 1783). Mederitsch's gratitude to the younger Mozart is attested by his bequeathing to him the autograph scores of his works, some 80 in all, which after Mozart's death passed to the Mozarteum, Salzburg. Mederitsch was well known and respected in his day: his incidental music to *Macbeth* (Pest, 5 May 1974; Vienna, Kärntnertor, 13 February 1808) was known even in London, and continued to be played in Budapest for many years, both with productions using the older German prose translation and using Schiller's poetic version. He is now remembered mainly as the composer of Act 1 of *Babylons Pyramiden* (Act 2 was by Winter), one of the works in which Schikaneder tried in vain to repeat the success of *Die Zauberflöte*.

WORKS

stage works first performed in Vienna, unless otherwise stated; most works MS in A-Sm, complete list in Aigner 1995

Der redliche Verwalter (J.F. Schmidt), Bauernfeindscher Saal, 26 Aug 1779
Arkatastor und Illiane (melodrama, F. Zawitzer), Bauernfeindscher Saal, 14 Oct 1779, lib *Sm*
Der Schlosser, Olomouc, 1781
?Die Seefahrer/Der grossmüthige Seefahrer (after Ilein), Leopoldstadt, 14 Oct 1782
?Die Rekruten, wobei Kasperleinen lustigen Bauernjungen und Rekruten spielt, Leopoldstadt, 6 Dec 1782
Rose, oder Pflicht und Liebe im Streit (Spl, 3, G. Stephanie the younger), Burg, 9 Feb 1783, *Sm**
Der letzte Rausch, ?1788 (2), 1795; [place of perf. unknown]
Babylons Pyramiden [Act 1] (grosse heroisch-komische Oper, 2, E. Schikaneder), Wieden, 25 Oct 1797, *Sm**, vs (Vienna, 1797) [Act 2 by Winter]
?Die Heirat durch die Wiener Zeitung (Posse)
Krakus, Fürst von Krakau, oder Frauengrösse und Vaterliebe (romantische Sage mit Chören, 5, J. Hirchfeld), Leopoldstadt, 30 March 1811

Incid music for The Tempest, Hamlet, Macbeth and other plays
Symphonies, concertos, much piano and chamber music; masses, motets

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Medesimo tempo (It.: 'the same pace'). A direction to maintain a tempo in spite of apparent disturbances, particularly changes of time signature or note value. The term *l'istesso tempo* was also used. By the later 19th century these directions were increasingly replaced by equivalence equations. □

Medial cadence [inverted cadence]. A CADENCE whose penultimate chord is in inversion, as opposed to a 'radical cadence', whose chords are in root position. In some American writings the medial cadence is regarded as a type of imperfect cadence. The term is also sometimes applied to endings in plainchant and modal polyphony that are not on the final of the mode. □

Mediant. (1) The third DEGREE of the major or minor scale, so called because of its intermediate position between the key note, or tonic, and the 5th degree, or dominant. It 'determines the mode' of a scale (Rousseau, *Dictionnaire de musique*, 1768), since the interval it makes with the tonic – major or minor 3rd – determines whether the scale is major or minor.

(2) In any of the four authentic church modes, the scale step that lies a 3rd below the tenor (sometimes called the dominant), namely *f* in the Dorian mode, *a* in the Phrygian and Lydian, and *b* in the Mixolydian. □

Mediation (Lat. *mediatio*). In Latin monophonic psalmody, the median cadence, or inflection, halfway through a psalm tone. *See* PSALM, §II, 7(iii) and INFLECTION, (1). □

Médiator (Fr.). *See* PLECTRUM.

Medici. Italian family of music patrons. They were renowned for their patronage of learning, literature, the arts and science.

1. Introduction. 2. Beginnings to 1537. 3. 1537–1737.

1. INTRODUCTION. The Medici ruled Florence with few interruptions for more than 300 years. Their political genius, as well as their enormous wealth, played no small part in their rise from principal citizens (1434–1532) to absolute rulers of Florence and its Tuscan dominion (1532–1737). The international influence achieved by several members of this family of merchant princes (among them Lorenzo the Magnificent, Popes Leo X and Clement VII and Queens Catherine and Marie of France) and a series of astute dynastic marriages also help explain the Medici's prominent position in the social and cultural history of Italy and the rest of Europe.

The two main branches of the family were founded by Cosimo (1389–1464) and Lorenzo (1395–1440), both of them the sons of the banker Giovanni di Bicci de' Medici (1360–1429), whose ancestors had settled in Florence as early as 1201. Cosimo's line included all of the famous Medici of the earlier Renaissance; the last member of this branch of the family, Alessandro, was created Duke of Florence in 1532 and assassinated in 1537. On his death the succession passed to Lorenzo's line, which carried on the family through six more generations. At the time of the succession (1537) Lorenzo's line was represented by yet another Cosimo (1519–74), who reigned first as Duke of Florence (1537–69) and then as Grand Duke of Tuscany (1569–74). On his mother's side this Cosimo was a direct descendant of the first Cosimo, and thus both branches of the family were united in his person.

2. Beginnings to 1537. The humanistic, artistic and literary interests of the first Cosimo and his line have long been celebrated, though information about their patronage of music and musicians has only recently been brought to light. Under Cosimo's aegis the first musical chapels, emulating those of northern Europe, were instituted in 1438 at the cathedral and baptistry at Florence. He was also apparently responsible for selecting the musicians engaged at the time, among whom was the Avignon composer Beltrame Feragut. An active policy of recruiting northern musicians for the new chapels was carried out by Cosimo's sons Piero (1416–69) and Giovanni (1421–63). Both were friends of Du Fay, who in a well-known letter to them of 22 February 1456 promised to send them some chansons and four Lamentations for Constantinople that he had recently composed. Giovanni, who was a lutenist, was a close friend and early patron of the great Florentine organist Antonio Squarcialupi. Piero is important in music history because of his acquisition, some time before 1456, of the famous collection of Notre Dame polyphony still housed in the Biblioteca Mediceo-Laurenziana, Florence (Plut.29.1).

Florentine musical life flourished with unprecedented vigour during the reign of Piero's son Lorenzo the Magnificent (1449–92). Through his own efforts, Lorenzo succeeded in attracting to the city's chapels as well as to his private service some of the most famous singers and composers of the time, including Isaac, Alexander Agricola and Johannes Ghiselin. Lorenzo was an accomplished singer and instrumentalist, capable of accompanying himself on the 'viola' (lira da braccio) as he improvised verse, a talent that was inherited by his eldest son Piero, who, according to Poliziano, also performed written polyphony. Lorenzo's collection of musical instruments, exceptional for the time, included a number of organs and keyboard instruments, as well as lutes, 'violas', a harp and several bagpipes. As a youth Lorenzo had sought to have one of his poems set by Du Fay, of whose music he was an ardent admirer. Later in life he had several of his *canti carnascialeschi* set by his favourite musician, Isaac. Isaac subsequently composed the music for Poliziano's lament on Lorenzo's death, *Quis dabit capiti meo aquam*, as well as a motet, *Optime pastor*, honouring the accession in 1513 of Lorenzo's second son Giovanni (1475–1521) to the papal throne as Leo X. Lorenzo's work *Trionfi di Bacco e d'Arianna*, is preserved in Serofino Razzi's collection of *laudi* (1563).

Medici patronage of music and musicians reached its apogee during Leo's reign. He was a thoroughly trained musician, as is shown by a few of his extant compositions, and his knowledge of music theory reputedly was exceeded only by his love of musical performance, both his own – he was a lutenist and also played the harpsichord – and that of others, particularly of the famous Jewish lutenist Gian Maria Giudeo, whom he later ennobled, and the lutenist-composer Francesco da Milano. Under Leo's guidance the papal chapel reached unprecedented heights, employing at times as many as 32 musicians, notably composers such as Gaspar van Weerbeke, Antoine Bruhier, Andreas de Silva, Carpentras, Jean Conseil, Marbrianus de Orto, Francisco de Peñalosa, Bernardo Pisano and Costanzo Festa. Several works by these men are found in the famous Medici Codex of 1518, a decorated manuscript commissioned for the wedding of Leo's nephew Lorenzo, Duke of Urbino, and Madeleine de la Tour d'Auvergne. The wedding was one of several sumptuous private celebrations and public festivities honouring various members of the Medici family during these years in which music and spectacle were prominent. At Leo's court musical activities included both solo and ensemble performances by voices and instrumental groups in concert. Plays and religious services in which the pope himself participated were adorned with musical performances such as had rarely been heard at the Vatican.

Leo's cousin Giulio (1478–1534) succeeded to the papacy as Clement VII in 1523. As a cardinal, Giulio had taken a great interest in Florentine musical matters, and he seems to have been responsible for the appointments of Verdelot, Charles d'Argentille, Mattio Rampollini and several other outstanding musicians to the city's chapels. Despite the many political vicissitudes of his pontificate he remained an avid patron of music and sought to maintain the standard of excellence in the papal chapel that had been established by Leo some years earlier. Among the musicians employed by him were Conseil, Festa, Pisano, Pierre Fontaine, Pernot Vermont, d'Argentille and Ivo Barry. Instrumentalists such as Francesco da Milano and Laurentius da Gaeta were also given favours by this last Medici pope. The last scion of the senior Medici branch, Alessandro, who became the first Medici duke of Florence, had a number of instrumentalists in his personal employ as well as the composer Arcadelt.

3. 1537–1737. With the accession of Duke Cosimo I in 1537 official Medicean patronage of music in Florence was resumed on a broad scale. At his instance the chapels at the cathedral and baptistry were reorganized and enlarged, and his favourite musician, Francesco Corteccia, appointed to direct them. Cosimo and his immediate successors – Francesco I (ruled 1574–87), Ferdinando I (ruled 1587–1609) and Cosimo II (ruled 1609–21) – maintained an active interest in the chapels as well as the prerogative of nominating their choirmasters, the most famous of whom after Corteccia were Cristofano Malvezzi, Luca Bati and Marco da Gagliano. At court, Cosimo I began the practice of retaining singers, instrumentalists and dancers, and it was continued on an even more lavish scale by his sons and grandson: in the first decades of the 17th century in particular innumerable ballets were performed. Musicians associated with the court in this period include Alessandro Striggio (i), Marenzio, Giulio and Francesca Caccini, Peri, Antonio and Vittoria Archilei, Cavalieri, Francesco Rasi, Lorenzo Allegri, Antonio Brunelli and Vincenzo Calestani; the last two worked at Pisa. Several of these composers were among the earliest and most persuasive monodists.

Cosimo I also initiated the policy of associating important family and state occasions with extraordinary musical festivities. For his own wedding to Eleonora of Toledo in 1539 he commissioned several occasional pieces from Corteccia, Festa and others and also had Corteccia compose music for the *intermedi* of Antonio Landi's comedy *Il commodo*. Other events during his reign, such as the baptisms and weddings of his children or the arrivals of distinguished visitors, were observed in a similar manner. The most elaborate of the Florentine *intermedi*, those for Girolamo Bargagli's *La pellegrina*, were presented in 1589 as part of the festivities attending the marriage of Ferdinando I and Christine of Lorraine. Much of the music for these *intermedi* was composed by



Ferdinando de' Medici and his musicians: painting by Anton Domenico Gabbiani, c1685 (Palazzo Pitti, Florence); those identified include the prince (2nd from right), Pietro Salvetti (seated left, with cello), Giovanni Battista Gigli, called 'il Tedeschino' (centre, with theorbo), Vincenzo Olivicciani, the singer (4th from right), and probably Antonio Rivani, the harpsichordist (extreme right)

Malvezzi and Marenzio. In 1600 the union of Maria de' Medici and Henri IV of France was celebrated with performances of Giulio Caccini's *Il rapimento di Cefalo* and Peri's *Euridice*, the first complete extant opera. Notable works presented later in the 17th century include Marco da Gagliano's *La Flora*, on the occasion of Margherita de' Medici's marriage to Duke Odoardo Farnese of Parma in 1628, and Jacopo Melani's *Ercole in Tebe*, for the wedding of the future Grand Duke Cosimo III and Marguerite Louise of Orléans in 1661.

Medici patronage of music and musicians followed a somewhat erratic course during the reigns of the last three grand dukes. Under Ferdinando II (ruled 1621–70) the chapels at the cathedral and baptistry, comprising 32 singers and directed by G.B. da Gagliano until 1651, continued to flourish, as did the ensembles of voices and instruments maintained by the court. Official rosters show that a notable number of virtuoso singers and instrumentalists were attached to the court, though many of them, of course, also performed in some of the city's other musical venues. Invitations to visit Florence were extended to prominent composers such as Luigi Rossi and Frescobaldi, and magnificent court productions were arranged of operas, mascheratas, equestrian ballets and aquatic spectacles with music. The Medici, including Ferdinando himself and his brothers Prince Mattias (1613–67) and Cardinal Gian Carlo (1611–63), also lent their support to the establishment of academies which produced new operas and revived others by Tuscan musicians and librettists, among them Antonio Cesti, the Melani brothers, Domenico Anglesi and G.A. Moniglia.

During the reign of Cosimo III (1670–1723) court-sponsored musical events declined steadily, since he cared little for music. Court indifference notwithstanding, some members of the ducal family, notably Cosimo's brother Cardinal Francesco Maria (1660–1711) and his son, the heir apparent Prince Ferdinando (1663–1713), indulged their love of music by supporting both private and public performances of operas, ballets and oratorios. As a youth, Ferdinando had studied counterpoint with G.M. Pagliardi and acquired a passion for music that remained with him throughout his life (see illustration). Among the musicians he patronized were Bartolomeo Cristofori, Handel, Pasquini, Veracini, G.M. Casini, Pietro Sanmartini, and Alessandro and Domenico Scarlatti. Alessandro Scarlatti composed several operas and sacred works expressly for him. Medici rule petered out with Gian Gastone (ruled 1723–37), whose notorious indolence, allied to the troubled political conditions of the time, precluded notable musical activity at his court, though he employed a few prominent musicians such as the lutenist Carlo Arrigoni and the composer G.M. Orlandini; he also continued the traditional Medici policy of subventions to the Florentine Accademia degli Immobili for opera performances at their Teatro della Pergola.

See also FLORENCE, §§1–2.

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FRANK A. D'ACCONE

Medici Quartet. English string quartet. It was founded at the RAM in 1971 by Paul Robertson, David Matthews, Paul Silverthorne and Anthony Lewis. Coached by Sidney Griller, it gave a début concert at the Wigmore Hall, London, in 1973 which was well received; 25 years later it celebrated its silver jubilee at the same hall with the identical programme. In 1985 it toured the USA for the first time and since then it has enjoyed an international reputation. Its members have been artists-in-residence at a number of institutions: York University; Kingston University; Lancaster University; Swansea University; and since 1996 at Surrey University. Silverthorne was replaced by Ivo-Jan van der Werff in 1983 and in the 1990s Matthews was succeeded by Colin Callow, Cathy Thompson and (in 1998) by Steven Morris. The Medici has long been one of the more thoughtful British ensembles, capable of profound, stylistically conscious performances. Elisabeth Lutyens wrote four quartets for the group, which has also given the premières of works by Alan Bush, John Tavener, Peter Maxwell Davies, William Mathias, John Joubert, James Patten, Richard Rodney Bennett, Sebastian Forbes and Nigel Osborne. It has given successful presentations, in collaboration with Royal Shakespeare Company actors, on the lives of composers as revealed through their chamber music. Its many recordings include a Beethoven cycle, Vaughan Williams's chamber music for strings, sensitive accounts of Elgar's Quartet and Piano Quintet (with John Bingham) and Wajahat Khan's Sitār Quintet, a work it has often played in concert with the composer. Paul Robertson has done much research into the connection between music and the human brain and has both lectured and written on the subject; in 1996 he presented four TV programmes, entitled 'Music and the Mind', on Channel 4. This activity has led to the quartet's establishing links with major medical research institutions in London, Amsterdam and Geneva. Ivo-Jan van der Werff, well known as a recitalist and recording artist in his own right, teaches the viola at the RCM. The ensemble's instruments are violins by Domenico Montagnana (1729) and Nicolas Lupot (1809); a viola by Giovanni Grancino (*c*1690); and a cello by Matteo Goffriller (1695).

TULLY POTTER

Medieval. The broadest definition of the medieval period encompasses all the centuries between 'antiquity' and the 'Renaissance'. The earliest writer to evoke this intermediary phase was FILIPPO VILLANI, who observed in a treatise of 1382 that the islands in the Mediterranean had borne different names in 'ancient, middle and modern

times' (*priscis mediis modernisque temporibus*; see McLaughlin). Such a division of the past into antiquity, the present and the times in between may seem unremarkable, but the Trecento discernment of 'middle times' has shaped Western conceptions of the past for 600 years. The need to acknowledge a comprehensive shift somewhere between 1350 and 1550 that affected the arts, technology and the large political configurations of states and nations has rarely been disputed, but the appropriateness of the terms 'medieval' and 'Renaissance', with the value judgments they imply, has been contested many times. Music historians now have a complex transaction with them, for the discernment of 'medieval' and 'Renaissance' phases in the continuous tradition of Western music is a legacy from the 19th century when few compositions from either period had been made available for study. Those interested in the history of music were not then in a position to challenge the views that historians of the Italian visual arts and culture, notably Jakob Burckhardt, had developed so persuasively, especially since Burckhardt and others expounded them with materials that had been fundamental to the experience of educated men and women in Europe since the days of the Grand Tour.

1. Terminology. The adjective 'medieval', formed on the basis of the neo-Latin *medium aevum* ('the middle age'), was slow to gain currency in English. As late as 1874 the distinguished Anglo-Saxonist Henry Sweet still referred to 'middle-age Latin', but by the 1880s the rule of 'medieval' had begun. In English this put an end to a flexibility of terminology that reached back to the Trecento in neo-Latin. *Medium aevum*, first recorded in 1604, was one of many different nouns used between the 14th and 18th centuries to denote the 'middle' period; others included *media tempora* (1382), *media tempestas* (1469), *media aetas* (1518), *media antiquitas* (1519), *medium tempus* (1586) and *medium saeculum* (1625). The corpus of terms employed in the European vernaculars grew from the neo-Latin and shares its movement between singular and plural. Singular forms include the German *Mittelalter*, Italian *medioevo*, Spanish *edad media*, Greek *mesaionas* (demotic form), Danish and Norwegian *middelalderen* and French *moyen âge*, while plural forms include the English 'Middle Ages' (first recorded in the singular, however, in 1611), Dutch *middeleeuwen* and Icelandic *miðaldir*. Robinson deemed it 'almost providential' that the English language uses a plural form, but it would be fanciful to suggest that the plural forms express or encourage a relatively nuanced view of the medieval centuries.

2. Historiography. The *Mappa mundi* at Hereford Cathedral, drawn around 1300 by Richard of Haldingham, shows the Emperor Augustus commanding his officials to chart the Roman dominions. Long after its decline and fall the Roman Empire lived in the memory of literate men such as Richard of Haldingham, reminding them that a single language and polity had once been imposed on most of the charted world. Their remembering of Rome can often be traced in what may be called a 'literary humanism'. The term 'humanism' resists concise definition, but a form of literary humanism may be said to exist wherever classical Latin is admired and imitated; there is no taste for such Latin that is not also a potentially transforming esteem for the civilization that Virgil and Cicero express (*see also* Humanism). The medieval centuries, as conventionally understood, included many times when clerics were conscious of the need to improve standards of Latin. Sigebert of Gembloux (*d* 1112) revised an earlier Life of St Maclovius and found the Latin 'archaic, disordered, confused with barbarisms and solecisms, fit for the ears of nobody and thus forgotten' (*PL*, clx, 729). Many of the chant composers, like Sigebert, who were active in the great monasteries and cathedrals of France, Lotharingia and Germany between 800 and 1100 were probably impelled to compose as much by their proud sense of improving upon Merovingian Latin as by any other motivation. However, the period when Italian writers, conscious of their renewed connoisseurship of classical Latin style and civilization, first distinguished *media tempora* deserves to be regarded as exceptional among these phases of revival. Villani's evocation of those *tempora* was made during a formative stage in the process that Lévy and others have called the 'bifurcation' of Europe. Placed between 1300 and 1500, when Europe began to separate from other civilizations participating in the world system, this stage brought new technology (the shipbuilding of the Venetians and Genoese is a striking example), opened new commercial channels and hastened the expansion of many cities. The profound significance of these developments gives exceptional potency to the Trecento discernment of *media tempora* in the heart of the bifurcation period, and in the place where so many of its effects were felt at an early date. As Stock observes, the potency was such that the humanists established a vital point of reference in Western thought:

> The Renaissance invented the Middle Ages in order to define itself; the Enlightenment perpetuated them in order to admire itself; and the Romantics revived them in order to escape from themselves. In their widest ramifications 'The Middle Ages' thus constitute one of the most prevalent cultural myths of the modern world.

In Protestant countries such as England this 'cultural myth' drew strength not merely from 'rediscovered' Latin texts but also from the upheavals of the Reformation. As early as 1580–90 Roger Martin, a member of a gentry family, compiled a book detailing what he could remember about the church at Long Melford in Suffolk 'as I did know it', before the assaults of the reformers. The dissolution of the monasteries, hospitals and other religious houses was accompanied by what John Bale called a 'lamentable spoyle of the lybraryes of England' (*Scriptorium illustrium Maioris Brytanniae catalogus*, Basle, 1559/*R*) impelling a tide of medieval manuscripts into the hands of parish priests, higher clergy and landed gentlemen throughout England. The great collections of men such as John Stow (*d* 1605), Robert Cotton (*d* 1631) and Robert Harley (*d* 1724) began here, and once deposited in the British Library were of great value to the Enlightenment pioneers of music history in Britain, Charles Burney and Sir John Hawkins. The scholarly *Itinerary* of John Leland, appointed 'King's antiquary' in 1533, is justly famous, and is paralleled somewhat later by the travels of continental Catholic scholars in religious orders. These monks were sustained by a sense of continuity that stimulated their interest in the *medium aevum* as a phase of their order's history, and perhaps as the period when that history began. Linked by the traditional bonds of monastic friendship, enhanced by shared antiquarian interests, they were animated by the

passion for manuscripts, inscriptions, seals and architectural remains that is such a striking feature of European culture from the late 16th century onwards. The Maurists Jean Mabillon and Edmond Martène were particularly outstanding as travelling antiquaries. In 1717 Martène and Ursin Durand published the results of their visits to hundreds of religious houses, many of them medieval, noting details of architecture, copying inscriptions on tombs and 'blowing the dust off the archives' to gather material for a revised edition of *Gallia Christiana*, still an important source of information for music historians. By 1676 it was already possible for a compendium such as Cristoph Keller's *Nucleus historiae inter antiquam et novam mediae* to treat *historia media*, 'middle history', as a rudiment of historical thought, while two years later Du Cange consolidated the field with his monumental *Glossarium ad scriptores mediae et infimae latinitatis*. The reference to a 'middle Latin' on the title-page of this prestigious (and still indispensable) dictionary inspired other scholars such as Polycarp Leyser (*Historia Poetarum medii aevi*, 1721) and Fabricius (*Biblioteca latina mediae et infimae aetatis*, 1734–46). Together with the *Glossarium* of Du Cange, citation of these works by title accounts for a high proportion of references to the *medium aevum* and *media aetas* in Enlightenment scholarship.

3. Defining 'medieval music'.

(i) Scholarship and chronology. The titles of the works cited above are a reminder that in the 17th and 18th centuries scholars frequently (perhaps mostly) referred to the medieval period when they were editing or studying Latin texts whose spelling, vocabulary and cultural reference constituted, in their judgment, a specific project: the study of writers from the *medium aevum*. This emphasis is apparent in Gerbert's collection of Latin music treatises published in 1784, *Scriptores ecclesiastici de musica sacra potissimum*. This collection, of seminal importance for the subsequent image of music from the *medium aevum*, is resolutely philological, alluding to all the 16th- and 17th-century scholars mentioned above but making almost no reference to musical sources. Until the end of the 19th century the scholarly study of medieval music owed much to Gerbert and the tradition of Latin scholarship to which he assimilated the subject. The account of music between the 12th century and the 15th given by Burney is essentially a history of theory, while the greatest single contribution of the 19th century, at least before the final decade, was Coussemaker's *Scriptorum de musica medii aevi nova series* (1864–76). This collection names Gerbert on the title-pages and extends his work of editing the theorists. At that time the number of medieval compositions, excluding chant, known to scholars cannot have exceeded 50 or so. Seminal figures at the dawn of medieval musicology possessed a relatively extensive knowledge of theory but little access to the music that the theory addressed. The French Ars Nova, for example, was unknown before about 1900.

The extraordinary work of scholars after 1900 towards establishing 'medieval music' as a field of knowledge and study contributed to a major change in the structure of thought about the musical past. The art of composed, written polyphony is generally regarded as the principal glory of Western musical history, but after its birth its practitioners experienced something of a disintegration of historical sense in relation to their craft. Music theorists of the 15th and 16th centuries had at their disposal very little information about the history of polyphony, scarcely knowing (or caring to know) any music composed more than a generation before their own time. In a sense, this reflects a positive aspect of European culture, for the changeableness of polyphonic music and its notation reveals the desire for technical innovation that is a characteristic feature of the West. Nonetheless, the speed of stylistic and notational change could make older music all but unintelligible, leaving musicians with a very feeble sense of the history of polyphony. To compare a late 15th-century writer such as Tinctoris, baffled by the polyphonic compositions of an earlier age, with Berno of Reichenau (*d* 1048), who may have sketched the history of the psalms and psalmody from David to his own time, is to realize how few materials were available to connoisseurs of polyphony who might wish to frame the kind of historical picture they were capable of devising in other fields of enquiry, including the study of plainchant.

As this want of primary materials, in the form of musical compositions, was gradually remedied after 1900 it became apparent that the history of music in the later 'medieval' period could not be readily accommodated to the kind of narrative presented in Burckhardt's highly influential *Die Kultur der Renaissance in Italien* (1860). There can be no assessment of the Renaissance as a periodization that does not also stir the 'medieval' question to some degree, if only by implication, and it has generally been in discussions of the Renaissance that the Middle Ages have been renogotiated as a period in music history. Burckhardt, who duly noted the importance of Flemish music and musicians in 15th-century Italy, contrasted a conservative, scholastic northern Europe with a humanistic, individualistic Italy. Dissatisfaction with this model (here somewhat crudely described) increased in the 20th century as the number of editions of compositions increased. Besseler published his formative study *Die Musik des Mittelalters und der Renaissance* in 1931; by 1966, when monumental series such as *Corpus Mensurabilis Musicae*, to which Besseler was an early and distinguished contributor, and *Polyphonic Music of the Fourteenth Century* were in progress, Besseler reflected that he had given insufficient attention to the problem of periodization and remarked, perhaps with some exaggeration, that the Renaissance is 'certainly the most problematic epoch-designation in the history of culture'. More recently Owens has argued that 'our present understanding of the Renaissance appears to have as one of its cornerstones an accident of historiography: Ambros's attempt to apply Burckhardt's notion at a time when there was no adequate understanding of music before 1450'. She proposes 'a single period extending from about 1250 or 1300 to 1550 or 1600' united by the use of the mensural system and the cultivation of counterpoint.

Although Owens does not emphasize the fact, a periodization of this kind, which undermines the medieval-to-Renaissance model, can be tied into many strands of 20th-century thought. The Italian humanists' conception of a *medium aevum* has provided a broad and tempting target for 'medievalists' (a word of recent origin) for many years (see Ferguson), but since the 1960s such assaults have become easier to mount with each passing decade, especially if the target chosen is the central point of Italian Renaissance humanism, the encounter with classical literature. The gradual decline of classics as a subject in schools and universities after World War II

made the humanists' connoisseurship of Latin style seem increasingly remote. At the same time, social and political changes from the 1950s quenched the imperialist spirit that was fired throughout the period of European colonialism by an admiration for Roman literature, government and conquest. Developments in critical theory, especially from the 1960s onwards, make it seem almost indefensible for Hale to declare that the humanists allowed the voices of ancient authors 'to speak clearly again . . . their personalities restored'; it is striking that a book seeking to constitute the Renaissance in a broad and authoritative way should make a claim about the central activity of the Italian humanists that many literary critics would reject out of hand. Most recently, the debate about the validity of acknowledging a postmodern phase in 20th-century culture has prompted the most stealthy attack of all, namely the suggestion that the old narrative of 'antiquity to Middle Ages to Renaissance' can no longer serve any kind of historical thinking unless a fourth term, 'postmodernism', be added. In an influential essay, Nichols argued that 'modernity has had to come to grips with its own historical identity. Its patterns are being surveyed, limits assigned'. Thus the postmodern observer who engages with the medieval centuries finds that the 'Modern' period has become the new 'middle age'. There now seems little room for a triumphalist account of Western achievement from the Greeks onwards in which the Middle Ages and Renaissance are 'links in a chain which includes the Reformation, the Scientific Revolution, the Enlightenment, the Industrial Revolution, and so on' (Burke).

Whatever it is to be called, there exists a body of notated music that has certain consistent features that underwent major changes as the bifurcation period 1300–1500 proceeded and that developed in relation to political and cultural circumstances that themselves underwent major changes in the same period.

(ii) Geopolitical influences. Certain aspects of human geography are particularly important. Abu-Lughod has proposed that most of Europe's competitors in the world system declined after 1300 and that this was the principal source of the subsequent European hegemony. This is convincing in some respects, but the ascent of western Europe owes something to a friction between different languages, customs and jurisdictions in a space that presents no major barrier to the circulation of people and ideas. In western Europe no city is very far from the coast, a major river or a valley; no mountain range is impassable and much of the territory is verdant plain. After 1100 the whole area was free from the external threats that could impel an empire such as the Ottoman to become centralized and militarized. The evolution of a common musical language in the period 1380–1500, comprehensively studied by Strohm, reflects in part the gradual emergence of larger political configurations making intensified or enhanced use of Europe's natural channels of communication. The corridor of the Rhine–Alps–Po river plain, for example, began to supersede the Meuse–Saône–Rhône highway, one of the great pathways of medieval civilization; it was the former that led to the great conciliar venues of Basle and Konstanz, whose importance in the rise of a 'European' musical language in the 15th century has been urged by Strohm. The medieval period reveals many configurations of space, power and musical repertory that differ from those described by Strohm. It would be difficult to find a more intensely localized relation between these three factors, and one with broader consequences, than the case of Paris in the late 12th century, for the creation of the Notre Dame organum repertory (*see* NOTRE DAME SCHOOL), which is the matrix of the motet and of much else besides in later music history, is hard to imagine without the decision of the Capetian kings to establish a royal capital in the best natural fortress in their domains. Paris lies at the centre of a series of concentric escarpments that provide good natural defences to the east (where the contested borders with the counts of Flanders and with the Empire lay) and that can draw upon a fertile hinterland. By the 16th century, when the domain of the French kings was much larger, there were many more defensive options.

It is possible to expand such considerations to distinguish three medieval Europes, and so three musical zones whose distinctiveness is perhaps most easily shown by reference to courtly song. One, in the south, comprises northern Spain, Languedoc, Provence, Italy and Sicily. Another lies in what are now France and Germany. The third, to the north, comprises the lands of the present United Kingdom and Ireland, Scandinavia and the Baltic seaboard. The southernmost territory was a pluralist zone where the song culture of the troubadours in Old Occitan (*see* TROUBADOURS, TROUVÈRES) was admired and shared by Catalan, Gallego, Italian and Sicilian poets who either wrote in a literary form of Old Occitan or used a high-status form of their native Romance language. Until the late 14th century the influence of this southern territory upon the development of polyphonic song was slight. In the northernmost territory, in the Atlantic or around the Baltic, many languages were in use, mostly either Celtic or Germanic, but there is no evidence that any written tradition of monophonic or polyphonic courtly song was developed there. The exception is England, annexed to the French heartland by the Normans in 1066, but the very scant remains of vernacular song in English and Anglo-Norman provide a clear illustration that a written tradition of courtly monody arose only when a prestige form of the vernacular was available or could plausibly be created on the basis of a recognized 'court' usage. It is part of what makes the 'medieval' music history of this northern zone that no vernacular achieved this status. In contrast, the sacred polyphony in British sources before 1400, an astonishingly rich and self-contained repertory, absorbed influences from abroad but transmitted very few, and appears to have been associated with a fundamentally different sense of the basic materials of composition (see below on the use of just intonation in England). The vogue for English polyphony abroad between approximately 1420 and 1440 is an exceptional departure and of primary importance in the rise of a 'European' music (*see* DISCANT, §II).

This leaves the 'central' zone: the area between the Loire and the Rhine, understood to form a corridor that reaches down to embrace northern Italy, has many claims to be regarded as the metropolitan area of medieval civilization before the 15th century (see Bartlett). The desire to live the eremetical life in the desert, so important to the monastic life of the 12th century, was first strongly registered in northern Italy where the rapid process of *incastellamento* had been proceeding apace throughout the 11th century. This is where the fundamental

technology of Western music, the staff (*see* NOTATION, §III), was invented by a monk, GUIDO OF AREZZO, whose contacts with the eremetical movement of his day were close. To the north-west, on the European Plain, lay the heartland of heavy cavalry, castles and superior ballistics. From here the French language, originally the Romance dialect of the royal domains around Paris, expanded its territories as the Capetian kings pursued a vigorous policy of enlarging what they (like most medieval kings) regarded as a family domain. By 1500, 80% of Europe's kings and queens were French in the broadest sense of the word, and already in the late 13th century Martino da Canal wrote his history of the Venetians in French because 'the French language runs through the world'. The gradual decline of monophonic song in the pluralistic southern zone – there are no musical sources of this art in any southern Romance language after about 1350 – has as much to do with the complex geopolitical changes that advanced the hegemony of French as with single, often cited causes such as the Albigensian Crusade or the rise of polyphonic secular repertories in Italy and France. By the later 14th century, French had become the language of polyphonic art song in the south, as ARS SUBTILIOR sources such as the Chantilly Manuscript (*F-CHd* 564), associated with the court of Foix, and the various early 15th-century sources from the Veneto, plainly show, (*see* SOURCES, MS, §§II–VIII).

(iii) Musical developments. There are other criteria which impart a special significance to musical developments in the period 1300–1500.

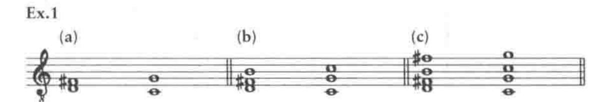
(a) Construction on a tenor. There has been much debate about the compositional procedures of late medieval musicians, especially concerning the method of simultaneous as opposed to layered composition. Leech-Wilkinson and Bent represent the current axes of the discussion in English. There seems no need to enforce a firm distinction between these methods, since it is possible to imagine a composer foreseeing and drafting at least the occasional possibility for third- or even fourth-voice counterpoint while composing an indispensable and self-sufficient superius-tenor duet. Nonetheless, composition upon a tenor part is fundamental to all medieval music. The gradual evolution of the *contratenor bassus* in the later 15th century, and subsequently of a functioning bass, modified the sonorous and eventually the contrapuntal structure of polyphony, altering the play of harmonics in the sound and introducing contrasting vocal colours and techniques of production (*see* CANTUS FIRMUS; COUNTERPOINT; TENOR, §2).

(b) Exploration of tessitura. In England the irruption of something akin to the modern bass voice into written polyphony appears to have taken place between the death of Dunstaple in 1453 and the compilation of the Eton Choirbook (*GB-WRec* 178) around 1500. The evidence of *contratenor bassus* parts in continental music suggests a broadly similar chronology. Although the compass exploited by composers of polyphony had been gradually expanding throughout the 14th century, the decisive quality of the later 15th-century developments is shown by the unprecedented response of instrument makers. Towards the last quarter of the 15th century craftsmen began to scale down various kinds of musical instruments, creating alto, tenor and bass sizes so that consorts might play vocal music. Once again, the evidence suggests a considerable evolution in the sound world of composed polyphony in the second half of the 15th century.

(c) Pythagorean tuning. Before the mid-15th century (that date is somewhat arbitrary) polyphony was based on the way the notes of the diatonic scale strike the ear when sounded simultaneously in pairs ('diads'), some diads being judged more stable than others and the criteria of judgment lying principally with PYTHAGOREAN INTONATION. Treatises on the monochord and other instruments explain how the seven naturals A, B, C, D, E, F, G and B♭ are established, in the Pythagorean manner, in steps of pure octaves and 5ths. This must be the scale that boys learning chant heard repeatedly when set to study at the monochord or organistrum. Contrasted with the intervals offered by equal temperament, the Pythagorean tone appears slightly wide (204 cents not 200), the major 3rds more strikingly so (408 cents not 400, far from pure), as are the major 6ths (906 not 900, again far from pure). The minor 3rds are comparatively narrow (294 cents rather than 300) and so are the semitone steps medieval polyphony exploits most (the diatonic semitone, 90 cents not 100).

There is evidence in musical compositions that French and Italian musicians conceived their intervals in Pythagorean terms. The cadential patterns of ARS NOVA polyphony, both in French practice (ex.1*a*–*c*) and in

Ex.1



Italian (primarily ex.1*a*), clearly exploit the straining effect of wide major 3rds, and the familiar rule requiring a perfect consonance to be approached by the nearest imperfect one suggests that this tension and release was regarded as an indispensable source of impetus in the flow of sound. English usage appears to have been somewhat different: WALTER ODINGTON (*Summa de speculatione musice*, *c*1300; ed. CSM, xiv, 1970), report that Pythagorean 3rds are not consonances, but 'the voices of men, through their subtlety, draw them into a sweet and thoroughly consonant mixture' (Hammond, 70–71). This may be construed as a reference to the just tuning – or at least to the adjusted tuning – of 3rds, and it may be possible to argue for a 'mixed' intonation in England. The anonymous *Singularis laudis digna* (ex.2), a virtuoso

Ex.2 *Singularis laudis digna*



composition in honour of King Edward III (*d* 1377), begins with the kind of precocious gesture sometimes found in the English repertory, and one may imagine the 3rds in the two initial chords 'drawn into a sweet and thoroughly consonant mixture', in Odington's phrase, for no traction outwards seems required. In the third bar, however, the parts move towards the 6-3 established in bar 4 (the *f*♯′ is signed in the source), which resolves

conventionally. Here the major 3rd and 6th would surely have been widened to Pythagorean size or beyond.

Pythagorean tuning gradually waned during the later 15th century (see Lindley for an investigation of the process on the basis of both practical and theoretical sources and with special reference to music for keyboard, where in polyphonic playing, the implications of any tuning system chosen are necessarily far-reaching; *see also* TEMPERAMENTS). The theoretical evidence is clear: a sheet appended to the manuscript of Henri Arnaut de Zwolle (*F-Pn* lat.7295, *c*1440), for example, gives a recipe for establishing a just scale with pure 3rds. Other evidence might be cited, both from treatises and from musical compositions, and it is tempting to suppose that an impression of English tuning, among other things, is embodied in the famous reference by the poet MARTIN LE FRANC to a *contenance angloise*.

(iv) Current approaches. A central preoccupation of later 20th-century thinking in the humanities, perhaps its most significant legacy to the 21st, was the impulse to historicize current codes of understanding, exploring the penumbra of meanings around current ways of reasoning and explaining. This legacy is apparent in the far-reaching changes that have affected the transcription into modern notation of music from the 12th to the 16th centuries, probably the fundamental way of constituting a repertory as a source of critical, historical and aesthetic issues to be addressed. There has been an erosion of confidence in certain notational conventions primarily associated with later music, particularly the reduction of note values, barring in accordance with modern practice and the transference of music notated without measure into a mensural form on the grounds that it must have been that way even though the scribes did not, or could not, record it so. This last convention, which often entailed the first two, has greatly affected the appearance of early monophonic song, both in Latin and in the vernacular, and of organum. The tide of change is beginning to reach the Notre Dame conductus. For these and many later repertories, the possibilities offered by computer setting of music and computer graphics will surely prove to be of seminal importance.

In retrospect, the rise of interest in historical performance may count as one of the most significant developments in modern and (if there is such a thing) postmodern negotiations with medieval music (*see* PERFORMING PRACTICE, §I, 2–3). Medieval harmony, which proved so distressing to many scholars until at least the 1930s, has now become a fairly familiar corner of the vast landscape of commercially recorded sound; establishing the concept of 'medieval' music throughout the world, it has been allied to social and cultural changes. These plainly include the developments of Modernism in music, which make medieval harmony seem less shocking than it did two generations ago, but it is also important to cite the increase in standards of living since World War II, which is ultimately responsible for the proliferation of domestic sound reproduction equipment and the large body of journalism now associated with home listening.

The increasing familiarity of an entity on record that is performed, marketed and reviewed as medieval music has caused a certain uneasiness among scholars. Sometimes regarding themselves, with justice, as the ones best equipped to interpret the historical, critical and aesthetic issues presented by the shifting phenomenon of 'medieval' music, they will surely continue to raise the important philosophical question of whether medieval music in modern performance, or in a modern edition, really is 'medieval' music in any appreciable sense. It remains impossible to predict whether the terms and concepts 'medieval' and 'Renaissance' will be retained in the long term. Only now are the materials widely available to assess them. It is noteworthy, however, that the most sophisticated treatment of these issues yet written avoids the terms 'medieval' and 'Renaissance' wherever possible, both in its title and in much of its discussion, preferring for the former *The Rise of European Music, 1380–1500*.

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CHRISTOPHER PAGE

Medieval drama.

I. Introduction. II. Liturgical drama. III. Vernacular drama. IV. Medieval drama in eastern Europe. V. The end of the Middle Ages.

I. Introduction

1. Definitions, genres and scholarship. 2. Elements and traditions of medieval music drama.

1. DEFINITIONS, GENRES AND SCHOLARSHIP. The many Latin terms used by medieval writers to refer to dramatic representations include *ordo*, *officium*, *ludus*, *festum*, *miraculum* (rare), *misterium* and, most frequently, *representatio*. Each vernacular has an equivalent variety. None of these terms is used consistently, nor is any used exclusively (cf English 'play') to denote a drama. The terms 'tragedy' and 'comedy' are very rare and are not applicable in their traditional meanings. Of the above terms, *ordo* and *officium* are commonly used to describe liturgical ceremonies as well as plays; this draws attention to a fundamentally important but elusive distinction between ritual and drama. When describing vernacular plays, medieval writers used the terms 'miracle' and 'mystery' without distinction; in this article, 'miracle' denotes a play based on the life of a saint, 'mystery' a play on a biblical or apocryphal subject. These may both be categorized as 'historical' as opposed to the 'fictional' character of the morality plays (see Knight, 1983).

The corpus of medieval drama in Latin and the major European vernaculars is huge. It comprises, essentially, two types of religious drama. In the first, traditionally called the 'liturgical drama', music is integral: the whole text of the play is sung monophonically and the language is Latin. In the second, vernacular drama, the main action is conducted in the spoken vernacular, with songs and instrumental music, plainchant and polyphony, introduced as appropriate. The principal vernaculars to be considered are English, French, German, Italian and Spanish, in all of which a substantial repertory of plays has survived; there is a smaller corpus from the Netherlands and another from eastern Europe. In addition to these religious plays there are isolated secular plays of various types from the 13th century onwards. It is not until the end of the Middle Ages that coherent traditions of secular drama can be traced (English interludes, French farces and *sotties* etc.). In all medieval secular plays the music is incidental.

An older generation of scholars (including Chambers and Young among others) believed that the liturgical drama, starting in its simplest form as the QUEM QUERITIS dialogue, evolved over the centuries until it took on more realistic forms such as the mystery cycles of the later Middle Ages. This metaphor of organic growth has been increasingly questioned over the years (see Hardison, 1965). Unfortunately, a consideration of both the nature and function of music in medieval drama has not played much part either in the formation or in the critique of the traditional interpretation.

The first substantial collection of the musical texts of liturgical plays, Coussemaker's *Drames liturgiques du Moyen-Age* (1860), still holds the field, despite its inaccuracies; but numerous single plays are available in scholarly periodicals and separate editions (e.g. Lipphardt, 1963, Krieg, 1956, Vecchi, 1954) and in performing editions with English translation (see Smoldon, 1960 etc., Greenberg, 1959, and Bailey, 1965). The ten plays of the important Fleury Playbook are published in an edition by Tintori and Monterosso (1958). The musical insertions into vernacular plays are rarely notated (but see Dutka, 1980, for music from the English biblical cycles and Brown, 1963, for a late French secular repertory).

Musical study of the drama still lags behind the literary; but the studies and articles of Lipphardt (especially his 'Liturgische Dramen' in *MGG1*), of Corbin (in *LaMusicaE*, on the Song of the Sibyl (1952), and on the planctus, in *La déposition*, 1960) and of Smoldon (1980) are the necessary starting-point for serious study of the sung drama; for the vernacular spoken drama in English see Rastall, 1996. On the literary side the works of fundamental importance in English are E.K. Chambers's *The Medieval Stage* (1903/*R*), still unsurpassed as a general survey, and Karl Young's *The Drama of the Medieval Church* (1933/*R*), which gives the literary texts of almost the entire corpus of Latin religious drama. Young's work must now be supplemented from Walther Lipphardt (1975). Grace Frank's *The Medieval French Drama* (1954) and N.D. Shergold's *A History of the Spanish Stage* (1967) are the only scholarly books in English covering their subjects; there are no equivalents for German or Italian plays. Muir (1995) provides a study of all European biblical drama, however.

In this article plays from the 10th century up to the Reformation are surveyed. The ecclesiastical upheavals of the 16th century brought about the suppression of medieval traditions of religious drama in Protestant countries and modified them severely in countries which remained Catholic.

Controversy has gone on for years as to what constitutes drama. For some inquirers dialogue has been essential; for others, impersonation (pretending to be someone in the story). Thus, for Young (1933/*R*), the moving ecclesiastical ceremonies of Holy Week are only in the loosest sense dramatic, since the element of impersonation is almost lacking. For present purposes, and indeed for the medieval period in principle, the concept of impersonation cannot be regarded as crucial – except in monologue. In this article the widest definition is used, admitting as drama any action in which the speeches, or songs, of two

or more personages (realistic or symbolic) are opposed or juxtaposed.

2. ELEMENTS AND TRADITIONS OF MEDIEVAL MUSIC DRAMA. No-one now believes either that European drama perished utterly with the destruction of the Roman theatres in the 6th century, or that it had to be invented again in the 10th. All the evidence, fragmentary as it is, testifies to a wealth of dramatic activity of various kinds in the early Middle Ages, much of it involving music. Travelling minstrels, variously designated in Latin as *mimi*, *histriones*, *joculatores*, *menestrelli*, *lusatores* and so on, combined music and acting with other sorts of entertainment – tumbling, bear-leading, juggling, puppetry (*see* MINSTREL). These were professionals, playing (in many senses) for hire. Their repertory may have included simple pieces of the *fabliau* type (a comic tale, often grotesque or obscene), such as the *Interludium de clerico et puella* (13th century) and *Le garçon et l'aveugle* (13th century; see Axton, 1974); mimed monologues, such as Rutebeuf's *Dit de l'herberie* (13th century; cf the sales talk of the spice merchant in the Resurrection plays); scolding matches, 'flytings', *estrifs*, or demonstrations of clever repartee, such as *Le roi d'Angleterre et le jongleur d'Ely* (13th century); courtly narratives with interpolated song, such as the *chante-fable* AUCASSIN ET NICOLETTE (13th century); and semi-dramatic lyrics, such as *Mei amic*, an 11th-century Provençal song dialogue for the Annunciation. To have some cognizance of this professional and of other traditions is essential if the musical elements of the drama are to be seen in their proper nature.

One important tradition is that of the dance-song, both courtly and popular. The dancing by courtiers and their ladies of 'rondets de carole' was described by Jehan Bretel in the *Tournoi de Chauvenci* (13th century); and scraps of (apparently) courtly dance-song are preserved in *Guillaume de Dole* (*c*1228) by Jehan Renart and in other courtly poems (refrains; *see* REFRAIN). Knowledge of popular dance-song is gained chiefly from courtly adaptations or imitations – though in this early period the distinction between two 'cultures', courtly and popular, is far less sharp than later. Such miniature song-dramas include versions of *Bele Aelis* (e.g. that by the trouvère Baude de la Kakerie); the Provençal song of the April queen, *Al'entrada del tens clar*; perhaps *Tempus est jocundum* from the CARMINA BURANA (*c*1230); and the English *Maiden in the mor lay* (Dronke, 1968, 3/1996). In German drama especially (from the later Passion play of the *Carmina burana* onwards), Mary Magdalen's sinful life is depicted as a dance with her in the centre; she buys cosmetics, sings and dances to entice her lovers. A different type of courtly activity produced the Teutonic warrior-play; its existence and the presence of musical effects in it were mentioned by the German chronicler Gerhoh of Reichersberg (*c*1160), and its influence can be traced in the sung liturgical-political play *Antichristus* (*c*1160) from Tegernsee (Axton, 1974). A later courtly milieu delighted in the dramatic spectacle of the chivalric tournament, a species of mimed heroic drama at which ladies were present and music and dancing added to the social delights (Wickham, 1959–72, 2/1980–81).

Other types of lyric besides dance-song may have sprouted into drama. These include the *aube* or ALBA (lovers' dawn-song), the CHANSON DE TOILE ('weaving-song'; usually a woman's dramatic monologue), the *bergerie* (shepherds' games) and the pastourelle (knight encounters maiden). The two last, for instance, with associated music, form the basis of Adam de la Halle's *Robin et Marion* (see §III, 2(iii) below). Another lyric type, the debate (Provençal *joc-partit*; Fr. JEU-PARTI) is self-evidently a dramatic form and has a long musical as well as poetic history (*see* TROUBADOURS, TROUVÈRES). Sung dramatic debates range from the sublime (Hildegard of Bingen's *Ordo virtutum*, ?1150s, in the morality tradition) to the near-ridiculous (some of the courtly riddles of Adam de la Halle and his contemporaries in 13th-century Arras). However, of all European song forms, that which most specifically contributed to the drama is the Italian LAUDA; the earliest Italian vernacular plays are *laude* in dialogue (see §III, 3(iv) below). But the tradition of the Latin PLANCTUS or lament was even more widespread, and some historians have seen the whole of medieval drama embryonically in the scene where Mary sorrows at the foot of the Cross. In German drama the *Marienklage* is of central importance (see §III, 2(i) below). The planctus naturally developed as sung dialogue between the lamenter and the bystanders (Mary and the apostle St John; Rachel and her consolers).

Another element of importance particularly for the formation of the religious drama was the SONG OF THE SIBYL, a prophecy of Christ's birth, of great antiquity. It found its way into the Christmas liturgy in the 8th century and in the drama belongs with the *Ordo prophetarum*, the Procession of the Prophets. Its music as well as its words are traditional (Corbin, *RdM*, 1952). The Procession of the Prophets originated from a famous sermon, *Contra judeos*, attributed to St Augustine, which was read at Christmas Matins and incorporated the Song of the Sibyl and many other prophecies. Other sermons, such as the Spanish *Castissimum Marie virginis*, may also have been dramatized (Donovan, 1958).

However, the most imaginative and impressive form of drama in the early Middle Ages remains the liturgy itself. Honorius of Autun, in *Gemma anime* (*c*1100), described the Mass as a drama analogous to ancient tragedy (trans. Hardison, 1965; Latin text in Young, 1933, i, 82):

> our tragic author [i.e. the celebrant] represents by his gestures in the theatre of the Church before the Christian people the struggle of Christ ... By the extension of his hands he represents the extension of Christ on the Cross. By the chant of the Preface he expresses the cry of Christ on the Cross.

More strikingly dramatic than the Mass in their imaginative impact are, in particular, the ceremonies of Holy Week. The blessing of palms, for instance, on Palm Sunday was followed by a procession to a place symbolizing the Mount of Olives, to the singing of *Gloria laus*. Sometimes, especially in Germany, a figure representing Christ riding on an ass (the *Palmesel*) was brought into the church. (A procession is part of the action in many liturgical plays; the Corpus Christi procession, instituted in 1264 (confirmed 1311), contributed to the growth of vernacular drama.)

Two ceremonies are particularly dramatic: the *Depositio crucis*, commemorating the burial of Christ; and the *Elevatio crucis*, celebrating the Resurrection (Young, 1933, i, 112ff; Corbin, *La déposition*, 1960). A striking liturgical action, which was to have a long history both in the liturgical drama and in the mystery cycles and Passion plays, was sometimes combined with these two ceremonies and sometimes with the return of the Palm Sunday

procession to the church; this was the Harrowing of Hell, in which Christ descends to hell, calls on Satan to open the gates ('Tollite portas'; cf Psalm xxiv) and releases the imprisoned souls of the patriarchs. At the abbey of Barking, Essex, in the 14th century these souls were represented by the members of the convent who were 'imprisoned' in the chapel of St Mary Magdalen. The existence of such a wide variety of dramatic and semi-dramatic ceremonies within the authorized liturgy of Mass and Office should be some safeguard against placing too high an importance on the single dialogue-trope, the *Quem queritis*, as the source of everything that can truly be called drama inside and outside the medieval church.

II. Liturgical drama

1. Chronology and distribution. 2. The repertory: dramatic and musical material. 3. The repertory: dramatic presentation. 4. Sources. 5. Notations and problems of transcription. 6. Musical style and musical structure. 7. Interpretation and performance: (i) The Padua 'Annunciation' (ii) Mézières' 'Presentation' (iii) 'Play of Daniel' (iv) Fleury 'Play of the Innocents'.

1. CHRONOLOGY AND DISTRIBUTION. Scholars have continued to use the traditional term 'liturgical drama' to describe the corpus of sung religious dialogues, ceremonies and plays in Latin since it was first coined (Clément, 1847–51). Despite its drawbacks – many of the plays are paraliturgical rather than strictly a part of the liturgy – the term has more than one appropriateness: the plays are found for the most part in liturgical books, and they are animated by the spirit of the liturgy and not by that of the theatre, a totally anachronistic term and concept. Their liturgical spirit, a spirit of ceremonial reverence and joy, adds to the difficulty already discussed of distinguishing between liturgical drama and the drama of the liturgy, between play and ceremony. On the evidence of text and music alone the distinction is often impossible. Helmut de Boor (1967) defined ceremony (*ordo*, *officium*) as 'everything that was created for presentation within the limits of ecclesiastical ritual'; play, as everything outside the realm of liturgy, whether in Latin or in the vernacular, whether performed in church or out. But a distinction that is so hard to draw in practice perhaps does not matter greatly. What matters is to regard each piece as an entity, combining in itself the elements of text, music and drama. Unless special circumstances are involved, all types of text are here referred to as 'plays'.

The complexity of the repertory can be gauged by considering as a starting-point some manuscripts associated with one of the main dramatic centres, the abbey of St Martial at Limoges. They were formerly in the abbey library and reflect the intense musical activities of an 'école aquitaine' (Chailley, 1960). Out of a group of nearly 20 manuscripts, three are of special interest. *F-Pn* lat.1154 (9th–10th century) contains (among other items, liturgical and non-liturgical) planctus (laments) on the death of Charlemagne and others, pieces on the Last Judgment, hymns, a prose to St Martial and the Song of the Sibyl (*see* EARLY LATIN SECULAR SONG). *F-Pn* lat.1240 (10th century) contains the earliest surviving version of the *Quem queritis* (facs. in Young, 1933, i, pl.6; conjectural transcr. in Smoldon, 1968). *F-Pn* lat.1139 (1096–9) contains an isolated version of the *Quem queritis* (i.e. without liturgical context), with rubric 'Hoc est de mulieribus'; the play *Sponsus*, followed by a prophet play; and an *Ordo Rachelis*, a short liturgical play of the Holy Innocents containing Rachel's dramatic lament. (For this repertory as a whole *see* ST MARTIAL and SOURCES, MS, §§II–III.)

These three manuscripts alone provide an ensemble of items, all of them written down by the end of the 11th century and some much earlier. They show how diverse elements can be found in the same milieu (allowing for a range of date) and, in the case of the third manuscript, how at an early date the same compiler would collect plays both 'rudimentary' (*Quem queritis*) and 'advanced' (*Sponsus*, which contains vernacular stanzas and refrains) with a liturgical ceremony (*Ordo Rachelis*) which is in effect no more than a simple dramatic trope of two speeches to the responsory *Sub altare Dei*. It cannot be too often emphasized that there is no orderly chronological development to be discerned in the liturgical drama. The fact that the well-known description of a quite elaborate *Visitatio sepulchri* play at Winchester (see Young, 1933, i, 249) dates from the 10th century is a further reminder. A useful chronological index of liturgical plays, based on Young, was compiled by Hardison (1965, appx II); and Smoldon compiled a list of manuscripts arranged by countries within each century (1980, appx).

The complexity of time is matched by a complexity of place: the liturgical drama was not diffused in equal richness all over Europe. In addition to the 'school' of St Martial already mentioned, St Gallen (Switzerland) and Winchester were important early centres. The latter may have derived ceremonies from Ghent and Fleury (St Benoît-sur-Loire); and Fleury was sufficiently active in the 12th century to have produced the playbook that now bears its name. In France 'the greatest number of texts and the longest plays come from the northern provinces of Reims and Sens' (Wright, 1936). Here, as elsewhere, both monasteries and cathedrals contributed. An expanded Easter dialogue is associated with the region of Passau (south-east Germany), the Mary Magdalen scene (with introductory laments) with Normandy and Norman Sicily (Lipphardt, *MGG1*). In Italy, Padua and Cividale were especially productive; and in Spain, the cities of Catalonia and the island of Mallorca (Donovan, 1958). The liturgical drama, despite its early start in 10th-century Winchester, is not widely represented in the records of medieval England; but Lichfield, Barking, Lincoln, Malmesbury and York are known to have had plays. It should further be remembered that England was a hub of Norman culture in the two centuries following the Norman Conquest; and the widespread appointment of Norman abbots and bishops is likely to have stimulated the introduction of liturgical ceremonies and plays from one of the liveliest dramatic regions in Europe. However, no single extended dramatic representation survives.

2. THE REPERTORY: DRAMATIC AND MUSICAL MATERIAL. The analysis of the repertory by type and subject has the authority of Young (1933/*R*). His analysis has been followed by most later scholars of the drama and by musicologists and is still a convenient frame of understanding. Its neat and helpful divisions and the orderliness with which simple examples precede complex ones must not, however, mislead the inquirer into false assumptions, already referred to, about orderly chronological development. As liturgical drama is in the strictest sense music drama, to describe the repertory of some 600 texts assembled by Young (1933/*R*) and Donovan (1958, from

north-east Spain) is in fact to describe the scope of the musical repertory.

The simplest forms of dramatic ceremony or play are dialogue tropes of the introit of the Mass. By far the most important and common are the *Quem queritis* dialogues of Easter (fig.1; see also ex.7 below) and Christmas. At Easter the dialogue is between 'Christicole' (worshippers of Christ) and 'celicole' (dwellers in heaven); in many texts the former are precisely identified with the three Marys visiting the tomb of Christ and the latter with angels at the tomb. At Christmas the dialogue is between the shepherds seeking the crib and the midwives (non-scriptural). Other dialogue tropes exist: for example, a 14th-century Spanish one for the Assumption of the BVM (Donovan).

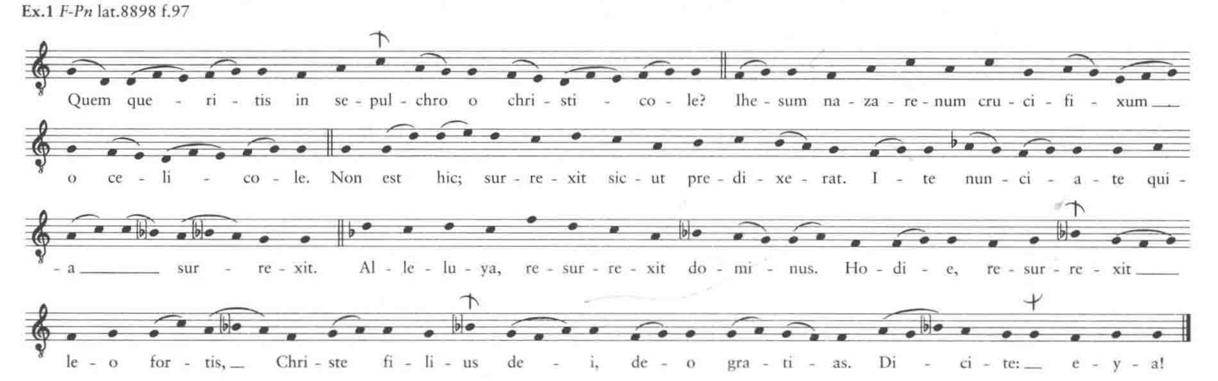
Particularly in its enlarged forms the Easter dialogue is frequently found, from the 10th century to the 16th, in a different liturgical position. Instead of being attached to the introit of the Mass, it is placed after the third responsory of Matins of Easter, *Dum transisset sabbatum*; it is also amplified by prefatory and concluding sentences, mostly well-known antiphons. The enlarged dialogues are known generically as the *Visitatio sepulchri*; they account for over 400 surviving texts, about two-thirds of the total repertory. Three degrees of dramatic elaboration are normally distinguished: 'one in which the dialogue is conducted by the Marys and the angel, a second in which are added the apostles, Peter and John, and a third which provides a role for the risen Christ' (Young, 1933, i, p.239). The *Visitatio sepulchri*, it is essential to realize, is never extended backwards to include scenes from the Passion and Crucifixion; it exists solely to celebrate the joy of the Resurrection.

Musically, these elaborations call for additions of various kinds. Traditional antiphons, already mentioned, are added, such as *Alleluia, Surrexit Dominus de sepulchro* (found in such early books as Hartker's Antiphonary, *CH-SGs* 390–91; PalMus, 2nd ser., i); *Venite et videte locum* (Hartker, and Winchester Troper); *Currebant duo simul* (Hartker); and, by way of preface, [*Et dicebant ad invicem:*] *Quis revolvet nobis lapidem ab ostio monumenti?* (Hartker). The Easter sequence *Victime paschali* (11th century, attributed to Wipo, an imperial chaplain) is sung in various dramatic arrangements but always to the traditional melody (*LU*, 780). Hymns, for example *Jesu nostra redempcio*, are sung by the Marys or by the apostles, and *Christ ist erstanden* by the congregation near the end (before the final *Te Deum*). Laments (planctus) are sung by the three Marys as they approach the tomb, the most common set of three being the 15-syllable *Heu, nobis internas mentes*, *Jam percusso ceu pastore* and *Sed eamus et ad eius*; the music of these is thought to be non-Gregorian (see §II, 6 below). Accompanying examples give transcriptions of (1) the introit trope in its simplest form to the traditional melody (*F-Pn* lat.8898; 12th-century rituale from Soissons; ex.1); (2) an expanded dialogue with dramatization of the *Victime paschali* (*Pn* lat.10482; 14th-century breviary from Paris or Melun; ex.2); (3) the opening of a *Visitatio sepulchri* with the laments of the Marys, in which the traditional words are modified and a new melody provided (*CH-EN* 314, from Engelberg; ex.3).

Four liturgical plays celebrating the Resurrection in even more elaborate forms were assembled by Young under the title *Ludus paschalis* (the nearest manuscript title is *Ordo paschalis*); they are from Klosterneuburg, Tours, ?Origny-Ste-Benoîte (near St Quentin) and ?Fleury. The longest of these, from Tours, unfortunately incomplete, includes scenes between Pilate and the Roman soldiers, between the Marys and two merchants, the appearance of Christ to the disciples, and the incident of doubting Thomas. The play in the Origny manuscript has rubrics and some portions of the dialogue in French. Seven further plays of the Easter season celebrate the journey to Emmaus (the Peregrinus plays). The feasts of the Ascension and of Whitsuntide were celebrated with dramatic liturgical ceremonies and, often, ingenious machines; they do not, however, seem to have developed as drama, except perhaps in Catalonia (see Donovan).

The most complex of all liturgical plays related to Easter are Passion plays (two in the *Carmina burana* manuscript, one from Sulmona and one from Monte Cassino; see Sticca, 1970). The most interesting is the longer of the two Passion plays in the *Carmina burana*. Although normally classed as liturgical drama, this and the other lesser Passions are borderline cases. They are almost entirely in Latin and set to music throughout (there is no such thing as a spoken religious drama in Latin at this period, except for the moral, pseudo-Terentian plays of the 10th-century nun Hrotswitha of Gandersheim), but they have no demonstrable connection with the liturgy. Musically there is a difference too: 'The number of liturgical pieces incorporated [in the major *Carmina burana* Passion] is relatively small, and ... these

Ex.1 *F-Pn* lat.8898 f.97



['Whom do you seek in the tomb, o followers of Christ? Jesus of Nazareth who was crucified, o celestial ones. He is not here; he has risen as he foretold. Go and tell that he is risen. Alleyua, the Lord is risen. Today a strong lion is risen, Christ the Son of God, thanks be to God. Sing: eya!']



1. Version of the 'Quem queritis' dialogue from a Ravenna troper, 11th–12th century (I-MOd O.1.17, f.104v); the dialogue leads via the trope 'Alleluia resurrexit' into the introit 'Resurrexi' and the Mass; the neumes are heighted around a single line

Ex.2 *F-Pn* lat.10482 ff.176*v*–177



[*The angels sing to the women:* 'Whom do you seek in the tomb, O followers of Christ?' *The women sing to the angels:* 'Jesus of Nazareth who was crucified, O celestial ones.' *The angels sing:* 'He is not here; he has risen as he foretold. Go and tell that he is risen.' *Then the women turn to the choir and come singing the prose:* 'Christians offer a sacrifice of praise to the paschal victim. A lamb has redeemed the sheep, sinless Christ has reconciled sinners to the Father. Death and life contended in that stupendous combat; the Lord of life, who died, reigns immortal.' *Then the cantor stands in mid-choir and sings to the women:* 'Tell us, Mary, what did you see in the way?' *The first woman:* 'The tomb of the living Christ and the glory of the resurrection.' *The second woman:* 'The angels as witness, the shroud and the napkin.' *The third woman:* 'Christ our hope is risen, and will go before his own to Galilee.' *The cantor:* 'Truthful Mary alopne is more to be believed than the crowd of deceitful Jews.' *Choir:* 'We know Christ is indeed risen from the dead; have mercy upon us, victor King.']

are used chiefly as choral introductions to separate scenes' (Young, 1933, i, 533). Unfortunately the neumes of this play are unheighted in the manuscript; most of the music is therefore locked up in a code that cannot be broken. There are, however, a number of identifiable melodies (see Lipphardt, *MGG1*), including those of the laments *Planctus ante nescia* and *Flete, fideles anime*. These well-known compositions in sequence form had an independent existence which is well attested (ex.4 gives the opening of the melody of *Flete, fideles* from *I-Pc* C.56). The planctus is a non-liturgical genre. Its performance in a liturgical context was invariably on Good Friday (Corbin, *LaMusicaE*), a day on which liturgical plays like those so far described were never presented. Its use here, and frequent occurrence in vernacular Passion plays (see §III, 2(i) below), show the introduction of an important new musical element. It has also led to the question, fascinating but insoluble, as to which came first, Passion play or planctus. (If an origin for the Passion play is to be sought, the most obvious – the traditional liturgical recitation of the Gospel accounts during Holy Week – must apparently be discounted, since until the 15th century the recitation was performed by a single deacon (Young, 1910).)

The other great season of liturgical rejoicing, Christmas, also produced its plays. The dramatic centre of these is again the moment of celebration – the adoration of the shepherds (*Officium pastorum*) and the adoration of the Magi (*Officium stelle*). In comparison with those of Easter, few introit tropes survive for the Mass of Christmas. Once again, the documents do not support any theory of gradual evolution or of regular imitation by 'Christmas playwrights' of Easter successes. Some 20

Ex.3 *CH-EN* 314 ff.74 *v*–75*v*



[*Antiphon. One woman:* 'Alas! what deep sighs rack our inmost souls on account of our Comforter, of whom we unfortunates are deprived, whom the cruel race of Jews gave to be slain.' *Antiphon.* [*Another*] *woman:* 'As, when their shepherd is struck down, the sheep wander in distress:,so now the disciples are troubled when their master goes away, and in his absence no-one's grief is greater than ours.' *Antiphona.* [*Another*] woman , that is Mary Magdalene: 'But let us go and hurry to his tomb; if we rejoiced in him when he was alive, let us also care for him now hhe is dead.' *Allthree:* 'Who for us will roll away from the entrance the stone which conceals the holy tomb from our eyes?' *Angels:* 'Whom do you seek, O fearful women, weeping by this tomb?' *Antiphon. All three:* 'Jesus of Nazareth who was crucified, O celestial ones']

Christmas plays can be dated as early as the 11th century: about half are fairly simple dialogues (shepherds and midwives, the latter not usually identified by name); the others are elaborately developed plays about the Magi and Herod (*Ordo ad representandum Herodem* is the Fleury title), sometimes including a meeting with the shepherds as well, and presented at the end of Matins. Following the *Officium stelle* of Laon (*F-LA* 263) in unbroken sequence is the scene of the Slaughter of the Innocents (no music in the manuscript); in other sources the scene is a separate play-unit, as required by its liturgical affiliation – Holy Innocents Day (28 December), nine days before the Magi feast, Epiphany (6 January).

Ex.4 *I-Pc* C.56 ff.32–32*v*

Incipit lamentum Beate Marie Virginis:

Fle - - - - te fi - de - les a - ni - me; fle -
- te so - ro - res op - ti - me: ut sint mul - ti -
- pli - ces do - lo - ris in - di - ces plan - ctus et la -
- cri - - me. Fle - - - ant ma - ter - na vis - ce -
- ra; Ma - ri - e vul - ne - ra ma - ter - ne do - le - o que
di - ci so - le - o fe - lix pu - er - pe - - ra.

[*Here begins the lament of the Blessed Virgin Mary:* 'Lament, O faithful in heart: lament, O best sisters: that lamentation and tears, these tokens of grief, may be multiplied. Let the womb of the mother lament; I suffer the pangs of Mary the mother, I who used to be counted happy in the child I bore.']

Musically as well as textually the elements of the Christmas plays are analogous to those of Easter: an introit trope using an 'original' melody (the Christmas melody usually differs from the Easter one); traditional antiphons (e.g. *Venite, adoremus eum*, of Epiphany); melodies of apparently secular character and/or origin (see the exchange *Salve, pater inclite* between Herod and his son in the Fleury play); sequences (e.g. Notker's *Quid tu, virgo* – Fleury and Freising); hymns (e.g. *Hostis Herodes impie, Salvete, flores martyrum*); a formal planctus, Rachel's lament, the centrepiece of liturgical plays on the Slaughter of the Innocents, in the Freising text entitled *Ordo Rachelis*. Exx.5 and 6 give a Christmas dialogue headed 'Quod fit in nocte natalis Domini', from Padua (*I-Pc* C.56, a processional); and the dramatic exchange between Herod and Archelaus, from the Fleury Playbook.

Ex.5 *I-Pc* C.56 f.1



[*What is done on Christmas Eve:* 'Whom do you seek in the manger, O shepherds, say? Our Saviour, Christ the Lord, a child wrapped in swaddling clothes, as the angels told.']

The only fully comprehensive Christmas play is that in the *Carmina burana*; the greater part is notated, but in unheighted neumes without indication of pitch or rhythm. The play contains all the episodes discussed above and opens in addition with an *Ordo prophetarum*: Augustine sits enthroned with Isaiah, Daniel, the Sibyl and Aaron on his right, and their opponents, the leader of the Synagogue with a group of Jews, on his left. The Procession of the Prophets has already been mentioned (§I, 3 above); it was dramatized many times as a separate Christmas play (see also §III, 2(ii) below).

The plays of Easter and Christmas account numerically for nearly the whole repertory of liturgical drama. The few other plays, however, include some of the most remarkable as individual compositions: on an Old Testament subject, the *Play of Daniel* from Beauvais; from the New Testament, the Fleury *Raising of Lazarus* and *Conversion of St Paul*; of plays dealing with the end of all things, the Provençal *Sponsus* and the Tegernsee *Antichristus*; and a group of saints' plays (miracles), all honouring St Nicholas (Fleury Playbook and elsewhere).

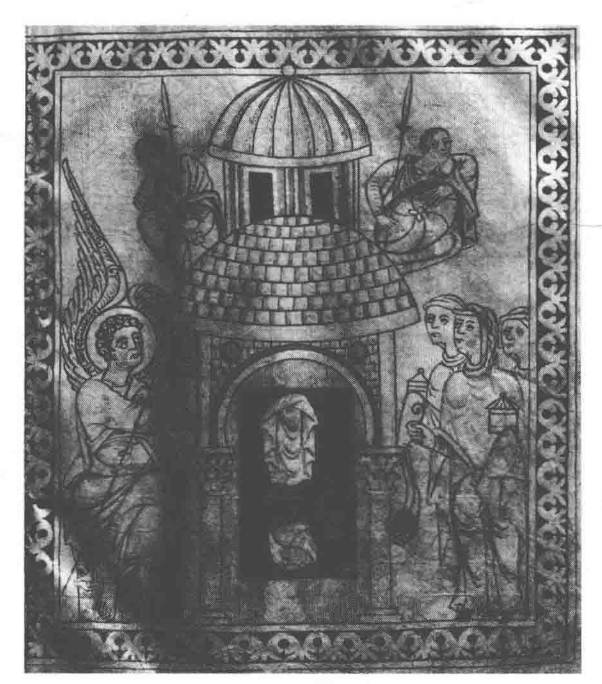
With the plays of the saints should perhaps be classed those that honour the greatest saint of all, the Blessed Virgin, at her four major feasts – the Presentation in the Temple, the Annunciation (then celebrated in December), the Purification (presentation of Jesus in the Temple) and the Assumption. Of these, two Annunciation plays from northern Italy (Padua and Cividale) have musical notation, while Philippe de Mézières' play for the feast of the Presentation gives elaborate musical directions (§II, 7(ii) below).

3. The repertory: dramatic presentation. The presentation of these dramatic ceremonies and plays was essentially all of a piece with their nature and purpose – liturgical. (The concept of 'theatre' is totally anachronistic.) This means that all the subsidiary terms normally used to describe dramatic events are to some extent misleading – 'stage', 'properties', 'scenery', 'costumes', even 'actors' and 'audience'; they imply a type of dramatic experience that may be quite alien to the liturgical or near-liturgical occasion. At the same time one must beware thinking that all liturgical plays were the same and that the kind of dramatic mimesis involved was consistent and unchangeable. The more elaborate plays, for example, often 'seem to have been composed in their extant forms in a spirit of literary and dramatic independence, and to have been attached to the liturgy as appendages rather than as intimate accompaniments of central acts of worship' (Young, 1933, ii, 399). It is only in these more ambitious presentations, like the Fleury *Conversion of St Paul*, that the staging plan is implied that was to become standard for the medieval vernacular dramas in their larger forms: the plan of *sedes* and *platea* (see fig.6 below). The *sedes* ('seats') or *loci* ('houses', 'mansions') were structures or raised platforms identifiable with specific localities – Jerusalem, Saul's house and so on; the *platea* ('place') was an unlocalized acting area between and in front of the *sedes*. In §II, 7 below, some remarkable, and remarkably varied, individual plays are discussed; the present section describes general principles based on simpler plays.

The 'stage' is the church itself, which is also the 'auditorium'. The two are not always clearly distinguished from a spatial point of view; a procession moving from station to station creates its own 'stage' locality as required. For the *Visitatio sepulchri* no 'houses' are required, unless the sepulchre to which the Marys go to find Jesus can be so called. It should be noted that the Easter sepulchre was not a piece of scenery for a play but a normal part of the Holy Week and Easter ceremonies (fig.2). It could be a temporary wood or canvas structure, or (especially in England) a permanent erection in stone (Brooks, 1921; Sheingorn, 1987). The sepulchre proper might be a chest or coffer placed within the larger structure (the *monumentum*). But even this degree of representation was not strictly necessary; the altar could, and often did, represent the sepulchre. In Christmas ceremonies and plays the dramatic object of comparable importance to the Easter sepulchre was the crib (*presepe*). As a focus for popular devotion the crib owes much to St Francis of Assisi, who in 1223 obtained papal permission to erect a crib (with live ox and ass) at Greccio; but it had been in use before this for centuries. Once again, it is not

Ex.6 *F-O* 201 p.211





2. The Three Marys approaching the sepulchre: illumination from the Hartker Antiphoner, c980–1011 (CH-SGs 391, f.33r), perhaps showing the kind of erection used in churches for the play/ceremony 'Visitatio sepulchri'

in the narrow sense a stage property; if no crib had been erected, the altar would serve.

A 14th-century *Visitatio* from Essen (in the Münsterarchiv) with remarkably full rubrics ('stage directions' only anachronistically) brings other features to notice, of which one is very unusual: the collegiate church at Essen was for both canons and canonesses, so in their *Visitatio* the parts of the Marys were taken by women, those of the angels by men. Normally all the roles, male or female, were taken by persons of the same sex. Another characteristic follows traditional practice – the 'costuming': the angels wear ecclesiastical vestments and do not 'pretend' to be other than clerics (this, however, varies from play to play). A third feature, confirming the absence of full dramatic illusion, is that they are allowed a book to sing from 'if they do not have it by heart' and there is light to read it by (Young, 1933, i, p.333). The degree of 'let's pretend' varies, and phrases such as 'in the likeness of those who are searching', 'in imitation of an angel', 'in a high [or loud] voice as if rejoicing', occur in early and late texts and do indicate some move towards dramatic illusion.

The general style of 'acting' must also have varied somewhat from place to place, and from century to century. But it is a safe conjecture that it was generally restrained and formal even in the larger plays. One remarkable and fully rubricated text, with music, throws some light on this (Young, i, pl.12): a 14th-century *Planctus Marie* from Cividale del Friuli (*I-CFm* CI). Over each phrase of text and music is written a direction to the singer such as: 'Here shall she turn to the men with arms outstretched', 'Here shall she wring her hands', 'Here shall she point to Christ with open palms', 'Here with head bowed she shall throw herself at the feet of Christ'. The verbal text is highly patterned and elaborately rhetorical; some of the gestures and movements are clearly liturgical – 'here he strikes his breast', for example – and it is probable that liturgical gesture and movement is a guiding principle in the play (see Coussemaker, 1860).

The style of singing, the use (or not) of instruments and other matters of musical presentation are considered in §II, 7 below.

4. SOURCES. The liturgical plays are found in a variety of sources, mostly liturgical service-books (fig.3), but also playbooks, poetic anthologies and miscellanies. The huge majority of *Quem queritis* dialogues is found in tropers such as the St Martial troper (*F-Pn* lat.1240) mentioned in §II, 1 above and the Winchester Troper (*GB-Ob* 775). The extended dialogue *Visitatio sepulchri* occurs in a wider variety of service-books. The so-called Dublin play, for example, is found in two manuscripts, both processionals (*IRL-Dm* Z.4.2.20; *GB-Ob* Rawl.liturg.d.4); another version, headed 'In Resurrectione Domini', comes from a *Liber responsalis* in the monastery of Einsiedeln, Switzerland (*CH-E* 300), where, however, it is not liturgically placed. The tendency to detach the more elaborate dialogues and plays from their liturgical context is most marked in the case of three highly individual manuscripts. The first and most famous is the *Carmina burana* manuscript from the monastery of Benediktbeuern (*D-Mbs* 4660), which contains among many remarkable items a fragmentary play, *De rege Egipti*, a *Ludus paschalis*, two Passion plays, a *Peregrinus* and an elaborate Christmas play. The second manuscript, also well known, can be claimed as the most truly 'dramatic' of all the sources: the Fleury Playbook (*F-O* 201). The manuscript itself is a large 13th-century religious miscellany; but in the midst of it are inserted four gatherings containing ten plays – the first playbook of its kind. The third manuscript is that rare thing in medieval times, a book to which an author's name can be attached: that of Hilarius, a wandering scholar and pupil of Abelard. His book (*F-Pn* lat.11331, 12th century) contains poems, verse letters and three plays, but without musical notation. Sometimes even a quite elaborate play is substantially the same in several sources. Such is the case with the *Officium stelle* of Rouen (*F-Pn* lat.904, with music, *Pn* lat.1213, *R* 222, *R* 382, *R* 384). But generally the more elaborate the play, the less likely this is to occur.

The entire, or partial, absence of musical notation from sources of liturgical plays does not mean that they were not sung. Nor does the use of the Latin verb *dicere* in rubrics, instead of *cantare*, imply the spoken word, since both verbs are used, apparently interchangeably, in the texts of plays with music throughout and also in liturgical books. (The sources of the liturgical drama are listed comprehensively by Lipphardt in 'Liturgische Dramen', *MGG1*, where a distinguishing asterisk is given to those that contain music. The sources are listed there by provenance or present location but without shelf-marks, for which Young or Smoldon (1980) must be consulted; see also Lipphardt, 1975.)

Ex.7 *GB-Lbl* Egerton 2615 f.94



['To the ruler of the stars, to the all-powerful one, this host of men and assembly of youths give honour.']

3. Opening from a 'Liber responsalis' from Strasbourg, c1200 (GB-Lbl Add.23922, ff.8v–9r), showing the way most liturgical 'plays' (here a play of 'The Three Kings') are embedded in liturgical service-books; at the Octave of Epiphany at Vespers, after the 'Magnificat', the play begins (left-hand page) with one Magus singing 'Stella fulgore mimio'; the music is written in unmeasured, unheighted neumes

5. NOTATIONS AND PROBLEMS OF TRANSCRIPTION. Medieval church plays are written in a great variety of notations corresponding to the notations of other melodic music of the period *c*900–*c*1500. In the case of plays closely attached to the liturgy of Christmas or Easter (i.e. the huge majority of surviving musical texts), the notation of the play is identical to that of the liturgical context and presents the same difficulties. Thus the 10th-century St Gallen version of the *Quem queritis* is in Franco-German unheighted neumes; the St Martial in Aquitanian with some indication of comparative pitch by heightening. The clarification of pitch is carried one stage further in, for example, a troper from Ravenna (*I-MOd* O.1.17, 11th–12th century), in which the north Italian neumes are almost precisely heighted by the use of a single line (with faint subsidiaries), with F clef (see fig.1 above). Two lines, usually F and one other, are given to help the singer in a gradual-troper from Piacenza (*I-PCd* 65, 11th–12th century). Finally (though the sequence is not neatly chronological), most of the longer plays, except those in the *Carmina burana* manuscript, are written in a notation that clearly indicates pitches on a four-line staff; the Fleury Playbook is written in the neumes characteristic of northern France in the 12th century (fig.4); they, like the neumes of Gregorian chant in the same period, are beginning to approximate to the now familiar square shapes. These are more evident still in the *Ludus paschalis* of Origny-Ste-Benoîte (*F-SQ* 86). A style of notation slightly less liturgical in its associations is found in the early 13th-century manuscript *GB-Lbl* Eg.2615 (containing the *Play of Daniel*; fig.5); but even there the notation is nearer to that of the liturgical monophonic than to that of the polyphonic pieces in the same manuscript (the characteristic canted *punctum*, a rhomboid form, is much used in both sections).

The satisfactory transcription of the liturgical drama is bedevilled not only by the problem of pitch but also by the other problem that besets the study of early monody in general – that of rhythm. It presents itself in two forms: briefly, how should the liturgical chants and melodic passages modelled freely on them be interpreted, and how should melodies of a more secular character be interpreted? In answer to the first question, there is no reason to think that in their somewhat enlarged and freer context the liturgical chants in any way changed their style. If the chant was normally sung rhythmically in a modified equal-note style, then certainly it was so sung in a dramatic setting. On the other hand, melodies such as *Astra tenenti, cunctipotenti* or *Jubilemus regi nostro, magno ac potenti* (from the *Play of Daniel*) with their strongly accentual Latin verse texts seem to invite the metrical interpretation that most editors give them – triple in the first case (ex.7) and duple or triple in the second (ex.8). More complicated melodies, such as the planctus of Rachel in the Fleury *Play of the Innocents*, need, as do other melismatic songs (e.g. of the troubadours and trouvères), more flexible treatment. There is no agreed style for the transcription and editing of liturgical plays. Weakland (1961) proposed,

and in his edition of the *Play of Daniel* exemplified, the above distinction between unmeasured liturgical and metricalized 'secular' melody. Tintori and Monterosso (1958) rendered the whole text of the Fleury Playbook according to the principles of pre-Franconian, modal notation.

Krieg (1956) adopted a more flexible but continuously modal interpretation for the whole of the Tours Easter play, prose and verse passages alike. The solution adopted by Coussemaker (1860) of transcribing the music of the plays into traditional Gregorian square notation is non-committal but practical, as is the modern equivalent of unmeasured note heads. Each play presents its individual problems; but it seems both unhistorical and unmusical not to recognize in many plays the co-existence of different melodic styles, whose proper interpretation is bound up with that of Gregorian chant in the Middle Ages and of other monophonic music (in Latin and in the vernaculars).

6. Musical style and musical structure. The way in which both the simplest and the more complex liturgical plays incorporate material direct from the seasonal liturgy has already been briefly described (§II, 2 above). However, research is still needed on the sources of the melodies used in the plays. A common extension, for instance, to the basic *Quem queritis* dialogue consists of the trope *Alleluia, Resurrexit Dominus, hodie resurrexit leo fortis, Christus, filius Dei* (e.g. in *F-APT* 4). As this has different music from the antiphon *Alleluia, Resurrexit Dominus* (Smoldon, 1980), some confusion has arisen in tracing the sources of the Fleury and Rouen plays, which use this trope.

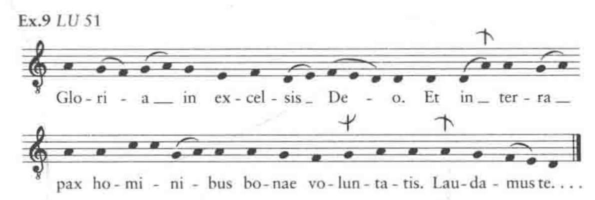
The analysis of the musical style and structure of these melodies is also not far advanced. The assimilation round the newly composed basic dialogues of Easter and Christmas of known liturgical or paraliturgical material (e.g. sequences) from varied contexts posed problems of dramatic and of musical unity. The musical problem resolves itself into various related questions. How was the deviser or arranger (the words 'composer' and 'playwright' are best avoided) to achieve a consistent musical style? What devices of melodic repetition (sequence, 'rhyme', motif) were admissible? How could modal congruity, tonal unity, be achieved? What dramatic criteria did the musician have to satisfy?

A consistent musical style was achieved, no doubt almost unconsciously, by the use of the idiom of Gregorian chant. In the case of the simplest dramatic ceremonies, mere dialogue tropes, the whole intention of the arranger was in any case liturgical. The fact that the musical phraseology of the *Quem queritis* itself is analogous to that of other liturgical melodies should cause no surprise. From Brandel (1966/*R*) it appears that the closest analogy is that of the Whitsuntide antiphon *Paraclitus autem* (*LU*, 900); the fact that liturgically the two are not at all closely connected makes it likely that the borrowing was unconscious. Brandel further noted that the chant of the Marys as they approach the sepulchre, 'Ad monumentum venimus gementes' (see ex.3 above), has a close parallel in Gloria XIII (*LU*, 51, 'Et in terra') and that its main melodic marking (rising 3rd superimposed on rising 5th) occurs appropriately in the Easter Tuesday alleluia verse *Surrexit dominus de sepulchro* (*LU*, 790; exx.9 and 10).



['Let us rejoice in our great and powerful king. Let us sing fit praises with tuneful voices.']

In his thorough study of the 13th-century Tours *Ludus paschalis* Krieg (1956) showed the extent of the melodic



['Glory be to God on high. And on earth peace, goodwill toward men. We praise thee . . .']

debt in unidentified chants, by approaching the problem from the opposite angle. The parts of the liturgy most familiar to the medieval singer were the Ordinary of the Mass and the Requiem Mass. Musical thoughts were naturally taken from these as well as from the chants of the most important season of the Christian year – Passiontide and Easter. One of the haunting cadences of the Easter sequence *Victime paschali* mentioned above, 'quid vidisti in via?' (C–F–E–D–E–C–D), recurs over 15 times in the Tours play; the descending phrase 'Christus innocens patris' (A–G–A–G–F–E–C) ten or eleven times; 'gloriam vidi resurgentis' (G–F–G–A–G–F–G–F–E–D) again more than 15. Phrases from the Lamentations of Jeremiah, the Gloria, Sanctus and Benedictus of Mass I (*in tempore paschali*) and the *Populе meus* are also taken from the Lent and Easter liturgies; and the sequence *Dies irae*, the responsory *Libera me, Domine*, and *Fac eas, Domine* (from the offertory *Domine Jesu Christe*) from the Requiem Mass (Krieg, 1956). The arranger-composer of a play such as this from Tours must have been a cleric who lived this music throughout the year in a singing community. He put it together ('com-posed' it) with intellectual control certainly, but out of a teeming hoard of deeply known and only half-consciously transmuted material.

However, the presence in a play of a large number of known liturgical melodies and the widespread use of innumerable known motifs to form 'new' melodies do not in themselves bring about musical unity in a continuous composition. The problem of tonal, or more specifically modal, unity has to be solved. The subtle adjustments, for example, demanded by the shift of the Christmas dialogue from the beginning of Mass to the end of Matins were analysed by Lipphardt (*MGG1*, col.1022). In a play as long as the Tours *Ludus paschalis* the problem is on a



4. Page from the Fleury Playbook, 12th century (F-O 201, p.217), showing Rachel's lament (beginning 'Heu! teneri partus' on the 3rd staff) from 'The Slaughter of the Innocents'; it is preceded by the rubric 'Tunc inducatur Rachel et due consolatrices, et stans super pueros plangat cadens aliquando dicens' ('Then Rachel should be led on with two consolers, and, standing over the boys, she should lament, falling as she speaks'); the neumes, approximating to square shapes, are written on a four-line staff

bigger scale. In this play the predominant mode is the D mode; but the quite long scene in which the Marys buy spices from the merchant is entirely in the F mode (or, more exactly, as it requires B♭s, in the transposed C mode).

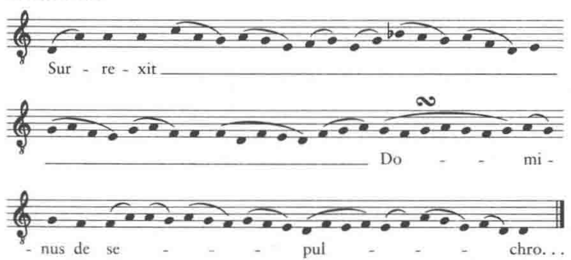
There may be a deliberate choice here, since the musical content of the scene is a single melody repeated some ten times (ex.11). The D mode predominates also in the Fleury *Visitatio sepulchri*; but here a big shift occurs in the middle of the play for the scene in the garden, starting with the angel's question 'Mulier quid ploras?'. This is in the E mode and opens a series of 'speeches' all in this mode. At the end of the series, when the linen cloths are placed on the altar, there is a brief interlude of six phrases oscillating between finals on F and G (as the Marys celebrate the Resurrection) and two familiar antiphons [*Nolite timere vos;*] *ite nunciate*, on E, and the final triumphant *Resurrexit hodie Dominus, leo fortis Christus filius Dei*, on D. More needs to be known about the emotional effects associated with different modes before the precise intention behind these changes can be defined. Their nature at least is clear. Lipphardt (1963), from a modal analysis of the Le Mans *Versus ad faciendum Herodem*, concluded that 'the musical technique which can here be characterized as adaptation is one that has been many times described – it is that of the psalm "differences" [the variant endings which ensure smooth transitions between psalm and antiphon] and it is in keeping with the liturgical character of the play' (*see* PSALM, §II).

Analysis of the musical structure of the plays has to take two other aspects into account: the frequent use of what may be called 'narrative melody', and the presence of contrasting material (melodies not modelled on plainchant). The first feature is most evident in such a play as the Fleury *Tres filie*, a 'miracle' of St Nicholas. The story

5. Page from the 'Play of Daniel', from Beauvais, early 13th century (GB-Lbl Eg.2615, f.105v), in which the king's counsellors are accusing Daniel, in his absence, of persisting in forbidden worship; the notation is characterized by rhomboid puncta (not to be confused with mensural semibreves) written on a four-line staff

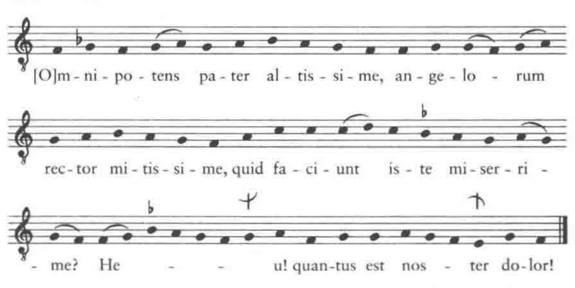
is not lacking in dramatic possibilities; it tells how the saint 'by timely gifts of gold to an indigent father, rescues the three daughters from careers of prostitution' (Young, 1933, ii, 311). Yet it is sung throughout almost entirely to the same melody. This could be interpretated as a special technique for a special purpose, were it not that, as already seen, episodes in fully dramatic and musically developed liturgical plays, such as those from Tours, Origny-Ste-Benoîte and Fleury, could be presented in a similarly stylized way – for example the lively merchant scene in the Origny *Ludus paschalis*, which uses one tune

Ex.10 *LU* 790



['The Lord is risen from the tomb . . .']

Ex.11 *F-TOm* 927 f.1*v*



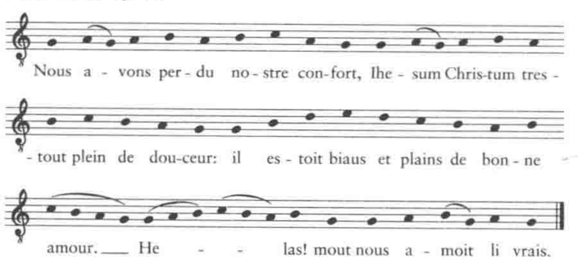
['All powerful, most high father, most gentle ruler of the angels, what can we do in this dreadful plight? Alas, what grief is ours!']

16 times (ex.12). Possibly this was the sort of melody to which narrative poems (*chansons de geste* and saints' lives) were sung. There are certain obvious similarities between it and the melody of the Tours merchant scene (see ex.11 above). Each tune hovers around the major 3rd or 4th above the final, making only brief flights above this, and has an impersonal, yet malleable, character analogous to, though musically distinct from, psalm tones.

The presence of contrasting (i.e. non-liturgical) material has been most convincingly demonstrated in the case of the planctus. 'In the melodies of [the developed Easter plays] the different music worlds of the Middle Ages are ... harmoniously juxtaposed. In the figure of Mary they are indeed knit together into the unity of a dramatic action' (Lipphardt, 1948). One mark of 'secular' influence in the planctus is the characteristic fall of a 5th as at the phrase 'Sed eamus' in ex.3) above. Such a fall is also found, however, in the very same D mode, in the liturgical antiphon *Ad monumentum venimus* (see above). Its secular nature is more apparent when it occurs in the C or G modes, as in Rachel's lament from the Fleury *Slaughter of the Innocents* (ex.13: 'Heu! teneri partus'). This progression has something in common with, for instance, melodies in one of the most popular planctus of the period, the *Planctus ante nescia*; see, for example, the phrase 'Reddite mestissime' (ex.14). The tradition of the planctus was one that came ready-made, or ready at least for adaptation, to the arrangers of the more complex liturgical plays and provided a corpus of melody different from, but assimilable to, Gregorian chant.

7. Interpretation and performance. These linked aspects will be discussed with special reference to a few plays of marked individuality which have received less than their due above. The problem of musical interpretation cannot be considered in isolation from other aspects, though attempts to do so have been common enough. The whole style and meaning of the liturgical drama depend on non-realistic conventions of staging, properties and costumes, on a relationship unfamiliar in modern times between actors and 'audience' (?congregation, ?bystanders – *populus* is the neutral term most frequent in the texts), on a style of acting (movement and gesture) and doubtless of singing far removed from modern styles. Music is not only an inseparable part of this complex but a major one – principally in the form of song, but also as the music of instruments. The questions which need to be considered concern music and character, music and 'atmosphere', music as expression and music as symbol, an iconography in sound.

Ex.12 *F-SQ* 86 p.611



['We have lost our solace, Jesus Christ, all full of sweetness: he was fair and full of kind love. Alas! the true one loved us well.']

(i) The Padua 'Annunciation'. This play (in *I-Pc* CI, 13th century) is a tellingly simple dramatic ceremony which, although of a rare genre, is thoroughly typical in its general style (see Vecchi, 1954). It took place on the day of the feast 'after dinner', as an addition to the authorized liturgy, not as a dramatization of part of it. It opens with a procession of the main characters from sacristy to church. It uses expected liturgical material – the epistle for the day (called the 'prophecy'), the gospel (*Missus est angelus Gabriel*), antiphons (*Ave Maria, gratia plena*, *Ecce ancilla domini*, *Benedicta tu in mulieribus* etc.). It ends with an *alternatim* performance of the *Magnificat* for choir and organ.

The central action of the play is symbolic: the dove, immemorial symbol of the Holy Spirit, plunges from the roof of the church and is received by Mary under her cloak. This symbolic use of 'properties' is paralleled by a symbolic use of space (Gabriel comes from the choir, the 'heavenly' part of the church, to visit Mary in the nave, the 'earthly' region), a symbolic time (Mary's journey to Elizabeth's house takes only a few seconds), and symbolic gesture (Mary is to stand and welcome the dove with, literally, 'open arms'). This dramatic style may be summed up not as realism but as realization. The deviser of such a ceremony aimed not to reconstruct a dimly grasped historical event but to honour the Virgin by realizing, making real, a truth about her in the most vivid terms available. His most vivid terms were not, even in drama, naturalistic and causal, a copy of everyday life, but typological and symbolic.

The most important points to be made about the function of the music are negative. First, the music has nothing to do with the presentation of character in the sense of individual personality. Gabriel, the Virgin Mary and Elizabeth all sing in the same style – the style of singing plainchant in 13th-century Padua, whatever that may have been. Moreover, the two principal women's parts were sung, as nearly always, by grown men. Their musical utterances are no more personal than their formal gestures. Working powerfully against any concept of musical 'personality' for the singers is the very fact that the music for the play is a potpourri of familiar chants, associated for the congregation with a liturgical solemnity and communal rejoicing, not with the expression of individual feeling. A second negative point is that the music is not concerned with creating or reinforcing 'atmosphere' – not in the sense that, for instance, Debussy could create through music the sunless atmosphere of underground caves in Act 3 of *Pelléas et Mélisande*. There is, of course, a legitimate sense in which the music of the Padua play 'creates an atmosphere' – one of restraint and dignity, a liturgical atmosphere, helping to give the play a significance beyond the merely temporal and occasional. What is certain, however, is that in this and other small-scale plays the atmosphere is not peculiar to the play – it is an intensification of the liturgical experience proper to the feast.

(ii) Mézières' 'Presentation'. One noticeable feature of the Padua play and of the great majority of liturgical plays is the complete absence of any reference to the playing of instruments. Since the method of staging the plays is described very fully in some instances, this negative evidence must be given weight. A remarkable *ordo*, however, written by the French nobleman Philippe de Mézières (*F-Pn* lat.17330), prescribing in the fullest

detail for his *Festum Presentationis Beate Marie Virginis*, is one of the few which do mention instrumental music. It helps to clarify the problem. (For a complete text of Mézières' *ordo* see Coleman, 1981.)

This ambitiously conceived liturgical ceremony, which has impersonation, action, dialogue and all the usual features of a play, was composed for the introduction into the Western Church of the feast of the Presentation (Avignon, 1372); it had the approval of the pope and the ecclesiastical hierarchy at Avignon, a fact which gives the *ordo* unusual authority. The ceremony is based on an apocryphal story; its climax comes when Mary, impersonated by a 'very beautiful little girl' three or four years old, climbs the Temple steps to the altar and is presented by her parents, Joachim and Anna, to the bishop, who receives her 'in the person of God the Father'. Structurally the play is in three parts (Procession, Praises [*Laudes Marie*] and Presentation); it is followed without a break by the Mass (during which Mary sits on a special platform), by a short civic procession and by a banquet. There is a great deal of singing (the *ordo* does not provide notated melodies) of the usual kind. And in addition 'two young men who shall play sweet [?soft] instruments' are named in the cast and frequently referred to in the rubrics as *pulsatores*. Their instruments are never specified; the verb 'pulsare' was used in medieval Latin for the playing of drums, trumpets, plucked instruments and, with great frequency, bells. Perhaps the young men played more than one kind of instrument; this seems likely, since their main function was the usual function of instrumental musicians – to accompany movement. They played processional, 'escort' music, as the characters went from place to place. For this loud instruments must have been required. But when they played for an angel singing 'some song in the style of a *rondellus* ... in the vernacular', string music would have been more appropriate. The musicians were also required to quieten the populace down after the expulsion of the character Synagogue from the church, which was expected to cause noisy laughter.

There are one or two points of particular interest. The instrumental music was not, except in the unusual case of the devotional vernacular song, used to support singing; the liturgical items were apparently unaccompanied. Only two instrumentalists were employed for a dramatic ceremony of great magnificence, although all the resources of the papal court were presumably available. The musicians are specifically required to be silent during the Presentation scene itself, the liturgical climax; and they retire altogether, escorting the main actors, before the introit of the Mass is sung. From the limited use of musical instruments on such a grand occasion, it can perhaps be inferred that the liturgical drama as a whole did not often have occasion to employ them. The only frequent known exceptions are organs and bells.

(iii) 'Play of Daniel'. There is, however, another play, of equal though different magnificence, the celebrated early 13th-century Beauvais *Play of Daniel* (*GB-Lbl* Eg.2615; see fig.5 above) which must be taken into consideration; this play, the opening lines state, was devised by the young people (*juventus*: ?students of the cathedral school) of Beauvais 'in honour of Christ'. In fact, it celebrates Christmas; at the end an angel 'shall suddenly cry out "Natus est Christus"'. Daniel was chosen as the subject not out of a historical whim but because he was a prophet of Christ's coming. The play tells the familiar Bible story (*Daniel* v.1ff).

There are at least 50 distinct melodies in the play, unrepeated and untraced in other sources. These are largely syllabic and seem to fit naturally into the patterns created by the accentual Latin verses. One or two pieces are in a florid plainchant style, but only the last item, the Christmas hymn *Nuntium vobis fero*, can be identified liturgically. These facts alone make it unique.

Relevant to the problem of instrumental music is the large number of processional items, all with text: 'conductus regine'; 'conductus Danielis venientis ad regem'; 'conductus referentium vasa ante Danielem' and so on. But only one rubric in the whole play specifically mentions instrumental music; it announces the coming of Darius who will kill Belshazzar and seize his throne – 'At once King Darius shall appear with his princes, and the *cythariste* and princes shall proceed before him singing [*psallentes*] these words'. The term 'cythariste' suggests that an element of scriptural stylization, based on Old Testament writings, can creep even into stage directions. The reference in the poetic text itself is even more stylized: 'let drums resound; let the harp players pluck their strings; let the musicians' instruments sound his praises'. Nevertheless, there is no reason to believe that the students of Beauvais were more restrained than Philippe de Mézières; the nature of the play, depicting the glory and the fall of kings, indeed calls for fanfares and the like. But neither text nor liturgical tradition supports the idea of lavish and continuous musical accompaniment. The only other play of comparable magnitude on a comparable subject, the 12th-century Tegernsee *Antichristus* (*D-Mbs* lat.19411), is full of regal characters, but instrumental effects are nowhere specified. It is easy to be misled by the appeal of colourful modern productions of such plays.

Among the numerous rubrics of the *Play of Daniel* are two that raise a further large problem of interpretation – that of the actor's proper singing style. The rubrics are 'stupefactus clamabit' and 'dicens lacrimabiliter'. Were Belshazzar's astonishment and Darius's grief to appear in their voices? It certainly seems so. But these are the only stylistic suggestions in 392 lines of text. Some plays, however, are more explicit. The common rubrics 'alta voce', 'mediocri voce' and 'humili voce' are found also in the liturgy proper, referring rather to loudness or pitch than to style. But other rubrics seem to require a distinct emotional colouring to be given to the chant in performance. Examples taken from texts of the *Visitatio sepulchri* alone are: 'mediocri voce dulcisone' ('in a medium voice, sweetly'); 'submissa voce quasi in aurem dicentes' ('in a low voice as if speaking into [his] ear'); 'voce sonora' ('in a resonant voice'); 'cantantes multum suppressa voce (? 'in a very hushed voice'); 'alte vociferantes' ('shouting out loud'); 'devote ... aliquantulum remisse' ('with devotion and rather gently'). Other adjectives and adverbs applied to singing are *simplex*, *blande*, *lenis*, *auctorabilis*, *alacris*, *querulus*, *lentus*, *flebilis* and *moderatus et admodum gravis*. This aspect of the plays is insufficiently studied; but there appears to be an unexpected dimension of psychological realism here. The problem is how the implications of these rubrics can be squared with other indications in the plays of formality, impersonality and emotional restraint.

(iv) Fleury 'Play of the Innocents'. Problems of interpretation and performance must be solved separately for

Ex.13 *F-O* 201 pp.216–19



each individual play. But to formulate true generalizations about the function of music in liturgical drama, plays more typical than the *Play of Daniel* and *Antichristus* must be chosen for analysis. A play that sums up the central traditions of liturgical drama is *The Slaughter of the Innocents* from the Fleury Playbook (see fig.4 above). It opens with the Innocents (the choristers of the choir) processing through the church singing *O quam gloriosum est regnum* (antiphon of Vespers, Vigil of All Saints). Then 'a lamb, suddenly appearing, bearing a cross, shall go before them ... and they following sing, "Emitte agnum, Domine"' (antiphon of Lauds, second Sunday before Christmas). This procession continues during the angel's warning to Joseph, Herod's attempted suicide on hearing the news of the escape of the Magi, and his command for the slaying of the children. As the slayers approach, the Innocents salute the lamb once more, 'Salve, Agnus Dei'. The distraught mothers are allowed a prayer of five words for mercy. Immediately an angel appears and exhorts the slain children to rise and cry out. Dead on the ground, they sing a sentence from a responsory of Matins of Innocents' Day, 'Quare non defendis sanguinem

Ex.13 continued

fun - di - te fle - tus, lu - de - e flo - rem pa - tri - e la - cri - man - do do - lo - rem!

Item consolatrices: Quid tu ___ vir - go ma - ter ___ Ra - chel plo - ras for - mo - sa, cu - ius ___

vul - tus Ia - cob ___ de - lec - tat? Ce - u so - ro - ris an - ni - cu - le lip - pi - tu - do e - um ___

iu - vat! Ter - ge ___ ma - ter flen - tes ___ o - cu - los. Quam te ___ de - cent ge - na - rum ri - vu - li?

Item Rachel: Heu! ___ heu! ___ heu! ___ quid me in - cu - sas - tis fle - tus in - cas - sum fu - dis - se;

cum sim or - ba - ta na - to, pau - per - ta - tem me - am cu - ra - ret, Qui non ___ hos - ti - bus

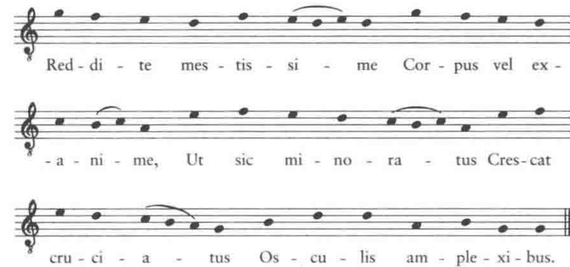
ce - de - ret an - gus - tos ter - mi - nos, quos mi - chi Ja - cob ad - qui - si - vit, qui - que sto - li - dis

fra - tri - bus, quos mul - tos, pro [h] do - lor, ex - tu - li, es - set pro - fu - tu - rus?

[*Afterwards, when the children have been slain, an angel counsels them from on high, singing:* 'You who lie in the dust, rouse yourselves and cry out!' *The slain children:* 'O our God, why did you not defend our blood?' *Angel:* 'Wait a little while, and the number of your brethren shall increase.' *Then Rachel is led in, and two women consoling her; and standing over the children she weeps, sometimes falling down, singing:* 'Alas! tender children, whose torn limbs we see! Alas, sweet sons, your throats cut in a single fit of rage! Alas, neither pity nor your age could protect you! Alas, wretched mothers, that we should be compelled to see this thing! Alas, what can we do now, why should not we too undergo the same! Alas, for our bitter memories cannot be relieved by joy now that our pledges of sweetness are no more!' *The consoling women raise her when she has fallen, singing:* 'Young wife Rachel, sweetest mother, stop; restrain the tears of your grief at the slaying of the little ones. As you have sorrowed, rejoice as you have wept: for your children live in bliss above the stars.' *Then Rachel sings, lamenting:* 'Alas! alas! alas! how shall I rejoice when I see the dead limbs; when I am thus stricken to the heart? The children will cause me to lament for evermore. O grief! O, the joy of fathers and mothers changed into sorrow! Pour forth floods of tears, weeping in grief for the flower of the land of Judah!' *Then the consoling women:* 'Why do you weep, O fair young mother Rachel, whose countenance delighted Jacob? As if the reddened eyes of an old woman please him! Dry your weeping eyes, O mother. How can these streaming cheeks become you? *Then Rachel:* 'Alas! alas! alas! how can you reproach me for pouring forth vain tears, when I am bereft of my child, who would have cared for me in poverty, guarded from foes the little plot Jacob bestowed on me, who would have helped the strong brothers whom, alas, I have borne?']

nostrum, Deus noster?' ('Why dost thou not defend our blood, O our Lord?'). They continue to lie prostrate during the long fourfold lament of Rachel, but rise to their feet when the angel sings the antiphon 'Sinite parvulos' ('Suffer the little children', antiphon of Lauds of Innocents' Day) and process to the choir, praising Christ in the words of the sequence *Festa Christi*. Archelaus succeeds Herod as king (in dumb-show), the angel summons the holy family back to Galilee, Joseph sings *Gaude, gaude* (antiphon of the Assumption of the BVM), and the play ends with the *Te Deum*.

Ex.14 *F-EV* 39 f.2



['Restore the body to this most sad and fainting woman, so that the crucified one in his humiliation may be enriched with kisses and embraces.']

This brief summary cannot do justice to the skill with which the deviser has blended three planes of reality – a traditional historical story (entirely scriptural), a liturgical celebration (for the feast of the Holy Innocents) and a planctus of typological significance (Rachel is the Old Testament type of the mourning mother; *Jeremiah* xxxi.15). But it demonstrates the typically non-realistic character of the play. The slaughtered children are not little Jewish two-year-olds but the Innocents of *Revelation* xiv.1ff, the 144,000 virgins who follow the lamb, singing in procession in the heavenly city. When they are swiftly and decorously slaughtered, they are not so dead that they cannot continue to sing.

The music of the play, like the text, is a mosaic of passages from the service-books: at least ten separate liturgical chants are quoted from half a dozen different services; they are mostly traditional antiphons. Rachel's lament excepted, the music was borrowed or adapted from, or composed in imitation of, liturgical plainchant. The measure and restraint of the liturgical utterances are exemplified in the angel's exhortation to the slain children to be patient until the time appointed, 'Adhuc sustinete modicum tempus' (see ex.13 above); there is nothing more violent in this G mode melody than one rising triad, and almost all movement is by step. Rachel's lament, on

the other hand, belongs to the musical tradition of the planctus, with roots in secular ceremonial and affinities to courtly song; its words are highly emotional and rhetorical: 'Alas, delicate children, whose torn limbs we see! Alas, sweet sons, your throats cut in a single fit of rage'. The melody is correspondingly less restrained and more patterned than plainchant. Various features are notable: the melismatic exclamations of grief, the sequential setting of 'Heu! heu! heu!', the recurrence of musical 'rhyme' at the end of each hexameter, and the occasional bold melodic jumps. The transition from this comparatively extroverted, emotional style back to authentic liturgical chant at the end of the play is beautifully accomplished by the antiphon that Rachel sings as she falls on the bodies of the children, *Anxiatus est in me spiritus meus* (antiphon of Lauds of Good Friday).

The contribution of music to the dramatic experience can be summed up as follows (see Stevens, 1968). First, the composition is singularly unified in tone. There is variety in the music, not only between the planctus and plainchant (traditional or newly composed) but also, within both of these, between a melismatic and a syllabic style. The final impression, however, is of unity. Second, the use of known chant has what might be called an 'iconographic' power. Through the psalm-antiphon *Anxiatus est* the grief of Rachel, already generalized through the symbolism of her character, is identified with the sorrows of the psalmist and (by recalling the liturgy of Good Friday) with the sufferings of Christ himself. Melodies sung at memorable moments of the church year bring a wealth of reference and meaning to the drama. Finally, the liturgical music proper has a direct emotional effect in contrast to the human suffering conveyed in the central scene of Rachel. Negatively, in its grave restraint and complete lack of flamboyant emotion, it prevents the listener becoming too involved in the human situation for itself. Positively, it lifts him or her with its serene movement above temporal anxieties into that other world, beyond time, the truths of which the liturgical drama was created to celebrate.

III. Vernacular drama

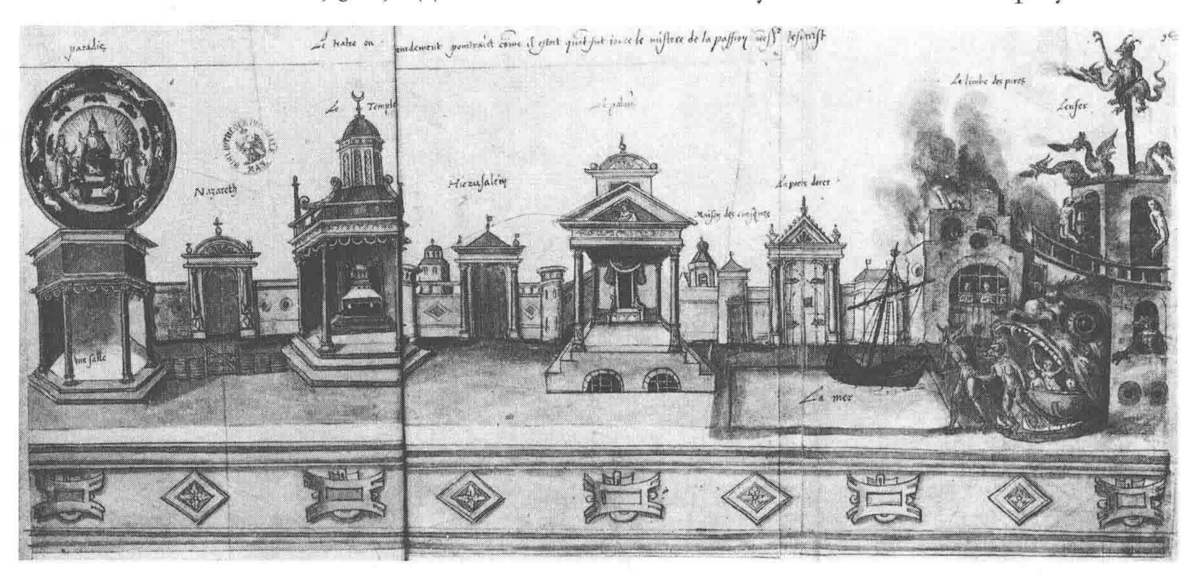
1. Introduction and presentation. A broad division between vernacular, spoken plays and Latin, sung plays is obvious and necessary (see §I above); and to postulate two traditions of medieval religious drama is a necessary corrective to the old one-line evolutionary theory. But it would be wrong to suggest that these roughly parallel lines could never meet. There are a number of plays, especially in German (the *Marienklagen*; see §III, 2(i) below), the Innsbruck *Osterspiel* and so on (see §III, 3(iii) below), but also in other vernaculars (e.g. the 'Bodleian' *Burial and Resurrection*; see §III, 3(i) below), for which the term 'vernacular liturgical drama' is appropriate. The *Marienklagen*, at least, and the English *Burial and Resurrection* seem relatively unaffected by the more obviously secular elements, sometimes less so than some Latin 'liturgical' dramas. Above all, one must bear in mind the extraordinary variety of vernacular drama in every European country (even though the surviving sources may not do justice to it), compared with which the Latin ecclesiastical drama is almost monolithic. Moreover, it was not entirely a religious drama (see §III, 2(iii) below) even if most of the plays that survive are religious.

Despite this variety, certain general propositions about the staging of medieval vernacular plays hold true: the presentation of time and place was non-naturalistic; 'scenery' was a matter of a few 'houses' (*sedes*, *lieux* etc.) and properties were of an emblematic kind (an arch to represent a temple, a tree to represent a garden etc.); costume was generally more naturalistic and 'in character' than in the liturgical plays, but contemporary and not historical (Annas and Caiaphas were dressed as medieval bishops, not as Jewish priests of the pre-Christian era); the great majority of performances took place out of doors by daylight, and the audience was far less insulated from the actors than it is in a modern theatre with footlights and spotlights. In short, the medieval vernacular drama was part-formal, part-naturalistic, but always contemporary.

Most medieval plays are rather sparsely provided with directions for their performance. For instance, it is not known where and when, let alone how, the *Sponsus* (§III, 2(ii) below) was performed. The picture has to be built up from one or two well-documented plays, such as the *Play of Adam* (§III, 2(ii) below) and from the voluminous but disconnected information that can be pieced together from texts and archives about the major forms of religious drama.

As in liturgical drama the basic means of presentation for all forms is an unlocalized acting area, or 'place' (Lat. *platea*; Fr. *place*), around which, or behind, or in which, are a number of localized 'houses', 'scaffolds' or 'pageants' (Lat. *sedes*; Fr. *lieux*, *estages*, *sièges*: fig.6). The 'houses' sometimes completely surrounded the 'place' (diagrams survive for the Cornish *Ordinalia*, for the Cornish *Life of Meriasek* and for the morality *The Castle of Perseverance*, fig.7); on other occasions a half-circle was perhaps set up (the Anglo-Norman *La seinte resureccion*, on the basis of a detailed prologue; the miniature by Jean Fouquet of a play on the martyrdom of St Apollonia (fig.8; see Southern, 1957, 2/1975)). In so far as there was a special 'house' for musicians, it was likely to be God's 'house' (i.e. heaven).

The presentation of the English mystery cycles has been a matter of debate. At one time it was thought that processional performance on waggons, each playlet or scene being acted in turn at a large number of stopping-places, was the normal mode. It is now recognized that place-and-scaffold staging, as shown by the N-Town plays' elaborate stage directions and by the plans for performances of certain English and Cornish plays 'in the round', was a more common staging-mode, while some multi-day continental Passion plays were performed in a market-place, as at Lucerne. Nevertheless, the Records of Early English Drama project (REED, 1979–) has shown that, contrary to the belief of Nelson (1974) and others, some cities did use the processional mode – York, Chester, Coventry, Norwich, Beverley and Newcastle upon Tyne among them. Such staging is now recognized as being closely related to the waggons and other movable platforms still used for processions and *tableaux* on the Continent. The debate continues, however, about the numbers of plays performed and stations played at in late medieval performances at York and elsewhere.



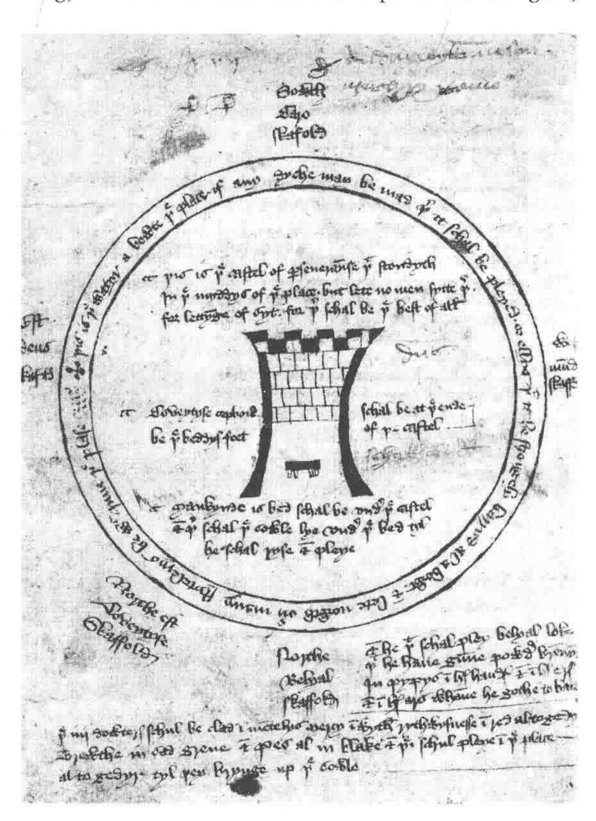
6. *'Set' for the 'Mystère de la Passion', Valenciennes, 1547, showing medieval 'simultaneous' staging where each 'mansion' represents a different locality: illustration by Hubert Cailleau, 1577 (F-Pn fr.12536)*

General types of medieval dramatic activity and their presentation were described at length by Wickham (1959–72, 2/1980–81); the staging of the Towneley plays by Rose (1961/*R*); *The Castle of Perseverance* by Southern (1957, 2/1975); the staging of several individual French plays by Axton (Axton and Stevens, 1971); the French *mystères* by Cohen (1906, 3/1951); the German plays by Michael (1963); and a huge amount of information about dramatic representations in Spain was collected by Shergold (1967). For an overview of staging methods and techniques see Meredith and Tailby (1983). In the last 20 years scholars have tended to work on individual plays: see, for instance, essays in Dutka, ed. (1979); Lumiansky and Mills (1983); Mills, ed. (1985); Briscoe and Coldewey, eds. (1989); and various issues of *Medieval English Theatre* (1979–). The thesis that the visual arts (ivories, carvings, stone-bosses) depict properties, costumes and décor was most persuasively argued and illustrated by Hildburgh (1949) and Anderson (1963). This work has been continued in Davidson's series *Early Drama, Art, and Music* (EDAM, 1977–), for instance.

2. Early and miscellaneous plays.

(i) Complaints of the BVM: 'Marienklagen'. The complaint of Mary is a unique form of the Passion play and one in which music plays a prominent part. The planctus of the Blessed Virgin was sung beneath the crucifix of many German and north Italian churches on Good Friday. The event was extra-liturgical and had therefore no fixed time, but often nevertheless took place during the Office itself (Corbin, 1960). Some 50 *Marienklagen* survive in German manuscripts; they differ in extent and in detail but are essentially identical, even in their musical substance. There is no full-length musical study of the *Marienklagen*. Essential information is found in basic articles by Lipphardt (1932; 1933; 1934; 1948), in editions (especially Kühl, 1898), and in the studies of Schönbach (1874), Wechssler on Romance vernacular 'complaints' (1893), Corbin (1960) and Sticca (1984, Eng. trans., 1988).

Two *Marienklagen*, one from Munich and one from Bordesholm, Lower Saxony, are of special interest. The Munich text (*D-Mbs* Cgm 716) shows the vernacular 'lament' emerging, as it were, from the Latin planctus, in this case from the best known of all, the *Planctus ante nescia*; here it occurs in its simplest form, a monologue chanted by the Virgin. The Bordesholm text, on the other hand, is almost 900 lines long, but still almost entirely sung, and has elaborate directions for performance. Again,



7. *Diagram of the staging of 'The Castle of Perseverance' showing medieval dramatic presentation 'in the round', ?East Anglia, c1425–40 (US-Ws V.a.354, f.191v)*

8. *'Martyrdom of St Apollonia': illumination (detail) by Jean Fouquet from the Hours of Etienne Chevalier, begun c1452 (F-CH 71)*

no orderly chronological development can be inferred; the 'simple' Munich text dates from the 15th century. The remaining sources range between these extremes of dramatic monologue and extended Passion play. The Munich text starts with the words and melody of the *Planctus ante nescia* and later quotes from another famous sequence, *Flete, fideles*; the rest of the text is in German, with very few rubrics (e.g. 'Quum vadit ad crucem': 'he advances towards the cross'). Towards the end the melody departs entirely from its model and from any liturgical pattern, becoming extremely animated and florid, with extended melodic exclamations. 'The supposition that here we have to do with common courtly formulae of the chivalric *Totenklage* [death lament] is confirmed by the introduction of the Nibelung strophe as the highest expression of lamentation in the Trier *Marienklage*' (Lipphardt, *MGG1*; Geering, 1949). Such a melody as that shown in ex.15 would be in the sharpest contrast to its Good Friday liturgical context. Lipphardt and Corbin have both emphasized the non-liturgical spirit of the planctus tradition; it is most clearly evinced in these vernacular 'complaints'.

The Bordesholm *Marienklage* shows how wide the range of musical material could be. There are liturgical chants, especially from Holy Week (the hymn *Crux fidelis*; the responsory *Tenebrae factae sunt*, at the end; the antiphon *Anxiatus est*, occurring in seven other *Marienklagen*, at the beginning). There are also known melodies from the repertory of Minnesang, for example Neidhart von Reuental's *May hat wunniglich entsprossen* and Walther von der Vogelweide's *Kreuzfahrerweise* (Abert, 1948). And there may be additional echoes of the chivalric *Totenklage*.

There is a further interest in the Bordesholm manuscript, not in the text itself but in a most unusual preface:

Ex.15 *D-Mbs* cgm 716 ff.151*v*–152



Here begins the most devout complaint of the most Blessed Virgin Mary with the most pitiful and most devout music [*cum misericordissima et devotissima nota*]: the Blessed Virgin delivers this complaint most devoutly, with the assistance of four devout persons. It takes place on Good Friday before dinner, in the church in front of the choir on a slightly raised platform – or outside the church if the weather is good. This complaint is not a stage play [*ludus*] nor a sport [*ludibrium*] but indeed a complaint and a lamentation; it depicts the deep shared sorrow [*compassio*] of Mary, glorious Virgin. When it is done by good and sincere men ... it truly arouses the bystanders to genuine tears and compassion ... This complaint can easily be performed in two and a half hours. Everything that these five persons have to do shall be done without haste and without undue delay, in good modest fashion. The man who takes the part of Christ is a devout priest [*devotus sacerdos*]; Mary is a young man [*juvenis*]; John the Evangelist, a priest; Mary Magdalen and the mother of John, young men.

The preface speaks for itself, but two points are particularly worth noting: the insistence that the play is neither *ludus* nor *ludibrium*, that it transcends the categories of fiction and of entertainment and that it is true; and the evident paradox of presenting a highly emotional and deliberately emotive situation in a restrained and measured manner. This clearly raises problems of musical interpretation relating not only to the *Marienklagen* but also to the religious drama as a whole. (There is no easy translation for *juvenis*. As it can imply an unbroken voice or an adolescent, it should perhaps be rendered 'youth' rather than 'young man' with its implication of post-pubertal status.)

(ii) 'Sponsus', the 'Play of Adam', 'St Agnes' and the Shrewsbury fragments. A number of isolated religious plays survive from the Middle Ages that do not belong either to the liturgical drama or to the main traditions of vernacular drama. Like the *Marienklagen* and, indeed, many German Passion plays, they mingle Latin and vernacular and give music an important place. They differ widely in date and in general style.

The first, *Sponsus* (see §II, 1 above), comes from a well-known late 11th-century manuscript of St Martial (*F-Pn* lat.1139); it is just under 100 lines long. The play dramatizes in a mixture of Latin and Provençal the parable of the wise and foolish virgins (*Matthew* xxv.1–13) and ends with the coming of the bridegroom (*sponsus*). The play differs from the parable in putting more emphasis on the distress of the foolish and less on the joy of the wise; in introducing new characters – the angel Gabriel, *demones* (the earliest devils of medieval drama) and merchants, who refuse to sell oil to the foolish; and in being more radically an allegory of advent and judgment (Christ is bridegroom and judge; heaven is the marriage feast).

Although *Sponsus* is often classed as a liturgical play, the text 'bears no evidence of attachment to the liturgy, or having developed from liturgical pieces', or of having been performed in church (Young, 1933, ii, 361). Chailley (1960), on palaeographical, metrical, musical, thematic (literary) and other grounds, believed it to belong with the prophet play which follows it in the manuscript. Advent seems to be its proper season (see, further, Thomas, 1951). The standard scholarly editions (with music) are by Thomas (1951) and Avalle and Monterosso (1965); there is a practical edition, by Smoldon (1972), with comments on the musical notation.

Musically, also, *Sponsus* has nothing in common with other Latin church plays: it uses no liturgical chants but relies entirely on four melodies of a non-Gregorian character, which may or may not be metrical in keeping with the accentual Latin verse texts. Ex.16 gives the opening melody of the play in the alternative transcriptions adopted by Smoldon and Avalle. The unfortunate ambiguity of pitch further clouds the issues of interpretation. However, the fact that a melody may have to serve the purposes of more than one character (e.g. melody 3, for merchants as well as the foolish virgins) means that theories of leitmotifs must be regarded as strained as well as anachronistic (cf St Nicholas plays, §II, 6 above). The music helps the listener to stand away from the characters, not to identify with them.

The second isolated drama, the *Play of Adam*, is in fact three plays in sequence: Creation and Fall of Man, Cain and Abel, and prophet play. The sole surviving manuscript (*F-TOm* 927, 12th century) is in Anglo-Norman and the play is generally thought to have been written in England. It differs from *Sponsus* in that the action is conducted entirely in the spoken vernacular; there is no musical notation in the text, but the singularly detailed Latin stage directions require the singing of two Latin lessons and seven responsories. Studer's edition (1918) has been superseded by those of Aebischer (1963), Sletsjoe (1968) and Noomen (1971). The basic musical study is by Chailley (in Cohen, 1936). Chailley supplied contemporary responsories from an antiphoner of St Maur-des-Fossés (*F-Pn* lat.12044); Doyle (1948) supplied them from the Worcester Antiphoner (see PalMus, 1st ser., xii). Muir's monograph (1973) is the only full-length study, but somewhat neglects the music.

The *Play of Adam* is remarkable in several ways: for a depth of psychological penetration almost unrivalled in medieval European drama; for the fullness of its stage directions; and for its unique combination of musical and spoken dramatic effects. The power and subtlety with which the myth is re-created as a human drama is in the strongest imaginative contrast to the effect of the liturgical chants. In ancient use all these responsories belonged to the nocturns of Matins of Septuagesima (formerly of Sexagesima) and it is to this liturgical season, though not



['The Bridegroom that is Christ is here: be watchful, O virgins! men rejoice and will rejoice in his coming.']

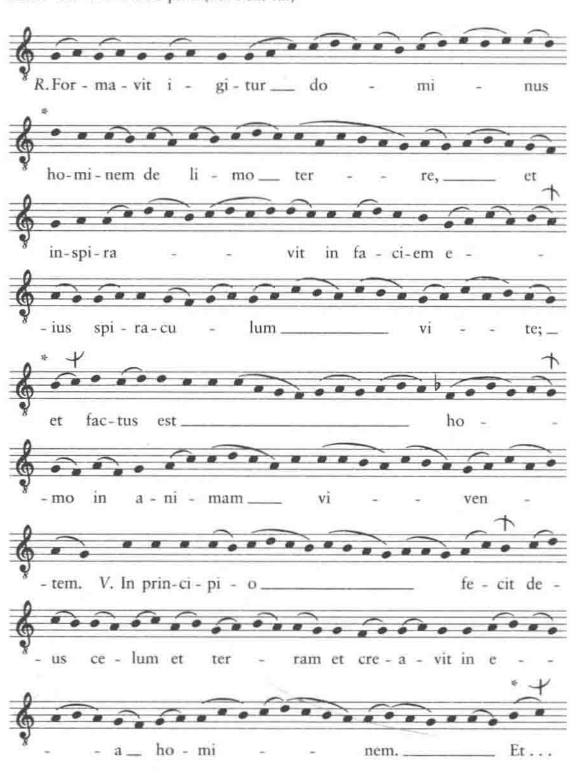
precisely (it is thought) to this liturgical Office, that the play pertains. There is another reason for not overestimating, with older scholars, the new 'freedom' and 'emancipation' of the play: like *Sponsus* and the *Play of Daniel*, the *Play of Adam* leads to the prophecies of Christ's coming, and like almost all medieval religious drama on Old Testament themes is a play about Christ. Adam's formal lament after the Fall is directed partly against his wife's treachery, but above all it proclaims Man's redemption.

The dramatic method of the play of the Fall (which contains six of the responsories) is generally to announce themes in the chanted responsories and then to work them out in the form of dramatic 'tropes'. Thus the responsory *Formavit igitur Dominus* ('And the Lord God formed man of the dust of the ground ...') precedes God's speech describing the creation of Adam (ex.17). In a reading of the play it is easy to overlook the 'primary, framing power of liturgical music in and around the play' (Stevens, 1968): these majestic responsories, unfolding at length, need to be heard. The singers are named as the *chorus*, probably the choir of the church. They take no part in the dramatic action themselves but clearly in some sense represent the heavenly host. Their plainchant singing is always associated with God's own appearances and actions (this is why there is only one responsory in the Cain and Abel play) – a fact that relates the musical dramatic technique of the *Play of Adam* to the technique of the later mysteries (§III, 2(i) above).

The Provençal saint play *St Agnes* contrasts with both *Sponsus* and the *Play of Adam*. It was copied in the 14th century (*I-Rvat* Chigi C.V.151) and probably written not much earlier. The most convenient modern edition is by Jeanroy (1931) with musical appendix by Gérold (see also Hoepffner, 1950, and Monaci, 1880, with facsimiles). The unoriginal story, full of the sensational clichés of medieval hagiography, tells of Agnes's refusal to marry the son of the Roman prefect, Simpronius, and of the consequence: she is brought to trial and sentenced to be put in a brothel. Her hair grows miraculously to cover her nakedness, an angelic light repels all advances, and the brothel becomes a house of prayer. In the end, having survived burning at the stake, she dies calmly and is escorted to paradise by angels.

There are 19 or 20 musical (i.e. sung) passages in the play, of which almost all are called planctus, irrespective of whether they are so or not. 15 of the melodies are notated, in square (unmeasured) notation on a four-line staff (i.e. in the style of the troubadour chansonniers); of these three are incomplete, and for another the staff has not been filled in. In addition two liturgical antiphons are given, both from Vespers of the Common of Virgins. A typical Latin stage direction (the text is liberally supplied with them) reads: 'Mater facit planctum in sonu albe Reis glorios, verai lums et clardat' ('The mother makes her complaint to the tune of the dawn-song *Reis glorios*'). This celebrated *alba* by Giraut de Bornelh (*c*1140–1200) survives; most of the other named tunes do not. Ex.18 gives the two versions. The freedom with which the known melody has been modified does not encourage belief that (for instance) the other versions are necessarily very close to those current two centuries earlier. The dramatic function of the music in the play is unusually varied. There are the expected associations with divine action ('Angelus facit planctum in sonu Veni creator

Ex.17 *GB-WO* F.160 p.72 (Pal Mus xii)



[*R.* 'And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.' *V.* 'In the beginning God created the heaven and the earth, and in them he created man.']

Ex.18

(a) *F-Pn* fr.22543 f.8*d*

(b) *I-Rvat* Chigi C.V.151 f.72



spiritus') and with lamentation (the mother's planctus and others); but music is also a vehicle for prayer (e.g. of the prostitutes after their conversion and baptism). The instrumental music of *tibicinatores* is also required for an angelic *silete* (see §III, 3(ii) below).

The so-called Shrewsbury fragments (*GB-SHRs* VI; discovered in 1890) present unsolved problems, especially musical ones. The text provides a single actor's part (with cues) for three plays: an *Officium pastorum*, a *Visitatio sepulchri* (the manuscript has the title *Officium Resurrectionis in die Pasche*) and a *Peregrinus*. The English passages are in a north-west Midlands dialect and were spoken; the Latin passages were evidently sung and nine of them are notated in black mensural notation on a five-line staff. The manuscript was copied in about 1430 (Rankin, 1975–6) almost entirely by one scribe (see Davis, 1970). The first thorough edition of the text was made by Young (1933, ii, appx B); that by Davis has musical transcriptions by Harrison. The other contents of the manuscript are mostly processional pieces (listed by Young, and by Rankin) but ff.8–14 contain the part of the Jews from the Passions of Palm Sunday and Holy Week. Rankin (1975–6) showed that the existing book contains processional music; that two companion books, now lost, probably contained the rest of a three-part musical texture; and that the book was used in Lichfield Cathedral, where, it is known, liturgical plays on precisely these three subjects were performed.

The actor-singer of this manuscript was the Third Shepherd, the Third Mary and, probably, the disciple Cleophas. Of the nine notated items, six are known texts from liturgical plays or from the liturgy. 'Mane nobiscum', for example, in the *Peregrinus* play is an ancient antiphon (Hartker etc.) which was used in plays at Saintes, Fleury, Benediktbeuern, Frankfurt and elsewhere (Schuler, 1951). The main musical problem, articulated by both Harrison and Rankin, is the precise relationship between the chant and the existing line, and thus the type of compositional process concerned. Possible solutions are discussed by Rastall (1996), but without the companion manuscripts the problem is perhaps insoluble.

The Shrewsbury fragments have been regarded as an essential link in the 'evolutionary' theory of medieval drama showing the emergence of vernacular plays from liturgical (some parallel between the English speeches of this *Officium pastorum* and York play no.15 is unquestioned). However, that theory is now discredited, and the Shrewsbury plays should perhaps be regarded as a late survival of a rare genre that also includes the *Play of Adam*.

(iii) Early secular drama. There is only one surviving secular play with a significant amount of music, Adam de la Halle's *Robin et Marion*; its quality makes the loss of others regrettable. It appears to have been written in about 1283, when Adam was in the service of Robert II, Count of Artois. At that time the count was in southern Italy, but the play is thoroughly 'Artesian', not Italian in any sense; it was written to amuse expatriate northern French soldiers as part of the Christmas festivities. It is a sophisticated piece of light entertainment consisting of a dramatized pastourelle (a lyric depicting an amorous encounter between a shepherdess and a roving knight) with a dramatized *bergerie* (a lyric describing the songs, dances and games of a group of shepherds). The materials are traditional, but their combination into this musical comedy is Adam's own achievement. The play survives in three manuscripts, the earliest and most authoritative being *F-Pn* fr.25566 (the 'complete works' of Adam de la Halle, *c*1300); *F-AIXm* 572 also contains the music, but *F-Pn* fr.1569 has only empty staves. There have been numerous editions of the play from 1822 onwards. Varty's (1960) lists previous editions and prints the music, which is also available in a modern English translation of the play (Axton and Stevens, 1971). Essential information from the musical point of view is provided by Gennrich's edition (1962) and Chailley's article (1950).

The music consists of 16 melodies dispersed throughout the play. (Adam's other play, *Le jeu de la feuillée*, contains only one, but of the same type, sung by three fairies.) They are short, rhythmical and syllabic; the notation, in complete contrast to that of Adam's courtly chansons (*F-Pn* fr.25566), is clearly metrical though not totally unambiguous. It is rather unlikely that Adam wrote any of them himself; they belong to the category of courtly popular melodies known as *refrains* (*see* REFRAIN) and several of them are found elsewhere. The melody of *Robins m'aime*, for instance, is also used as the motetus of a three-voice motet; that of *Avoec tele compaignie* occurs in the narrative poem *Renart le nouvel* and elsewhere (Gennrich, 1962). The melodies in fact belong with the words, and the author-composer has imported both together into the play. In this he followed the courtly fashion of the times. 'The melodies of the play of *Robin et Marion* possess practically all the characteristics of the "refrain-centos" of the *romances* and chansons of the period – especially of the pastourelles and *bergeries*' (Chailley, 1950) (in particular they are metrically independent from their context). The instruments introduced – a *chievrete* (a species of bagpipe) and two *cornes* (horns) – are also entirely in keeping with the lighthearted aristocratic stylization of country life.

One must not make heavy weather of the musical side of this delightful and essentially traditional entertainment; *Robin et Marion* is indeed a *jeu*, a playing. The element of dramatic illusion is very lightly handled, and the play has something of the nature of a revue (though without the overt topical references of *Le jeu de la feuillée*).

3. THE MAIN TRADITIONS.

(i) English. Fewer plays survive from medieval England than from France or Germany, but they are probably representative of dramatic activity at least in the Midlands and the north. Complete mystery cycles survive from the Wakefield area (the 'Towneley' plays), York, Chester and (probably) the Norfolk-Suffolk border (the 'N-Town' plays, formerly known as the 'Hegge' plays and published under the misleading title *Ludus Coventriae*). Two plays remain (of a likely ten or so) from the real Coventry cycle. A cycle in medieval Cornish also survives in three sections: an *Origo mundi*, a Passion and a Resurrection (no events after the Ascension are represented). No texts survive of the Passion plays known to have been performed in London and southern England, although the Passion sequence of the N-Town plays evidently started life as a two-part drama of this type. Discussion continues about the nature of the lost 'Creed' and 'Pater noster' plays. Isolated biblical plays survive from Norwich, Newcastle, Northampton, Brome (Suffolk) and elsewhere. Performances of saint plays are recorded but very few survive; a fine 15th-century play of St Mary Magdalen and an early 16th-century play of the conversion of St Paul are all that

remain. In addition, however, the 'Contemplacio' group from the N-Town plays probably originally formed a play on the early life of the Virgin, and the N-Town Assumption play apparently started life as an independent drama (see Meredith, 1983). The tradition of folk drama rests almost entirely on 19th- and 20th-century evidence, apart from the remarkable discovery of an early 16th-century Scottish Plough Play in a musical version (ed. in MB, xv, 1957). The four main cycles each contain plays covering the history of the world from the Creation to the Last Judgment. The contents of the cycles and the location of their manuscripts are listed in Chambers (1903, ii, appx X); his appendix Y (pp.329–406) lists representations of medieval plays from all over Britain (see also Stratman, 1954, 1972, i, pp.345ff; Lancashire, 1984). Recent work by REED editors has, however, uncovered evidence of considerable dramatic activity at parish level, still largely to be explored.

Little actual music is given in the English manuscripts: there are two English songs in the Coventry Plays, some two-voice Latin polyphony in the York cycle and a short monophonic Gloria in the Chester cycle (all discussed in Rastall, 1996). The number and usefulness of musical stage directions varies from cycle to cycle, but the Chester and N-Town cycles each contain over 30. Beuscher (1930) listed and analysed the musical repertory; Moore (1923), Stevens (1957–8), Carpenter (1968), Dutka (1973) and Rastall (1996) describe the dramatic functions of the music.

Most of the musical directions require the singing of liturgical Latin texts, presumably to plainchant (canticles, antiphons, hymns, sequences, communions, offertories and *versus alleluiatici*). These pieces are often liturgically appropriate. Thus the Digby *Candlemass Day Play* (Slaughter of the Innocents combined with Purification) contains the stage direction: 'here shal Symeon bere Iesu in his armys, goyng a procession rounde aboute the tempill; and al this wyle the virgynis synge nunc dimittis'. The *Nunc dimittis*, besides being the canticle of Compline, was special to the feast of the Purification, when it was sung with its antiphon *Lumen ad revelationem* at the blessing of the candles (Sarum Processional). The hymns include: *Veni, Creator* (Chester, *Play of the Holy Ghost*; York plays of the Baptism, the Temptation and Pentecost); *Jhesu, corona virginum* (N-Town, *Presentation BVM*); *Stella celi extirpavit* (N-Town, *Shepherds' Play*); *Gloria laus* (N-Town, *Entry into Jerusalem*); *Salvator mundi* (Towneley, *Harrowing of Hell*; Chester, *Last Judgment*). There is one striking exception to the general observation that the liturgical songs are unconnected with the liturgical drama. The isolated *Christ's Burial and Resurrection* (*GB-Ob* E.museo 160; ed. Baker, Murphy and Hall, 1982) makes extensive use of the Easter sequence *Victime paschali* (see above). The play is in effect an English *Marienklage*, with a *Visitatio sepulchri* added to it as second part ('This is a play to be played, on[e] part on Gud Friday afternone, & the other part opon Ester Day after the resurrection, in the morowe'). The Latin sequence is sung in dramatic dialogue by the three Marys, Peter, Andrew and John. The rubric is of unusual interest: 'These three [Marys] shall sing it right through to "Dic nobis" in polyphony [*cantifracto*] or at least antiphonally [*in pallinodio*]'.

Indications of Latin polyphony are rare and seldom unambiguous. But such directions as 'the hefne syngynge',

Ex.19 *GB-Lbl* Harley 2124 f.42



'they shal synge in hefne this hympne: "Jhesu corona"' may well refer to professional polyphonic singing (by the 'angels' on the scaffold of 'Heaven'). The elaborate vocal style of the angelic musicians (perhaps the clerks or children of the local cathedral) is invariably the subject of comment by the shepherds ('I dar say that he broght/foure and twenty to a long': Towneley, *Second Shepherds' Play*). The measured monophonic *Gloria in excelsis Deo* of the Chester plays (ex.19, from *GB-Lbl* Harl.2124) does not seem adequate to the occasion, and may be simply a cue for a known polyphonic setting (Rastall, 1996).

Play 45 of the York cycle (*GB-Lbl* Add.35290; text ed. Beadle, 1982) is uniquely valuable as containing the only fully notated Latin polyphonic music in an English dramatic source (see fig.9; colour facs. in Beadle and Meredith, 1983): it is *The Assumption of the Virgin*, staged by the Weavers' Guild. Three songs are sung by angels in the course of the Blessed Virgin's Assumption witnessed by the apostle Thomas: *Surge, propera mea*, *Veni de Libano sponsa* and *Veni, electa mea*. The texts are derived mainly from the *Song of Songs*, with material also from the Psalms: *Veni, electa mea* is liturgical, but no use is made of the chant. Each text is set twice, once in the course of the play (notated in score), once at the end of the play (each part written separately and not aligned with its fellow). The music is in a characteristic but not common 15th-century style (ex.20), for two equal voices of limited range, with long melodies, a strong metrical pulse, marked cross-rhythms, and a non-expressive relationship between the words and the music. The settings in the second group are rather more ornate. For transcriptions of this music see Wall, 1971, with transcriptions by Steiner; Dutka, 1980; Beadle, 1982, with transcriptions by Stevens; and Rastall, 1984. The pieces are discussed in Rastall, 1996.

Part-singing to vernacular texts certainly took place as well. The *Second Shepherds' Play* (Towneley) contains a three-voice song, the first shepherd taking 'the tenory', the second 'the tryble so hye' and the third 'the meyne'; although neither music nor text is given, this seems likely to have been a vernacular song. In the Towneley *First Shepherds' Play* the further remark 'Syng we in syght' suggests a style of improvised singing such as English discant (Carpenter, 1951; *see* DISCANT, §II). The Cornish plays require part-singing from Beelzebub, Satan and Tulfric. But vernacular singing is not synonymous with part-singing even in late manuscripts. In the Chester *Deluge* the psalm Noah and his family sing in the Ark is *Save mee, O God* (probably Psalm xlix, in the metrical version of Sternhold and Hopkins), probably to be sung in unison; and it is even less likely that the drinking-song of Noah's wife and her 'good gossips' was a contrapuntal artefact.

Once again a single survival helps to fill the gap. The Coventry *Shepherds' Play* is the only dramatic source of vernacular partsong with music. Unfortunately, the



9. *One of the two-part songs given in the text of the play 'The Assumption of the Virgin' from the York cycle, 15th century (GB-Lbl Add.35290, f.236r)*

original manuscript (completed in 1534) was burnt in 1879; the songs have to be reconstructed from Sharp (1825/*R*). There are only two musical settings in three parts: *As I outrode this enderes night* (a refrain-song using imitative entries), and *Lully, lulla … O sisters too* (in chordal style). The play requires other songs for which music has not survived.

Concerning instrumental music the English sources are disappointingly silent. The very late Chester manuscripts (five of the complete cycle, all from about 1600; see Lumiansky and Mills, 1974) give some idea, especially in the *Creation and Fall of Man*, how frequently the minstrels may have been called on. They are to play music (unspecified) when God creates the world, when God takes Adam to paradise, when God re-enters after the Fall, twice when Adam and Eve are expelled, and when God appears to Cain. But this evidence may be valid only for Elizabethan performances. No English 'director's copy' survives comparable to (for example) the documents of Frankfurt and Mons (ed. Cohen, 1925). Information about instrumental music has to be pieced together from the texts, from the stage directions and from account books (the records of Chester and Coventry are especially helpful). N-Town stage directions refer to trumpets ('hic dum buccinant'), harps or lutes (*citharis*) and ?organs (*organa*). The colourful mid-16th-century Coventry accounts list payments: to 'the trumpeter', for regals, for 'dromming', to 'six musicissions', to 'two clarks for singing', 'to Thomas Nycles for settyng a songe' (Ingram, 1981). Directions such as 'fluryshe' and 'pipe … that we may dance' (especially at the end of Cornish plays) indicate what *haut* musicians were principally required for – fanfares and dance music.

Religious plays in the vernacular raise problems about the dramatic function of music which do not exist in liturgical drama. No set of vernacular plays, and in particular no English cycle, is sufficiently well rubricated to show exactly the occasions on which music was required, the precise nature of the pieces, or the effects they were intended to produce. Certain broad uses of music emerge, however, as well-established principles. Music assists stage-business and provides dramatic symbolism. The stage-business principally required music to cover the exits and entrances (i.e. the movements of main characters to and from their 'scaffolds', 'pageants', 'houses', 'stages' etc.). After the Prologue of the Croxton *Play of the Sacrament* (by two *vexillatores*, banner-bearers), the minstrel is exhorted to 'blow up with a mery stevyn' (a cheerful sound), probably to announce the entry of the first player, Aristorius Mercator. This 'fanfare' could, however, also be a call for silence (cf the *silete* of the French and German plays). Such music was not necessarily instrumental: *Mary Magdalen* contains the curious direction 'here shall entyr a shyp with a mery song' (however, 'song' could mean simply 'music' in this period). In the N-Town Magi play Herod tells his minstrel to 'blowe up a good blast' while he goes to his chamber to change his clothes. This is evidently a short musical interlude marking the end of a scene.

Ex.20 *GB-Lbl* 35290 f.235*v*



The music of stage-business merges naturally with the music of dramatic naturalism. That King Herod has a minstrel (the trumpeter?) in attendance at court imitates the conditions of actual medieval life, while religious ceremonies, Christian, pagan or Jewish (e.g. in the N-Town plays, the blessing of Mary's parents Joachim and Anna in the Temple) are enriched with appropriate liturgical chants and actions ('There they shal synge this sequens. "Benedicta sit beata Trinitas", And in that tyme Ysakar with his ministerys ensensyth the Autere'). At the entry into Jerusalem 'myghtfull songes' are sung 'here on a rawe' (cf the 'royal entries', 'joyeuses entrées', of medieval city life). Music is also used to depict misery. The tradition of the planctus does not appear to have taken root in England, and there are no surviving settings of laments that can be connected with plays; formal laments do however appear in play texts and are sometimes directed to be sung (e.g. Norwich, *Fall*; Cornish, *Resurrection*).

The boundary between naturalistic imitation and dramatic symbolism is equally hard to draw precisely (this applies to the whole dramatic technique, not simply the music). The trumpeters 'blow up' while Herod changes his clothes, play as the 'servyse' of the feast comes in, and entertain Herod and his knights by celebrating the imagined death of the Christ-child; they also symbolize the pretensions of earthly kingship, the lust of the eyes and pride of life. The startling irruption of Death into this scene makes it, in effect, a Dance of Death in which music (especially that of trumpets) is a principal symbol of illusory power (as the dance is of youth and vitality): 'At this point whilst the minstrels are trumpeting [*buccinant*], let Death kill Herod and two of his knights, suddenly; and let the Devil take them' (N-Town, *Death of Herod*). The most important and perpetually recurrent symbolism, however, is that of music as an image of the divine. 'When God appears on a "scaffold" between two angels, or more, playing musical instruments [or singing], we know that God is in his heaven ... a place of order and harmony'. He would be literally in 'heaven', too – the usual term for his 'scaffold' (see York, *Creation*; Chester, *Fall of Lucifer* etc.). 'Music is never employed in the English drama "for atmosphere"; it is never there for an emotive effect. It is there, like God's beard of gold, or the horned animal heads of the devils, because it signifies something' (Stevens, 1957–8). By a natural extension of the symbol, music is used to signify the divine authority of God's messengers, the angels. A further extension enables music to represent human gladness and gratitude in response to God's acts of power and love: that of Adam and the prophets released from limbo (Harrowing of Hell plays); Mary's humble acceptance of Gabriel's message (Annunciation plays); and above all the shepherds', whose glad songs have been discussed above (there is no shepherds' play without music).

A further function of music, hinted at by Carpenter (1951), Wall (1971) and Dutka (1980), is to aid or supplement numerological structures in the design of the drama. This is discussed by Rastall (1996), in respect of the York cycle.

(ii) French. The earliest religious plays, after those discussed (§III, 2(ii–iii) above), are miracles, plays based on miraculous incidents in saints' lives. Two of the earliest are *Le jeu de Saint Nicolas* by JEHAN BODEL and Rutebeuf's *Le miracle de Théophile*; neither text contains music or directions for music. However, a collection survives from the 14th century, *Les miracles de Notre Dame* (20 dramatized miracles in *F-Pn* fr.819–20, the 'Cangé Manuscripts'); in each play the Virgin works a miracle of salvation for a miserable sinner (a pregnant abbess, a child handed over to the Devil, a bribed pope etc.). As in other European countries, the 14th and 15th centuries saw the growth of massive religious play cycles in France. Unlike the surviving English cycles the French ones do not usually cover all history from the Creation to the Last Judgment; their distinguishing feature is often a framework of the Trial of Man. The earliest is *La passion du Palatinus* (14th century; ed. Frank, 1922), which opens with the entry into Jerusalem; *Le jour du jugement* (14th century; ed. Roy, 1903–4) deals only with Antichrist and the Last Judgment but has 94 characters, imposing theatrical effects and music. The 15th-century plays of most interest to the music historian are *Le passion de Semur* (Creation to Ascension, 9582 lines, performed in two days; ed. Roy, 1903–4, and Durbin and Muir, 1981); *La nativité, la passion et la résurrection de nostre Saulveur Jhesu-Crist* of ARNOUL GREBAN (including also Creation, over 30,000 lines, four days; ed. Jodogne, 1965); the Rouen *L'incarnation et la nativité* (1474; 12,800 lines, two days; ed. Verdier, 1884–6); and the *Vie* (or *Mystère*) *de Saint Louis* (before 1472; 224 characters, three days; ed. Michel, 1871). Each play in the large repertory of *mystères* and miracles is analysed in detail in Petit de Julleville's *Les mystères* (1880, ii). Only *Le jour du jugement* (*F-B* 579) and *La passion de Semur* (*F-Pn* fr.904) contain musical notation; the Rouen *Incarnation* has room for part-music to be filled in (by hand – the text is printed). For accounts of music on the medieval French stage, see especially *PirroHM* and Brown (1963). Editions of French vernacular plays are listed in Stratman (1954, 2/1972, ii, items 7050–7661).

As in other vernacular dramas the principal music is plainchant. In the *Mystère de Saint Louis* a litany is sung by a bishop, an abbot and a dean. Hymns are frequent: *Vexilla regis* (*Saint Louis*), *Veni Redemptor gentium* (*Mystère de Saint Vincent*, 1476), *Gloria tibi Domine* (*Martyre de Saint Denis*), *Aurora lucis* (*Résurrection de Jesus-Christ* by Eloy du Mont). Liturgical chants include the *Stabat mater* (Jean Michel's *Passion*, based on Greban's), *Regina celi*, antiphon of the BVM (Du Mont) and, expectedly, the concluding *Te Deum*. The fact that choirs of angels are the most frequent singers does not mean that such music was sung polyphonically. Some hymns, however, may have been sung in fauxbourdon (*ReeseMR*), and elsewhere there is incontrovertible evidence for polyphonic singing. In Arnoul Greban's *Passion* a 'motet d'onneur' is sung in hell: Lucifer assigns the tenor to Satan, the 'contre' to himself, 'le dessus' to Beelzebub, the 'haulte double' to Berich and 'un trouble' to Cerberus. Eventually they sing the rondeau 'La dure mort eternelle/ c'est la chançon des dampnés'. Further infernal counterpoint occurs in Arnoul Greban's brother Simon's *Actes des apôtres* (see Lebègue, 1929), where however Cerberus 'mon gros garcon' is assigned to the 'bazitonans' with 'two really thunderous devils'. The learned compiler of the Rouen *Incarnation* required three-voice performance of angel song (tenor, contratenor and concordans); and, with trinitarian symbolism, the utterances of God in the Greban and Michel Passion plays are also for three voices

(in Michel's, 'haut dessus, une haute contre, et une basse contre bien accordés').

One important distinguishing feature of French religious drama, in marked contrast to the English, is its association from at least the 14th century with a tradition of musical and literary competitions, the PUY. The most informative early document is *Les miracles de Notre Dame*, written between about 1339 and 1382 by members of the Guild of Goldsmiths in Paris. As Frank (1954) stated:

> The 23 lyrical serventoys [sirventes; *see* TROUBADOURS, TROUVÈRES] in praise of the Virgin which appear between certain plays point to a kind of poetical contest fostered by the religious and literary members of the puy that sponsored the Miracles: these pieces refer to the prince du puy at times and once to a serventoys couronné au dit puy.

At Amiens 'ung jeu de mistère' was performed at the annual Candlemas banquet; this suggests how the Parisian miracles may have been done. The interspersed serventoys are in a favourite troubadour-trouvère form (five stanzas of ten lines with envoi) and were presumably set to music. The songs within the plays give the same impression of literary sophistication and were certainly sung. In accordance with a recurrent pattern, when miraculous intervention is necessary, the Virgin summons the archangels Gabriel and Michael to escort her to earth: they do this singing a rondeau, and the Virgin's return to the skies is often similarly accompanied. The rondeaux, then, function as a sort of conductus. The tradition (as it seems to be) of interpolated art song continues in the big Passion plays of Greban and Michel. In the shepherd scene (Greban, day 1), four shepherds, apparently singing (perhaps only reciting) in dialogue, perform a string of rondeaux. Even the farcical *Le garçon et l'aveugle* (13th century; ed. Roques, 1911, 2/1921/*R*) incorporates a song in honour of the Virgin. In the Rouen *Incarnation* spoken rondeaux in dialogue introduce the composed songs at important moments; and in one shepherd scene a 'champ [?chant] royal' is performed with an envoi apparently addressed to the 'princes' of a *puy*.

A last type of vernacular song is the planctus (*complainte*). The Autun *Passion* twice signifies 'La complainte Nostre Dame', and the early *Passion du Palatinus* has laments as do the liturgical plays for Mary Magdalen repentant, for the Virgin at the Cross and for the three Marys visiting Christ's tomb. No music survives, and the tradition never acquired the importance that it did in German-speaking countries with the *Marienklage* (§III, 2(i) above).

Instrumental music enlivened the plays from the earliest onwards. One of the *Miracles de Notre Dame* (play no.3) contains parts for three minstrels, and in the same play the wicked bishop sends for 'les jugleurs' for a celebration. Practically every *mystère* or miracle demands some kind of instrumental support, provided by the local waits or town band, or hired from outside. The Montferrand *Passion* in 1477 evidently had a total performing ensemble of 'two organists, seven trumpeters, and four unspecified ménétriers, to which should be added two more "tronpetes de la tour"' (Brown, 1963). The composition, if not the size, of the group seems to have been standard. The unspecified musicians would probably play *haut* wind instruments – shawms and sackbuts – combining to provide the usual dance band. The dance of Salome was an expected feature of the St John the Baptist scenes; sometimes a tambourin (drum) accompanied her, or pipe and tabor (Mons, *Passion*). Elsewhere dances are indicated: the *morisque* (Michel's *Passion*; Semur etc.), the *orliennaise* (? the basse danse 'Orleans') and a 'sauterelle' (*Mystère de Saint Louis*). The stage directions of the Rouen *Incarnation* require instrumentalists to join the singers in the chansons which decorate the play, but in each case they alternate with the singers; they do not accompany them.

The dramatic function of music in the plays conforms to international patterns. The function is threefold: to imitate naturalistic effects in stage terms, to further the stage-business and to act as symbol. These categories inevitably overlap. The naturalistic effects include music for feasts (*Miracles de Notre Dame*), for a coronation (*Mystère de Saint Louis*: all the instruments available played for the Sultan's), for a royal entry (e.g. *La vengeance nostre Seigneur*: trumpets and clarions) and for royal proclamations (*Mystère des trois doms*). The feigned naturalism of the angel musicians in the Rouen *Incarnation* is especially interesting. These particular musicians could evidently only sing, but when the 'joueurs d'instrumens' played behind and out of sight, the angels were to 'act as if they were playing'. The stage-business includes the entrances and exits of important characters, for which fanfares were commonly used. But perhaps the most common signals for a musical event of some kind are the directions 'pause' (or 'pose') and 'silete'. The latter originated as a call for order – 'Keep silence, keep silence' (see §III, 3(iii) below), and was sung by angels, the principal musicians available. Thence it became the generic term (with 'pause') for a musical interlude, often marking the end of one scene and the beginning of another. In the Greban *Passion* (to choose one out of scores of examples) the creation of Eve ends with God saying: 'Arise my angels, legion by legion, ... and sing a joyous *silete*' – God the Father retires to his 'siège' and the angels sing. Such interludes covered the movement of actors about the 'place' (the main acting area) and in and out of their 'houses' (*sièges*, *lieux*, *mansions*, *estages* etc.). The director's book for the Mons *Passion* of 1501 (*Le livre de conduite du régisseur*; see Cohen, 1925) says 'If God takes too long [i.e. in getting from one position to another], *silete*'. The same book requires a *silete* during the mimed building of Noah's Ark. On this occasion the alternative to a *silete* is a 'poze d'orghues', or minstrel music 'de quelque instrument'. Elsewhere a 'poze de menestraux' is specified. The French documents, unlike the German, never specify, let alone notate, the precise music to be performed. Minstrels presumably played pieces from their regular repertory on these occasions (Brown, 1963).

The symbolic effects of music in the French plays correspond to those described for the English cycles. Music symbolizes first and foremost the joy and order of heaven and heavenly truth; it therefore accompanies the appearances and acts of God and his messengers, the angels. So frequent and expected is this function of dramatic music that in the plays from the Bibliothèque Ste Geneviève (ed. Jubinal, 1837/*R*) the angels are sometimes told to come and go 'sans chanter'. Only the best music is good enough for heaven; hence, perhaps, the requirement (Mons, 1501) that the angels in paradise should sing 'en chose faicte' (i.e. *res facta*, thus 'counterpoint'). The divine significance of music can be transferred to a pagan temple ('pose d'orgues': Mons, 1501). The

obverse of heavenly music is hellish din. Hell is the place for thunders and tempests: after the Fall of Lucifer, 'here they must make a great storm' (Greban). Polyphonic singing in hell has already been noted, from the same Passion. Infernal singing could evidently take on a deliberately discordant aspect: in the *Liber beate Barbare* (Petit de Julleville, 1880, ii) Lucifer orders a chanson 'with unmelodious music'.

Once again, however, the difficulty and danger of establishing hard and fast categories to describe dramatic function are evident. They can be illustrated from the shepherds' plays. Of these one of the most extended and sophisticated representations is in the Rouen *Incarnation*, 1474. The shepherd scenes occur on the second day. At their first entrance four individually named shepherds sing rondeaux in dialogue (see above); a little later they sing 'Requiescant in pace'. Their next scene is, most unusually, a music lesson. Anathot, a young shepherd, asks his elder, Ludin, what the art of singing is called. Ludin replies 'Music'. Anathot exclaims 'Music, what a frightful word!'. At this Ludin instructs him in music with frequent reference to the theory of Johannes de Muris. They finish with a two-part song. At the crib five shepherds sing *En paissant nos brebis* (printed staff left void). Further episodes contain a 'praise' of great shepherds of the past and the long three-voice chanson that Ludin and Anathot compose to conclude the whole play (no music).

In these scenes music is presented as part of the natural (naturalistic, in dramatic terms) presentation of shepherd life – pipes and tabors, and dancing and singing, inevitably go with them; as an extension of the shepherds' poetic creativity (the shepherd David is a type of the poet-musician and often appears as a minstrel with harp in vernacular drama); and as a symptom and symbol of their simple integrity and devotion (pastoral idealization of religious experience).

(iii) German. The surviving repertory of plays in the German vernacular is larger, more varied and musically more interesting than that of any other language. The five main types of play are: Easter plays in which the central scene is the visit of the three Marys to the sepulchre; Easter plays in which the complaint of Mary (the *planctus Marie*) is extensively developed – the *Marienklagen*; Passion plays (*Passionen*) treating the events of Holy Week more comprehensively; Corpus Christi plays (*Fronleichnamspiele*) somewhat similar to the English mystery cycles in their scope; and Christmas plays. There also existed in parts of Germany, as elsewhere, a tradition of folk plays. These were associated principally with the celebrations (revels) of Shrove Tuesday (*Fastnachtspiele*). Music and dance certainly played some part in them, but their study belongs rather to folklore and anthropology.

The vernacular religious drama of Germany (i.e. of the German-speaking countries) is generally said to begin with the *Osterspiel* of Muri (13th century). The drama was still flourishing in the early 17th century (e.g. in Lucerne) and is demonstrably the same in essentials, though influenced by the events and the theological upheavals of the Reformation. As in England, the plays reached their peak of popularity and creativity in the 15th and early 16th centuries. From the 14th century onwards certain districts were particularly active in play production: the mid-western districts around Frankfurt and, later, the Tyrol; but the religious drama was widespread and plays survive from many towns, including Breslau, Regensburg, Augsburg and Konstanz.

There is no complete collected edition of German medieval plays. The most substantial collections are by Mone (1841; 1846), Froning (1891–2) and Hartl (1936–42); the latest edition does not always provide the best text. None of these contains music. A useful up-to-date account of the drama from a literary and dramatic standpoint is W.F. Michael's *Das deutsche Drama des Mittelalters* (1971), with bibliography, descriptions of the contents of the plays and full details about editions. The sources of all liturgical and vernacular Easter plays are described, and their contents listed (by song incipit) and cross-referred in Schuler's *Die Musik der Osterfeiern, Osterspiele und Passionen des Mittelalters* (1951). His 50-page introduction is the longest single account of the music of the Easter plays (Christmas and other plays do not figure in his book). More comprehensive and up to date, though inevitably compressed, is the appropriate section of Lipphardt's fundamental article in *MGG1*. Editions are listed in Stratman (1954, enlarged 2/1972, ii, items 7992–8184); see also Muir, 1995.

The five principal sources of information about music in the plays are: accounts of payments to performers (e.g. Lucerne, 1571); documents relating to their production (e.g. the 'Frankfurter Dirigierrolle', early 14th century, ed. Froning); stage directions, normally in Latin; references in stage directions or in the text to the required music; and actual notated music. Music was evidently required for all productions, but unfortunately only a few play manuscripts fall into the fifth category. In the comprehensive list of sources given by Lipphardt (*MGG1*) those containing written music are asterisked; of these the most important, *Marienklagen* excepted, are the Alsfeld *Passion* (see Dreimüller, 1936), the Vienna *Passion* (see Orel, 1926) and the Erlau Plays (see Osthoff, 1942). The music is generally monophonic, whether its origin is ecclesiastical or secular, and even in quite late sources is written in *Hufnagel* neumes, the characteristic unmeasured German notation. Some sources contain some mensural notation (e.g. Erlau) and a few have part-music in the form of rounds or canons (Osnabrück, Lucerne). In the late plays (or rather, late versions of plays) more elaborate part-music was certainly called for. A simple two-voice *Silete, silete* from the Trier play *Theophilus* (ed. Bohn, 1877) and a vernacular *Nu hört, wo sik Theophil gaf* in the same style survive. In the Lucerne plays the Kantorei (choir of professional singers) sang 'figuraliter' (usually interpreted as polyphonic music) and 'devota cantio ad organum' (elsewhere a 'Positif' is named) and 'brevis moteta' (Evans, 1943; Schuler, 1951). Such musical requirements belong, however, to the very end of the medieval dramatic tradition. In general the play music belongs to the history of monophonic music, but the surviving evidence does not allow of any dogmatic assertion to this effect, and earlier fashions of polyphony may have served earlier generations.

The different musical traditions that come together in the vernacular drama cannot be understood without reference to the curious dramatic amalgam that occurs in many plays. A fair sample of the potpourri is provided by the late 14th-century 'Innsbruck' *Osterspiel* (*A-Iu*, ed. Meier, 1963; the manuscript is of mid-German provenance). In this the often grotesque comedy is quite naively juxtaposed with liturgical, or quasi-liturgical, action and

music. It has the interest of being the earliest surviving *Osterspiel*, apart from the *Osterspiel* of Muri, the unique early vernacular play (13th century). Unlike the Muri play, the 'Innsbruck' play set a pattern: the Vienna and Erlau plays are closely related to it. It may therefore fairly be taken as displaying the essential features and raising the essential problems of the vernacular music drama. These features can be summarized as the alternation or juxtaposition of song and speech, the wide range of musical material, and the equally wide range of musical function.

The bizarre contrasts of mood and treatment that occur in most German vernacular plays (except the *Marienklagen*) are mirrored not only linguistically in the use of various kinds of Latin (liturgical prose, rhymed hymns and sequences, goliardic verse) and of German (from doggerel narrative to laments in a high style), but also musically in the combination of very different musical traditions. They are, briefly: the old liturgical plainchant, together with newer pieces from the repertory of tropes and sequences; 'quasi-plainchant' from the repertory of the liturgical drama itself; the planctus; courtly and 'clerical' song (i.e. epic song, Minnesang and goliard song); and popular song, religious and secular. To these should be added a category of professional instrumental music about which regrettably little is known.

The variety of Latin song and plainchant is exemplified by the Wolfenbüttel *Osterspiel* (ed. Schönemann, 1855). Among the various items are familiar antiphons (e.g. *Quis revolvet*), hymns (e.g. *Jesu, nostra redemptio*), laments of the Marys (*Heu, nobis internas* etc.; cf Origny *Ludus paschalis*), the Trisagion ('Sancte Deus ... sancte fortis ... sancte et immortalis') and the Easter sequence *Victime paschali*. As this brief list shows, a vernacular *Osterspiel* is inevitably closely linked both to other *Osterspiele* and to the larger plays within the Latin liturgical tradition – in particular the *Ludi paschales* of Origny, Klosterneuburg and Tours. Basically there is only one *Osterspiel*, in a number of variant forms. This comment applies equally (perhaps more) to their music. Every single piece of liturgical or quasi-liturgical chant from the Wolfenbüttel play can be paralleled elsewhere, commonly in ten or 12 sources (Schuler, 1951, listed 31 occurrences of the antiphon *Mulier quid ploras*); antiphons and hymns (or hymn-like strophic songs) are especially frequent, and the Trisagion formula from the Good Friday liturgy occurs in no fewer than 19 vernacular plays (like a number of other Latin chants it does not seem to appear in liturgical drama). Until all these plays are available in sound scholarly texts with their music, it will be impossible to say how wide the musical variations are and what their significance is.

Not all the music in the Wolfenbüttel *Osterspiel* is of liturgical origin or shows liturgical affinities. Lipphardt (1948) argued that the three strophes *Heu nobis internas*, *Jam percusso* and *Sed eamus* have no relation to hymn, sequence or any other form. Melodies of this type belong to the planctus tradition whose development in German drama has already been sketched (§III, 2(i) above, *Marienklagen*).

One recurrent scene in vernacular drama especially encouraged the introduction of worldly song (far more worldly than the serious melodies just discussed) – the sinful early career of Mary Magdalen. In the Erlauer *Mary Magdalen Play* (Erlau IV; see Osthoff, 1942) there are 713 German lines and ten Latin; 90 lines are musically notated; 26 have void staves. The text is full of remarks such as 'Ich will preisen meinen leib mit tanzen und mit raien', and 'wir schullen singen, springen, raien den maien auf der Strasse'. The melodies have a 'popular' lilt and the rich individual character of late medieval song. The Alsfeld *Passion* (*c*1500) also has some notated songs, one being strongly reminiscent, verbally at least, of the songs of the goliards; Rubin, the merchant's man, sings it to advertise his master: 'Hic est magister Ypocras/de gracia bovina'. A slightly less blasphemous version is sung by the same character in the 'Innsbruck' *Osterspiel* and in other plays.

To draw sharp distinctions between the different sources of songs in the vernacular drama is unrealistic; but the range of non-liturgical song is wide. The 'Hessische' *Weihnachtsspiel* (? from Friedberg; see Lipphardt, 1958) is of particular interest, for it contains Christmas songs, some of them still sung today, of a kind different from and more artless than any previously mentioned. One stage direction runs: 'And so the serving-man and Joseph dance around the crib singing: *In dulce jubilo*. And then the angels begin *Sunt impleta*'. Other popular religious songs include *Eya, eya, virgo Deum genuit*, *Puer nobis nascitur* and *Eyn Kint geborn zu Bethleem*.

It is one thing to identify the different musical traditions – liturgical and paraliturgical, courtly and popular – that contribute to the vernacular drama; it is another to describe the dramatic function of the music in all its variety. It is clear that, in the first place, music had some strictly practical uses. The most striking is the use of angel song, as in the French plays, to keep the audience quiet, or rather to bring them to order. The song *Silete, silete, silentium habete* appears from the early 14th century onwards and is associated with the larger plays. A change from one acting-place to another causes disturbance and noise, the *silete* quells it. In the St Gallen *Passion* almost every 'entrance' is heralded by the *silete* (Schuler, 1951). They were doubtless usually monophonic. Ex.21 gives a setting from the Vienna *Osterspiel* (1472) edited by Osthoff.

These angels are scarcely part of the dramatic action at all, though it is interesting that angels are in fact chosen.

Ex.21 *D-TRs* 75



(It is also interesting that 'duo pueri', for example, could quell the noise of a holiday crowd; but the vision of heaven was no doubt largely responsible, even before they began to sing.) Music employed to create an illusion – of social pomp, good cheer, conviviality – is more clearly part of the action. The marriage feast at Cana called for music; so, in the Lucerne Passions, did the entourage of Goliath and the travels of Joseph and his brothers. There are comparatively few German Christmas plays, and of these none has music-making by shepherds 'in the fields abiding', unlike the English plays.

As a dramatic symbol (rather than as a mimetic aid in the simpler sense) music has several functions: first and foremost, to represent divine order (as in the French and English plays); second, and paradoxically, as an image of sin (the Jews frequently sing and dance in their idolatry; Mary Magdalen finds 'mundi delectatio' in the same; Herodias dances); third, as an image – as well as a direct expression – of human happiness (the 'Hessische' Christmas play); and last, as part of the representation of human sorrow and pain (the planctus of the three Marys and of the Virgin Mary).

(iv) Italian. The medieval Italian drama can be distinguished from the drama of England, France and Germany by two characteristics: an early tendency towards spectacular visual effects, and the strong influence of a tradition of popular religious song. The combination of spectacle with music was described by a Russian visitor to the 1439 Council at Florence who saw a representation of the Annunciation at the Chiesa dell'Annunziata: 'God the Father was surrounded by an angel choir and by children with various kinds of musical instruments ... Gabriel hovered on a cable from God's throne to the Blessed Virgin, waving his wings and uttering a song of joy' (Lipphardt, *MGG1*). This spectacular element developed later in the large-scale *rappresentazioni sacre*.

More austere, to judge from the texts, was the tradition of popular *laude*. The LAUDA received powerful impetus from the hysterical religious revivalism of 1260 in Perugia. When the hysteria died down and the processions of flagellants ceased, the *laude* fostered by the Franciscans were taken up by fraternities, such as the Disciplinati di Santa Croce in Urbino. The earliest 'dramatic' *laude* come from a songbook of this guild – *De compassione Filii ad matrem tempore Passionis sue* and *De compassione matris ad Filium*. These are strictly monologues; but dialogues followed: *De mutua compassione* and *De planctu Virginis* (Bartholomaeis, 1943, i). A famous early *lauda* in dramatic form is the *Donna del Paradiso*, attributed to JACOPONE DA TODI. It opens with John telling 'the Lady of Paradise' that her son has been taken prisoner and Mary asking how this could be. John tells her of Judas's betrayal, and Mary asks Mary Magdalen to help her. The scene changes (no explicit directions for dramatic performance are given in this or any other manuscripts); Mary begs Pilate not to allow Christ to be tormented, the Jews cry out 'Crucifige! Crucifige!' and so on, in formal couplets and quatrains, through a brief narrative of the Crucifixion. The only other speaker is Christ himself who urges his mother to serve his disciples and to take John as her son:

> Mamma, col core aflitto
> entro a le man te metto
> de Joanne mio diletto.

No music survives for this or any other *laude drammatiche*. But it is certain that they were sung, and reasonable to suppose that, being in similar metres, they were sung to the same type of melody as survives in the two musical *laudari* at Cortona (*I-CT* 91) and at Florence (*Fn* Magl.II.1.122). The simpler syllabic melodies of the Cortona manuscript seem more appropriate than the more melismatic later ones. The function of the music in such strophically composed verse dialogues would be little more than narrative; the music would be a passionless vehicle for the story (as in a folk ballad), not an amplification of or comment on its meaning.

For the fraternities of laymen such as the Disciplinati di Giustizia, di S Fiorenzo and di S Francesco at Perugia, the *laudari* were the equivalent of missal, antiphoner, troper and so on for clerics (Bartholomaeis, 1943); they covered the whole liturgical year. Some days were set aside for the singing of *laude liriche*, others for *laude drammatiche* (also called *devozioni*), which were performed on such feasts as Sundays in Advent, Christmas Eve, Christmas Day, Epiphany, Purification, Annunciation and so on. Bartholomaeis printed a cycle of *laude* from Perugia starting *In Dominica de Adventu* (an Antichrist 'play') and ending with *Ufficio dei defunti*; 46 *laude* (*Laudes evangeliorum*) cover Lent and Holy Week. Lipphardt saw in the *laude* of the lamenting Virgin the genesis of the German *Marienklage*. The production of *laude* spread beyond Perugia, Orvieto and other smaller Umbrian cities to Aquila, Rome, Siena and Florence.

The larger form of Italian medieval drama, the *rappresentazione sacra*, flourished in Tuscany in the 15th and 16th centuries. Florence, where elaborate processions and pageants were mounted in honour of St John the Baptist, was the principal centre. With one exception, *La Passione di Gesu Cristo* from Revello (Piedmont), Italian sacred drama did not take the comprehensive, cyclic form of English mystery plays and French *mystères*. Characteristic hagiographical titles are *Rappresentazione di Santa Margherita, ... di San Giovanni e Paolo* (by Lorenzo de' Medici, performed 1489 in Florence), *... di Rosanna* (a secular story dressed up as a saint's legend) and *... di Santa Uliva* (the same). Subjects of biblical plays include the Magi (Siena), the Annunciation (Aquila), the Resurrection (Pordenone) and Abraham and Isaac (Florence).

The *rappresentazioni sacre* were magnificent productions organized by the confraternities. The *Rappresentazione di Santa Uliva* (? 16th century), for example, was performed over two days with gorgeous scenery, musical intermezzos and appearances of mythological beings somewhat loosely connected to the main plot (Bartholomaeis, 1943, iii, pp.3ff). It is rich in musical stage directions: the sung items of the play include a *lauda*, hunting-songs, psalms and the *Te Deum*; the instruments prescribed include *corno*, *tromba* and *tamburi*. The play also demanded elaborate choreography (Bartholomaeis, iii, pp.40, 61 etc.), described fully in the stage directions.

The music of these plays included, then, both secular and sacred songs, both monophony and polyphony (in the *Rappresentazione di Santa Margherita* (? early 16th century) a caccia is sung, *Iamo alla caccia*). The functions of music are the expected ones (symbolic, ceremonial etc.) common to other vernacular repertories, with perhaps more emphasis on the spectacle and dance. Even in this late repertory dance-songs are specified: for instance, at the end of the Florence *Abraham and Isaac* 'Sarah and all

the rest of the household, except Abraham, and the two angels ... all together perform a dance [ballo] singing this *lauda*'. A more theological dance is specified in the preliminary rubric to a Christmas play from Siena: the angels of the heavenly announcement are to leave their 'capanna' (? scaffold-stage) and 'faccino coro' (? make a dance); 'with great reverence they adore the Lord, and while the shepherds are on their way, they dance'. The shepherds themselves, after offering their gifts to the Christ-child, go to their station (*luogo*) 'ballando e saltando e facendo gran festa'. A last feature of the plays worth consideration is the unusual use of music during scenes of the Passion and Crucifixion. In *La Passione e Resurrezione del Colosseo* (Rome, ?1489) a 'chorus of shepherds' and a 'second chorus of kings' (? the Magi) sing songs of lament and dire prophecy as Christ is brought by the Pharisees to Herod. They sing again while Christ is put on the Cross. At the death of Christ, and the rending of the veil of the Temple, 'the angels come to the cross' and sing (presumably, rather than declaim) sentences from the Easter Preface and from the *Via crucis*. The music of the *rappresentazioni sacre* was discussed by Becherini (1951) and Reese (*ReeseMR*, pp.171ff); literary texts were provided by Ancona (1872).

(v) The Spanish peninsula. Different categories again are required to describe the drama of the Spanish peninsula, which does not obviously follow either the Italian or the French pattern. Such evidence as there is suggests that in liturgical drama French influence predominated. Ripoll and other Catalonian centres had close liturgical links with French centres such as Limoges and Fleury. Donovan's study of Spanish liturgical drama (1958) is the only major contribution to source material since Young (1933). The distribution of surviving sources seems to indicate that the Latin church drama 'penetrated Castile and non-Catalonian Spain sporadically, and on a very limited scale, rather than as a vast general movement'. It is almost totally absent from Portuguese sources (Corbin, 1952). However, many plays may simply have been lost. López-Morales (1968) held that there was no dramatic tradition, either liturgical or vernacular, in Spain before Encina. Apart from a few brief religious texts in Latin which are arguably dramatic and the *Auto de los Reyes Magos* (see below), which is probably the work of a Gascon priest who settled in Toledo, there is little evidence of dramatic activity in Spain until the second half of the 15th century. But from the 1490s onwards Madrid, Seville, Salamanca, Valencia, Toledo and many other towns are known to have had plays. The whole Spanish scene is surveyed with a wealth of detail, particularly relating to dramatic presentation, by Shergold (1967). A great deal of music and varied musical effects were involved; neither has been comprehensively studied (see, however, Salazar, 1938, and Chase, 1939).

The most striking features of the Spanish scene are: the survival of a fair number of ecclesiastical vernacular plays (many, it seems, by foreign hands) associated with church and liturgy; a rich, well-documented tradition of dramatic pageantry (as distinct from plays proper) associated with the processions of Corpus Christi; the absence of anything resembling the French and English mystery cycles; and a developing tradition of religious moralities, culminating in the *autos sacramentales* of the late 16th and 17th centuries, celebrating the mystery of the Eucharist and performed on Corpus Christi Day (*see* AUTO).

The earliest surviving play in the vernacular is the incomplete *Auto de los Reyes Magos* of the late 12th century. It is different in form and spirit from liturgical plays on the same subject: the lively realistic spoken dialogues of the three astronomers break off in a scene where the traditional gifts of gold, frankincense and myrrh are used to test, not to celebrate, the divinity of the infant Christ (Sturdevant, 1927/*R*). The fragment has no music.

After this play there is a long gap in the evidence, conceivably a break in tradition, the only exceptions being one or two isolated plays, such as the St Mary Magdalen play of 14th-century Mallorca. The earliest plays about which we have musical information are *autos*, one-act plays of the late 15th century. Unusually, by comparison with other countries, they are mostly by named authors. Gómez Manrique's *Representacion del nacimiento de Nuestro Senor* was written between 1467 and 1481 for the convent of Calabazanos. At the end the nuns sing a cradle song in chorus to what may possibly be a popular tune. At the turn of the century plays were written by several individuals of distinguished musical talent, of whom the first and best was Juan del Encina. Half a dozen of his plays were first published in 1496, having been already performed in the courtly chapel of his patrons, the Duke and Duchess of Alba. Later works were performed at the court of the Catholic Monarchs and perhaps elsewhere. The first six are little more than dialogues between mock-realistic shepherds speaking an anti-literary peasant brogue. The two earliest are Nativity *eglogas*, followed by two Easter ones and then two that are carnivalesque. These Nativity and Easter playlets combine motifs from liturgical plays (*Visitatio sepulchri* and *Peregrinus*) with autobiographical and/or secular material – the three Marys are replaced by two hermits and at the sepulchre they meet not only an angel but also St Veronica, who shows them her miraculous handkerchief. The rumbustious behaviour, crude jokes, yet naively reverent attitude of some of these personages recall aspects of the English mystery cycles. The next half-dozen introduce other figures such as a squire who falls in love with a peasant girl, peasants who are corrupted by the courtly life, a hermit who is seduced by a nymph, students who 'rag' two peasants, and finally, courtly lovers set against comic peasants, bawds, go-betweens and Venus herself. All but two of Encina's *eglogas*, to judge from the printed texts, ended with the singing of a villancico, no doubt composed by Encina himself. Four such villancicos have survived (*Cancionero musical de Palacio*, ed. H. Anglès, nos.165, 167 and 174; *Cancionero musical de Segovia*, f.207*v*: *Gran gasajo siento yo* – ex.22, transcr. J.A. Sage). These are typical villancicos of the period: four-part refrain songs of virelai pattern, three being more popular in type and no.167 more courtly. The villancicos for *eglogas* VIII and XIV, and perhaps others, were accompanied by dancing. As Encina's technique developed, the villancico was integrated more closely into the structure of the play.

'I feel a great joy.
Hey! Ho!'
'So do I, by my faith!
Ho! Ha!
For He who gave us life
has been born to save us.
Ho! Ha! Hey! Ho!
This night he was born.'

Ex.22 Juan del Encina: Eglogo II, final *villancico*



['I feel a great joy. Hey! Ho!' 'So do I, by my faith! Ho! Ha! For He who gave us life has been born to save us. Ho! Ha! Hey! Ho! This night he was born']

Encina's contemporary Lucas Fernandez was also a playwright, as well as *maestro de capilla* of Salamanca Cathedral from 1498. In 1514 he published *Farsas y églogas*, plays after Encina's manner, and with them a pastoral dialogue sung perhaps throughout to the same tune. His *Auto de la Pasión* (1514) contains a planctus of the Blessed Virgin as well as the final villancico. The Portuguese dramatist Gil Vicente, highly talented in his own right, may have followed Encina in some of his plays: he too wrote courtly-popular pieces for royalty, and versions of his plays printed later in the 16th century suggest that several were performed in chapel at Christmas Matins. But the courtliness of these playwrights must not be exaggerated. The so-called *Mystery of Elche*, in Catalan, on the Assumption of the Virgin, a 'semi-popular' religious drama still performed each August at Elche, is provided with music throughout. The music, formerly thought to be by Encina and his contemporaries (*NOHM*, iv, 1968, p.803), is of the 16th and 17th centuries.

The connection between the vernacular and the liturgical drama seems closer in Spain than elsewhere. In addition to the *Auto de la Pasión* by Fernandez, the following plays display evident knowledge of actions and motifs from the liturgical drama and some of them were performed within the liturgy itself: a 'three-act' Passion play by Alonso de Melgar, printed at Burgos, 1520, with a Resurrection 'eclogue' derived from the *Ordo prophetarum* (among the prophets, who sing plainchant, was David, with a vihuela, and the Erythrean Sibyl, settings of whose song are found in contemporary cancioneros); Gil Vicente's *Auto da Sibila Cassandra*, with Christmas crib; Jorge de Montemayor's Nativity plays 'presented in church ... each given after one of the nocturns of Matins' (Shergold); a Good Friday *auto* (Burgos, 1552) containing a planctus of the Virgin, *Ay dolo, dueñas, dolo*; such planctus are reminiscent of German *Marienklagen* and Italian *laude* discussed above (§§III, 2(i) and III, 3(iv)). This tradition of vernacular religious plays is perhaps better called ecclesiastical than liturgical; but in its breadth and variety it shows an unusual tolerance of vernacular song in church and is closely associated with the liturgy. This tolerance declined after 1568 with the reform of the breviary.

An interesting, and perhaps independent, dramatic tradition in Majorca is revealed by a manuscript (*E-Bc* 1139) discovered in 1889 and not yet published in entirety. It contains the *Consueta del Rey Asuero* (*Esther* i–vii): the dialogue is sung almost entirely to well-known plainchant hymns: Ahasuerus uses the melody of *Eterne rerum*; Vashti and Esther, *Vexilla regis*; and so on. A planctus melody is also called for; and the wise men can sing 'to the tune that they wish' (Shergold, 1967, p.61, from Diaz Plaja, 1953). A sung drama constitutes yet another link with the liturgical.

Many of the plays so far mentioned can be definitely associated, like the liturgical plays, with the ecclesiastical events of Christmas and Easter. The dramatic activities of the feast of Corpus Christi slightly more resemble those that took place in the north of Europe. The mystery plays of Valencia, for example (16th–19th century), consist, in a manuscript copy of 1672, of three plays: one of Adam and Eve, one of St Christopher and one of 'Rey Herodes' – hardly a cycle, but not obviously seasonal either. The

manuscript (*E-VAa*) gives the music for most of the passages that are to be sung (de Alcahalí y de Mosquera, 1903). The dramatic use of music follows the familiar pattern: for God's creation of Adam and Eve the sky opens 'ab molta musica'; and God ascends 'en musica'. In addition Adam and Eve sing, to express their penitence, both in Latin and in Spanish, 'a duo'.

In many instances it is very hard to tell whether references to *misteris* are to plays properly so called or simply to pageants (involving tableaux, mime, dance, music, but not spoken dialogue). The Valencian accounts for 1517 contain payments for a float called 'the *Te Deum*': the Virgin was on it, and musicians were paid the equivalent of £1 4s. (Shergold, 1967). And the *representació* of St Vincent required payments to musicians and dancers. Much research remains to be done; but it is certain that early 16th-century Spain was eminently rich in dramatic pageantry and that music was prominent in it, both for itself and as an accompaniment to procession and dance.

Finally, mention may be made of a perhaps peculiarly Spanish thing – a danced religious play. The *Danza del Santísimo Nacimiento* (*c*1560) has eight angels and eight shepherds; both groups sang villancicos and the shepherds danced, both to the singing and to instrumental music. It was performed in church, probably after Matins.

(vi) The Low Countries. The repertory of plays from the Low Countries is consistent with repertories elsewhere in western Europe, with both sung Latin drama and spoken plays in the vernacular. It has not been generally studied in relation to the region that produced it, however. There are so few sung plays (Smoldon, 1980, appx) that they have been considered only in relation to the wider European scene, while the language barrier has largely inhibited study of the vernacular plays by all but Dutch scholars until quite recently. With the growing realization of the size and richness of the vernacular repertory, the spoken plays have attracted more widespread interest.

The first important source of vernacular plays is the early 15th-century Van Hulthem manuscript, containing four secular plays (*Abele Spelen*, a term that cannot be translated precisely) and six farces (*Sotterniën*): all of these may be considerably older than the manuscript. There is no evidence that music played any part in them, but a general absence of production information suggests that this may be misleading. The secular drama in the rest of that century, and into the 16th century and beyond, is closely linked to the Rederijkerskamers (Chambers of Rhetoric), literary fraternities that grew up in the urban business and merchant classes. The Rhetoricians' production of poetry, drama and civic pageantry was backed by a devotional tradition, although the drama produced was not only religious, and included an element of competition, as in literary guilds elsewhere.

There was a strong tradition of religious drama, and it is clear that many plays have been lost. Two survive from a mid-15th-century cycle of seven on the Joys of Mary, plays which continued in production for more than a century. The stage directions *pausa* and *selete* were sometimes associated with music, as in the French plays. A miracle play, *The Play of the Holy Sacrament of Nyeuwervaert*, dates from soon after 1463, and a biblical play from the end of the century, *The Play of the Wise and the Foolish Virgins*, belongs to an interest in dramatizing the parables that continued strongly in the 16th century. Both of these have allegorical elements that relate them to the morality play; *Elckerlijc*, soon translated into English as *Everyman*, also belongs to the end of the century. The text of *Elckerlijc* demands some music, and in view of the rich musical tradition in the Netherlands at this time it would be surprising if all of these plays were not originally performed with more music than is now evident. The same is true of the early 16th-century *Mariken van Nieumeghen*, which includes a play-within-a-play, but for which there are no stage directions.

The 16th-century repertory consists of some 280 printed plays and many in manuscript. They are on a wide variety of subjects, including the historical and specifically biblical. A large proportion include allegorical characters and are most easily categorized as morality plays, even when their subject matter is not obviously religious. The use of music in these plays is paralleled elsewhere and invites study: *Man's Desire and Fleeting Beauty*, like many others, includes new song texts with directions for singing them to named tunes. Two plays about Aeneas and Dido by the *factor* (literary leader) of the Antwerp Chamber of Rhetoric *De Goudbloem* (The Marigold) were performed to celebrate the month of May in 1552. In each a sentry sings a dawn song on a named melody, late survivals of the alba in mid-16th-century morality plays on classical material.

IV. Medieval drama in eastern Europe

Although only a start has been made in bringing to light the riches of east European collections of liturgical manuscripts, enough is known to suggest that the main forms of Western liturgical drama were adopted in the East. Bartkowski (1973) discussed 29 witnesses to the *Visitatio sepulchri* found in Polish manuscripts from the 13th century onwards. Both his and Lewański's surveys are copiously illustrated. Not only the expected German traditions appear to be represented in Eastern books. Bužga ('Liturgische Dramen', *MGG1*) referred to Norman plays in 12th-century Prague. Young had already drawn attention to several individual features in the *Visitationes* of Prague books.

Apart from the *Visitatio* may be mentioned a Czech play (in fragments in Zlomek; see Černý) concerning the spice merchant, and the remains of a large-scale cycle of plays of Lucifer, Mary Magdalen, the spice merchant, the Harrowing of Hell, and the Roman soldiers at the tomb, now in Schlägl monastery (see Máchal, 1908).

For a number of political and religious reasons, vernacular civic drama developed later than in western Europe (Muir, 1995). In Bohemia, *ludi theatrales* were banned from the Corpus Christi processions in 1371, and these may be the earliest vernacular biblical plays in the East. At Eger, on the borders of the German Empire, there are records of a Corpus Christi play and the text survives of a three-day biblical cycle. In Hungary, too, it is notable that biblical drama flourished especially on the borders of the empire. These various examples may not be untypical of biblical drama in eastern Europe, and certainly there was a wide range of dramatic types there. The picture may become clearer and more detailed as the results of research become available.

V. The end of the Middle Ages

There was no neat end to the Middle Ages or to its drama. Some traditions persisted, others were suppressed,

others died a natural death. In Protestant countries, such as England, traditional religious drama was discouraged and eventually eradicated by the reformers (Gardiner, 1946); in Spain, on the other hand, not only vernacular religious plays but some liturgical plays (e.g. the SONG OF THE SIBYL) continued strongly for centuries – in some cases right through to the 20th century (Shergold, 1967).

The bewildering variety of drama, old and new, in the late 15th and 16th centuries defies adequate classification; but it is possible perhaps to distinguish three main milieux: the court; schools and colleges; and towns and cities ('popular' drama). Even this broad classification is unsatisfactory, because, although each milieu had certain distinct and unique features, the types of dramatic activity practised in the others inevitably infiltrated it.

The 'drama' of courts (ceremonies, entertainments and plays) was often sumptuous, and richly provided with music. The dramatic events that could be supported and embellished with music included (to give them their English names) mummings, masks and disguisings, royal entries, tournaments and interludes. The mumming (Fr. *momerie*; Sp. *momo* etc.) consisted simply of a visit by masked, and perhaps originally silent, dice players to someone's house (e.g. Henry VIII, with a band of courtiers pretending to be shepherds, visited Wolsey in 1536); drum and fife were the usual accompaniment. The mask (masque; It. *mascherata* etc.), clearly indigenous in northern Europe but influenced by Italian custom, had as its centrepiece a dance of courtly persons with music played by professionals on loud (*haut*) instruments. In the more complex masks, in early Tudor England often called 'disguisings', the courtly dancers were wheeled into the hall on an elaborate pageant-car, on which instrumentalists and singers might be stationed (Stevens, 1961, 2/1979, chap.11). Representative pageants were a feature, too, of elaborate court banquets in other parts of Europe (Shergold, 1967, chap.5): in Paris (1389) the city of Troy, on wheels, was attacked by a tentful of Greeks, also on wheels (Loomis, 1958). The function of music on such gaudy royal occasions was essentially to draw attention to the spectacle, and to be in itself something worth seeing (musicians were appropriately disguised). The celebrated Feast of the Pheasant (Lille, 1454) had elaborate musical-culinary effects, including 28 musicians in a pie (see *ReeseMR*). The long and detailed descriptions of festivities for Cosimo I de' Medici's marriage (Florence, 1539) show that the musical offerings could be worthwhile in themselves as well as spectacular: as the bride entered the city 'a madrigal by Francesco Corteccia was sung in eight parts by a chorus of 24 voices accompanied by 4 cornettos and 4 trombones, all placed on the top of the gate' (Dent, 1968). Royal entries such as this were a familiar part of the European scene (see Kernodle, 1944); music there had the same functions, part-visual and part-aural, as in indoor festivities. The English interlude (similar to, if not derived from, the Spanish *entremés* and the French *entremet*) probably derived its name and nature from being a 'playing' (*ludus*) between (*inter*) other things, such as the courses of a banquet. In Italy the acts of spoken drama were separated by *intermedi*, 'mainly *tableaux vivants* and dumb-shows, with or without dances' (Dent). Not only the terminology but the events themselves were variable and multiform. The invisible, hidden musicians of the *intermedi* are more reminiscent of the English mask or disguising than of the interlude. (*See* INTERMEDIO and MASQUE.)

'Interlude', in effect, like its continental equivalents, tends to mean simply a play. In England interludes were generally didactic and often allegorical. They were acted at court, but were not necessarily of the court. This brings us to the large, indefinable area of 'popular' drama – drama, that is, intended for popular consumption, usually by named authors and performed professionally or semi-professionally. (It is not to be confused with folk drama.) The moral interlude, or morality play (if it is presented allegorically), tends to use music in a predictable way – to make a moral point. 'Music and dancing are ... associated with the sinful part of man' (Stevens, 1961, 2/1979); the characters who sing have such names as Sensual Appetite, Pride, Riot, Abominable Living, and their music is taken from the popular repertory – *Jack boy, is thy bow ibroke?*, *Wassayle wassayle out of the mylke payle* – with dances to match. Rastell's *A New Interlude and a Mery of the Nature of the iiij Elements* (?1525–30) contains the only song with music for a printed English play; it is in three parts.

In France, besides *moralités*, there was a more clearly defined comic dramatic tradition, in the *farses* and *sotties*. Secular drama in France was comprehensively surveyed in detail by Brown (1963), who listed over 400 known theatrical chansons and printed from various sources the music of 60. He distinguished two main types of chanson used in plays – the *chanson musicale* (in the main literary and musical tradition) and the *chanson rustique* (originating as a single line of melody). Music is, again, associated with low life, the pleasures of the tavern and a lack of moral firmness. Other forms of 'popular' or municipal dramatic activity (they cannot properly be called plays) included: in England, civic mummings (e.g. at Kennington, 1377, 'for the disport of the yong Prince Richard' – 130 citizens, disguised, accompanied by minstrels; see Wickham, 1959); in Italy, the Carnivals of the seasons before Lent and after 1 May (Calendimaggio), involving the singing and dancing of CANTI CARNASCIALESCHI and torchlight processions with decorated pageants (*carri*) of maskers (*ReeseMR*, pp.167ff); and in France, the festivities of the *sociétés joyeuses* – 'play-acting societies' (Brown) such as the Enfants-sans-Souci of Paris, the Bazochiens (law clerks of Paris) and the Infanterie of Dijon (see Brown for a detailed description of the 'mardi gras' festival, i.e. carnival fête, put on by the Abbaye des Conards of Rouen).

Finally, there developed at the end of the Middle Ages, particularly in Germany, an 'educational' drama, the SCHULDRAMA. Under the influence of humanism, with its renewed emphasis on classical rhetoric (the mastery of the art of communication through words), a practical dramatic training in the power of language was grafted on to an already strong medieval tradition of debate, as a mode of education, as well as of business and entertainment. 'The subjects treated, both by Protestants and Catholics, were designed for moral edification and derived from the Old Testament and from classical history' (Dent). The plays commonly ended with a Latin chorus, in appropriate metre, which might be danced as well as sung. The straightforward melodies, in the style of chorales, were later harmonized in an equally straightforward style (see Liliencron, 1890, with musical examples). The composer Johann Walter (i), associate of Luther and

Kantor of the town of Torgau from 1526, wrote music for such plays.

A similar tradition, though less centrally important, left traces in other European countries (Sternfeld, 1948). In England there were plays, mostly in Latin to begin with, at universities and in schools (e.g. at Magdalen College, Oxford, from 1486). The song schools, such as St Paul's, were active from early in the 16th century and it is likely that one of the impulses behind the early Elizabethan consort song, for voice and viols, was the need to complement the rhetorical exercises of the set speeches with fittingly 'rhetorical' music (Brett, 1961–2). The music in school drama has to be educational as well as dramatically correct.

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JOHN STEVENS/RICHARD RASTALL (I–III, 3(iv); IV; V), JOHN STEVENS (with JACK SAGE) /RICHARD RASTALL (III, 3(v)), RICHARD RASTALL (III, 3(vi))

Medina, Fernand Pérez de (*fl* 1477–1524). Iberian composer. He entered the Castilian royal chapel on 7 November 1477. He was a native of Seville and in July 1479 was granted tax-free status in that city by royal decree. He also received royal support in being presented to a number of ecclesiastical benefices, mostly in Seville Cathedral, some of which he appears to have held by proxy. In July 1492, following the reconquest of Granada, he was presented to a canonry in the newly-founded Cathedral of Almería, a position he must have secured, since he renounced the canonry in 1524: possibly he died shortly afterwards. He was paid as a singer-chaplain in Isabella's chapel until autumn 1504, and may have taken up residence in Almería shortly after her death in November of that year.

Medina's *alternatim* setting of the *Salve regina* is found in a small collection preserved in Seville (*E-Sc* 5–5–20) of other *Salve* settings and 'motetes de la salve' by court composers. It is marked in the manuscript 'de voces mudas' which may indicate performance by adult male voices only. Each of the polyphonic verses receives a different treatment: the setting of 'Et Jesum' is for five voices, unusual in the Iberian peninsula at that time. Two songs in the *Cancionero Musical de Palacio* are attributed to Medina: the three-voice canción *Es por vos si tengo vida* (ed. in MME, v, 1947, no.70) was included in the original layer of the manuscript (*c*1500) and is quite florid in style, while the four-voice (the contra is marked 'si placet') villancico *No ay plazer en esta vida* (ed. in MME,

v, 1947, no.56) was added later and, with its concise, syllabic setting, reflects the influence of the song idiom cultivated by Juan del Encina.

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TESS KNIGHTON

Medina, Luis de (*b* 1751; *d* 1806). Mexican guitarist and composer. He was a native of Puebla, Mexico and, at the age of 19, moved to Mexico City. There he performed in *comedias* and other theatrical productions, as did his two daughters who were singers. His most notable work is *Siana y Silvio*, which received its première in Mexico City's main theatre, the Coliseo, in 1805. He excelled in other areas as well, and served as an accountant in the Royal Court of Justice. (R. Stevenson: *Music in Mexico: a Historical Survey*, New York, 1952, pp. 173–4)

CRAIG H. RUSSELL

Mediņš, Jānis (*b* Riga, 9 Oct 1890; *d* Stockholm, 4 March 1966). Latvian composer and conductor, brother of JĀZEPS MEDIŅŠ. He graduated from the First Riga Musical Institute (piano, violin and cello) in 1909. From 1913 to 1915 he was a violist and conductor at the Latvian Opera in Riga, later becoming opera conductor of the Latvian National Opera (1920–28) and chief conductor of the Latvian RSO and artistic director of Latvian Radio (1928–44). He taught in the orchestration class at the Latvian State Conservatory (1921–44), where he was appointed professor in 1929; in 1932 he became head of orchestral conducting. He fled from the advancing Soviet forces in 1944 and briefly lived in Germany before settling in Stockholm in 1948.

A composer of characteristically national neo-Romantic and Impressionist tendencies, Mediņš achieved particular success in the genres of opera and ballet, symphonic music and solo song. Alongside Alfrēds Kalniņš, he was one of the first composers of opera in Latvia. His symbolic music drama *Uguns un nakts* ('Fire and Night') concerns the people's struggle for freedom; its dramatically and powerfully drawn heroes are characterized both vocally and orchestrally. The struggle against despotism is expressed in the opera *Dievi un cilvēki* ('Gods and men'), which includes some original experiments in Egyptian colouring. *Sprīdītis* ('Tom Thumb') is based on characters from folktales, and his last opera, *Luteklīte* ('The Little Darling'), is for children. His *Mīlas uzvara* ('Love's Victory', 1934) was the first Latvian ballet. After his death his manuscripts were donated to 14 libraries in Europe and North America (see Dunkele).

WORKS
(*selective list*)

STAGE

Uguns un nakts [Fire and Night] (2 ops, after J. Rainis), 1913–19, Riga, 26 May 1921, rev. as 1 op (4), Riga, 2 Feb 1924
Dievi un cilvēki [Gods and Men] (music drama, 4, after L. Paegle) 1921, Riga, 23 May 1922
Sprīdītis [Tom Thumb] (op, 1, A. Brigadere) 1925, Riga, 22 Jan 1927
Mīlas uzvara [Love's Victory] (ballet), 1934, 1935
Luteklīte [The Little Darling] (children's op, A. Ozola, 1) 1939, Riga, 21 Dec 1939

OTHER

Orch: Suite no.1, 1922; Imanta, sym. sketch, 1923; Zilais kalns [The Blue Mountain], sym. sketch, 1924; Vc Conc. no.1, 1928; Pf Conc., 1932; Suite no.3 'Dzimtene' [The Fatherland], 1933; Pie baznīcas [By the Church], str, 1935; Nakts Ģetzemanes dārzā [The Night in the Garden of Gethsemane], sym. poem, 1936; Latvian Dances nos.1–6, 1956–7; 3 Suites from stage works, film scores, band pieces
Chbr and solo inst: 23 dainas [Preludes], 1921–59; Pf Trio, 1930; Sonata, vc, pf, 1945; Pf Qnt, 1946; Pf Sonata, 1946; Sonata, vn, pf, 1946; Str Qt, 1946; Sonatina, vc, pf, 1947; Sonatina, cl, pf, 1950; Suite, vc, pf, 1951; Pf Sonatina, 1954; Rhapsodie, 2 pf, 1954; Sonata, vn, pf, 1954; Sonata, accdn, 1955; Pf Trio, 1958; Sonatina, fl, pf, 1958; Sonata, ob, pf, 1960
Vocal works, incl. 8 cants., *c*200 songs

Principal publishers: Liesma, Rode, Universal

WRITINGS

Toņi un pustoņi [Tones and semitones] (Stockholm, 1964, rev. 2/1992 incl. introduction by I. Zemzare and work-list) [autobiography]

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I. Dunkele: 'Jāņa Mediņa nepublicētie skaņdarbi' [Mediņš's unpublished works], *Latvju mūzika*, ii (1969), 172–3
V. Briede-Bulavinova: *Latviešu opera* (Riga, 1975), 107–86
V. Briede-Bulavinova: *Opernoye tvorchestvo latïshskikh kompozitorov* [Operas of Latvian composers] (Leningrad, 1979), 26–52

JĒKABS VĪTOLIŅŠ

Mediņš, Jāzeps (*b* Kaunas, Lithuania, 13 Feb 1877; *d* Riga, 12 June 1947). Latvian composer and conductor, brother of JĀNIS MEDIŅŠ. He graduated from the First Riga Musical Institute in 1896 (violin, cello and piano) and then became a teacher and, in 1901, director of the same institute. Subsequently he worked as a conductor at the Riga Latvian theatre (1906–11) and the Baku town opera theatre (1916–22), and as répétiteur and conductor at the Latvian National Opera in Riga (1922–5). Ill-health compelled him to give up his work, but he taught the piano at the Latvian State Conservatory from 1945 to 1947, as professor from 1946. As a composer he showed a gift for lyrical drama and colourful orchestration. His greatest work was the opera *Vaidelote* ('The Priestess', 1922–4), a lyrical, psychological music drama in late Romantic style. Mediņš was also one of the first notable Latvian symphonists.

WORKS
(*selective list*)

Ops: Vaidelote [The Priestess] (5, after Aspāzija [E. Plickšāne]), 1922–4, Riga, 1927; Zemdegi [The Zemdegs Family] (3, P. Vīlips), 1947 [completed by M. Zariņš], TV perf., 1960
Orch: Vn Conc., 1911; Lyrical poem [Liriska poēma], 1931; Latvju zeme [The Latvian Land], sym. poem, 1935; Sym. no.2 'Ziedonī' [In Springtime], 1937; Sym. no.3, E♭, 1941; *c*30 other works
Chbr: 2 romances, vc, pf, 1906; Valse capricieuse, vn, pf, 1940; Str Qt, F, 1941; Gavotte, vc, pf, 1943; Romance no.3, vc, pf, 1943; Latvian capriccio, vn, pf, 1945; *c*40 other works
*c*140 solo songs, *c*150 choral songs, incid music

Principal publisher: Latvijas valsts izdevniecība

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V. Briede-Bulavinova: *Latviešu opera* (Riga, 1975), 187–206
L. Mūrniece: *Jāzeps Mediņš* (Riga, 1977)
V. Briede-Bulavinova: *Opernoye tvorchestvo latïshskikh kompozitorov* [Operas of Latvian composers] (Leningrad, 1979), 52–8

JĒKABS VĪTOLIŅŠ/ARNOLDS KLOTIŅŠ

Mediolano (*fl* late 14th century). Italian ?composer. A four-voice Sanctus is transmitted with this ascription or

designation in the Paduan fragment *GB-Ob* Can.pat. lat.229 (ff.33*v*–34; ed. in PMFC, xii, 1976, p.83). That the composer or the piece originated in Milan seems implicit in the ascription. The Sanctus is Dorian in mode, and has several instances of parallel 5ths between the upper voices.

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F. Facchin: 'Una nuova fonte musicale trecentesca nell'Archivio di Stato di Padova', *Contributi per la storia della musica sacra a Padova*, ed. G. Cattin and A. Lovato (Padua, 1993), 115–39

GIANLUCA D'AGOSTINO

Medium (Lat.). Synonym for AMBITUS in Jacques de Liège's *Speculum musice* and in the work of Tinctoris.

Medius (i) (Lat.: 'middle'). In 16th- and 17th-century English music, a term sometimes used synonymously with MEANE.

Medius (ii). The name sometimes given to the highest part-book of a set, particularly in liturgical sources; the alternative terms 'cantus', 'discantus' and 'superius' are also found. *See* PARTBOOKS.

Medlam, Charles (*b* Port of Spain, Trinidad, 10 Sept 1949). British viol player, cellist and conductor. He studied at the London Cello Centre (Jane Cowan), the Paris Conservatoire (Maurice Gendron), the Vienna Hochschule für Musik (Wolfgang Herzer) and the Salzburg Mozarteum (Nikolaus Harnoncourt), and made his début in the English Bach Festival in 1977 with London Baroque, the group he formed with his wife, the violinist Ingrid Seifert. The ensemble toured extensively in the 1980s and made many recordings, including Marais' *La gamme*, Purcell's fantasias and, with augmented forces, Monteverdi's *Orfeo*. Between 1972 and 1973 Medlam lectured at the Chinese University of Hong Kong. In 1990 he conducted Purcell's *Dido and Aeneas* at the Paris Opéra and in 1993 directed Handel's *Acis and Galatea* at the Salzburg Festival. He has also appeared as conductor at the Proms (1993), the Opéra-Comique in Paris and in Germany, the Netherlands and Sweden.

LUCY ROBINSON

Medley. An English term for a succession of well-known tunes strung together, generally without any formal construction (though examples in the Fitzwilliam Virginal Book regularly repeat each tune in a varied form, and one of the vocal medleys surviving from the 16th century is built on an ostinato bass; *see* QUODLIBET). A medley is similar to a potpourri, though generally of a smoother construction. The constituent tunes are very often from a similar source, as for example 'a medley of tunes from X' or 'a medley of songs by Y'.

The 'medley overture', which might contain scraps of concerto, opera airs, folktunes and popular dance-tunes, was invented by Richard Charke; such a work by him, with others by Arne and Lampe, was published in *Six Medley or Comic Overtures in Seven Parts* (1763). The form was revived in Victorian times, but the later medley overture generally consisted of a string of tunes from the work it precedes. The term applies to opera overtures by Boieldieu, Auber and Hérold as well as those to many operettas, including some of Sullivan's.

□

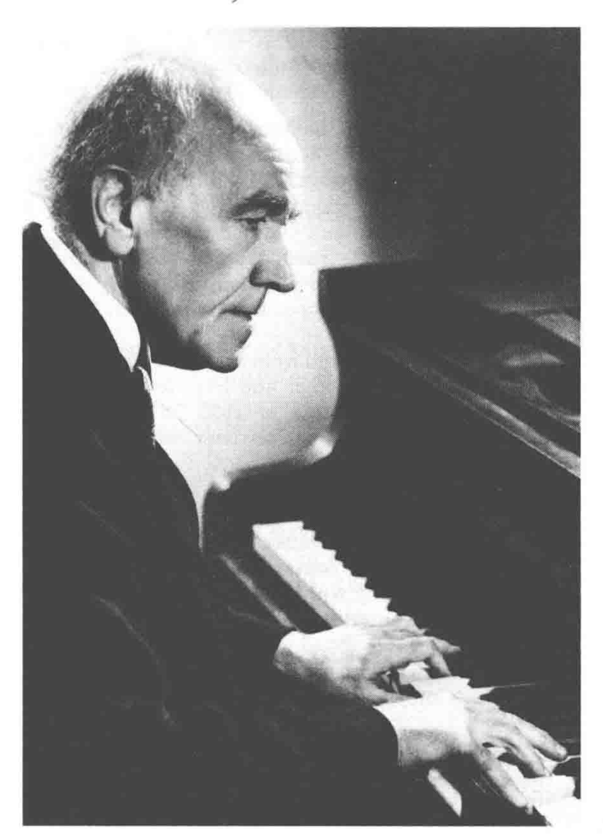
Medtner, Nicolas [Metner, Nikolay Karlovich] (*b* Moscow, 24 Dec 1879/5 Jan 1880; *d* London, 13 Nov 1951). Russian composer and pianist. His ancestors came from northern Europe (his father was of Danish descent and his mother of Swedish and German extraction), but by the time of his birth the family had been established in Russia for two generations and had thoroughly assimilated a Russian identity without abandoning their German cultural inheritance.

Medtner played the piano from the age of six, receiving lessons first from his mother and later from his uncle, Fyodor Goedicke. Enrolling in 1892 at the Moscow Conservatory, he studied successively with A.I. Galli, Pabst, V.L. Sapel′nikov and Safonov, and graduated in 1900 with the institution's gold medal as the outstanding pianist of his year. As a composer he was largely self-taught. Though he wrote music throughout his student years and in his junior course had studied theory with Kashkin and harmony with Arensky, he did not follow the customary advanced conservatory regime for prospective composers, even abandoning, with his connivance, Taneyev's counterpoint class, while continuing to take him his work informally.

After heading the list of honourable mentions in the pianists' section of the Rubinstein Competition in August 1900, Medtner prepared for the launch of a career as a concert artist, but encouraged by Taneyev and his mentor in life, his eldest brother, Emil, he had a change of heart and decided that his true vocation after all was composition. Henceforth, devoting himself to his art with an almost religious zeal, he made no effort to build a career as a performer but treated his occasional concert appearances essentially as showcases for his own music, of which the bulk is for solo piano and none without a part for the instrument.

Medtner's professional career as a composer began in 1903 with the appearance in print of his first opus and the first public performances of his music. His Piano Sonata in F minor op.5 attracted the attention of the famous Polish virtuoso Josef Hofmann, and through him of Rachmaninoff, who in later years was to be a staunch friend and benefactor. Although the composer failed to make an impression on critics in Germany with performances of his music there in 1904–5 and 1907, in Russia, particularly in Moscow, he gradually built up a considerable following. There, his growing stature was recognized in 1909 by the award of the Glinka Prize for three groups of Goethe settings, by his appointment to the advisory board of the Editions Russes, and by the offer of a piano professorship at the Moscow Conservatory, which he held for one year only at this time but resumed during World War I. In 1916 he was again awarded the Glinka Prize, on this occasion for two piano sonatas (op.25 no.2 and op.27).

Medtner was unsympathetic to the Bolshevik Revolution, and in the autumn of 1921 he and his wife left Russia to begin a new life abroad. They settled first in Berlin, but at a time of intense musical experimentation there was little interest there in work in a traditional vein like Medtner's, and few engagements. However, Rachmaninoff helped out financially and organized an American tour for 1924–5, after which the composer moved to



Nicolas Medtner

Paris, where his services disappointingly proved little more in demand than in Berlin and the artistic environment no more congenial. Outside a small Russian circle he had few friends, the most notable being Marcel Dupré, who, though a composer in a very different idiom, profoundly admired his colleague's music and playing, and was a great support to him throughout this difficult period.

In February 1927 Medtner returned to his homeland for a concert tour lasting three months, and in 1928 paid his first two visits to Britain, in the course of which he was made an Honorary Member of the Royal Academy of Music and played his Second Concerto at a Royal Philharmonic Society concert. He was heartened by the enthusiastic reception and the apparent extent of his following in the country. For urgent financial reasons, in 1929–30 he undertook a second tour of North America, this time including Canada, but the cheque he received bounced, and he escaped insolvency only through the generous intervention of Rachmaninoff.

Deploring contemporary composing practice and the course of musical evolution over the previous three decades, in the early 1930s Medtner was at last spurred to write a treatise expounding his own conservative aesthetics. He made a declaration of faith in his treatise on what he saw as the eternal and immutable laws of art, and at the same time attacked both modernism and the vacant pursuit of current musical fashions as pernicious aberrations which, in his view, had destroyed the connection between the artist's soul and his art. His work was published in 1935 under the auspices of Rachmaninoff as *Muza i moda* ('The muse and the fashion').

Meanwhile, after further visits to Britain, where it seemed his best prospects lay, Medtner decided at last to settle in the country permanently. In October 1935 he and his wife moved into a house in Golders Green, London, which became their home for the next 16 years. The modest success the composer now began to enjoy was cut short by the outbreak of war in 1939, when concerts, the demand for lessons, and income from his German publisher all ceased. The Medtners now depended for their survival on the generosity of friends. With the blitz making work in London impossible, in September 1940 they gratefully accepted sanctuary in Warwickshire with the family of the pianist Edna Iles, throughout her career a champion of Medtner's cause. In Warwickshire in 1942, while writing his third and last concerto, the composer suffered a serious heart attack; however, he made a slow recovery and was able to give the first performance of the new work at the Royal Albert Hall in February 1944.

Though dogged by ill-health, Medtner's last years were brightened by an unexpected turn of events. In 1946 the Maharajah of Mysore sponsored the foundation of a Medtner Society, enabling the composer over the next four years to make gramophone recordings for EMI of many of his most important works, including the three concertos, the Piano Quintet, the First Violin Sonata, and many songs and solo piano pieces. These definitive performances constitute a priceless legacy of interpretative guidance.

As one of the very last Romantic composer-pianists, Medtner has a place in Russian music alongside his close contemporaries Skryabin and Rachmaninoff, whose careers overshadowed his own. Like them he made the piano the focus of his creative activity and possessed a total understanding of its expressive possibilities; his writing, though never virtuosic for its own sake, is often complex and highly demanding of the performer. In most aspects of musical style, however, his manner is quite distinct from theirs, for, unlike all but a few of his fellow countrymen, he tempered a Russian spirit with musical thought rooted firmly in the Western classical tradition, derived from Beethoven in particular. This classical influence is to be seen in the composer's fastidious craftsmanship, his tight grasp of musical architecture, the frequent use of sonata form and his fondness for contrapuntal writing, of which he was a consummate master. Fully developed almost from the time of his first published works, his musical idiom changed very little throughout his career, and his entire output is remarkably consistent in quality.

Both the Russian and the German sides of Medtner's musical personality are apparent in his melodic construction, which ranges in style from the overt nationalism of the 'Russian Tale' to the hybrid lyricism of, say, the Second Concerto. These two aspects are most clearly distinguished in the songs, with settings of German poetry conspicuously lacking the often markedly Russian character of those in the composer's mother tongue, e.g. F.I. Tyutchev's *Chto tï klonish' nad vodami*? ('Willow, why for ever bending?'), or Pushkin's *Telega zhizni* ('The Wagon of Life').

In his harmonic language Medtner advanced but little beyond the boundaries set by 19th-century practice; in terms of rhythm, on the other hand, he was surprisingly progressive, particularly in his widespread use of elaborate

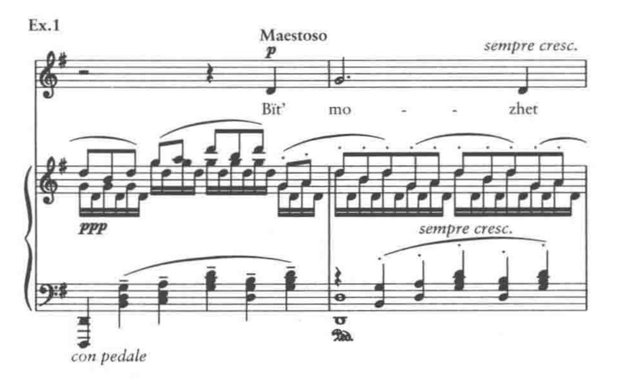
cross-rhythms. An extreme example occurs in the Pushkin setting *Elegiya* ('Elegy') from op.45, where the vocal melody in common time has a piano accompaniment with two groups of five quavers in the right hand and two of triplet crotchets in the left (ex.1).

Spanning Medtner's output are 14 piano sonatas, a cycle to be set alongside those of Skryabin and Prokofiev as the most important Russian works in the genre. In scope they range from the brief single-movement works of the *Sonaten-Triade* to the epic Sonata in E Minor, op.25 no.2, which exemplifies at its finest Medtner's natural mastery of large-scale structure and fondness for thematic integration, and which some have claimed to be the finest piano sonata of the 20th century. Of the large body of miscellaneous piano music the 38 *Märchen* ('Tales'), in Russian *skazki* (often, despite the absence of fairies in Russian folklore, misleadingly translated as 'Fairy Tales'), widely varied in character and exquisitely wrought, are the composer's most significant and characteristic miniatures.

The three concertos, whose scale and resources allow the composer's thought its fullest expression, are the only works in which Medtner uses the orchestra. He found the task of orchestration itself difficult and tedious, and his instrumentation is colourless and somewhat heavy-handed. His writing for the violin, however, is idiomatic and eloquent, and the three sonatas for the instrument are among the most important in the Russian repertory. Together with two smaller sets of violin pieces and the Piano Quintet, they make up the whole of his chamber music.

Of Medtner's 106 published songs, more than half are settings of Russian, the remainder of German, texts; Pushkin and Goethe predominate. It is perhaps from among the best of them, such as Pushkin's *Muza* ('The Muse'), *Elegiya* ('Elegy'), op.45, and Tyutchev's *Bessonnitsa* ('Sleeplessness'), in which his strengths are seen in their most concentrated form, that the composer's finest work is to be found. Though some of the most successful settings have a very simple accompaniment (Pushkin's *Roza* ('The Rose'), Goethe's *Einsamkeit*), in general the piano part has a musical role as important as that of the singer, and is often as complex and demanding as a solo piece (Pushkin's *Zimniy vecher* ('Winter Evening'), Fet's *Ya potryasen kogda krugom* ('O'er thee I bend')). This approach to song writing as music for voice and piano on equal terms reached its logical conclusion in the Sonate-Vocalise and Suite-Vocalise for voice and piano, which, except for a motto from Goethe in the former, are sung entirely without words.

Ex.1



WORKS

published parallel titles in different languages are given in brackets after the principal title

the final roman numeral for each entry indicates the volume number in the collected edition, N. Metner: Sobraniye sochineniy (Moscow, 1959–63)

PIANO AND ORCHESTRA

op.	
33	Piano Concerto no.1, c, 1914–18, x; also arr. 2 pf, ix
50	Piano Concerto no.2, c, *c*1920–27, xi; also arr. 2 pf, ix
60	Piano Concerto no.3, e, *c*1940–43, xii; also arr. 2 pf, ix

PIANO

—	Adagio funèbre (cacofoniale), e, 1894–5, unpubd
—	3 morceaux: Pastorale, C, Moment musical, c, Houmoresque [*sic*], f♯, 1895–6, unpubd
—	Prélude, b♭, 1895–6, unpubd
1	8 Stimmungsbilder: Prolog – Andante cantabile, Allegro con impeto, Maestoso freddo, Andantino con moto, Andante, Allegro con humore, Allegro con ira, Allegro con grazia, *c*1895–1902, i
2	3 improvisations: Nixe, Eine Ball-Reminiscenz, Scherzo infernale, 1896–1900, i
4	4 morceaux: Etude, Caprice, Moment musical, Prélude, 1897–1902, i
5	Sonata, f, 1895–1903, i
—	6 Präludien, C, G, e, E, g♯, e♭, 1896–7, unpubd
—	[Präludium], E♭, 1897, unpubd
—	Sonata, b, 1897, unpubd
—	Impromptu alla mazurka, b♭, 1897, unpubd
—	Impromptu, f, 1898, unpubd
—	Sonatina, g, 1898, unpubd
7	3 Arabesken: Ein Idyll, Tragoedie-Fragment, a, Tragoedie-Fragment, g, 1901–4, i
8	2 Märchen, c, c, 1904–5, i
9	3 Märchen, f, C, G, 1904–5, i
10	3 Dithyramben, D, E♭, E, 1898–1906, i
11	Sonaten-Triade, A♭, d, C, 1904–7, i
14	2 Märchen: Opheliens Gesang, f, Ritterzug, e, 1905–7, i
17	3 novellï (3 Novellen), G, c, E, 1908–9, ii
20	2 skazki (2 Märchen), b♭, 'Campanella', b, 1909, ii
22	Sonata, g, 1901–10, ii
—	2 cadenzas for Beethoven: Piano Concerto no.4, ?1910, ii
23	4 liricheskikh fragmenta (4 lyrische Fragmente), c, a, f, c, 1896–1911, ii
25/1	Sonata-Skazka (Märchen-Sonate), c, 1910–11, ii
25/2	Sonata, e, 1910–11, ii
26	4 skazki (4 Märchen), E♭, E♭, f, f♯ ?1910–12, ii
—	Etyud [Etude], c, ?1912, ii
—	Façon de parler, E♭, *c*1912, unpubd
27	Sonata-Ballada, F♯, 1912–14, ii
30	Sonata, a, 1914, ii
31	3 p'yesï (3 morceaux): Improvisation, Marche funèbre, Conte (Märchen), g♯, *c*1914, ii
—	Skazka (Märchen), d, *c*1915, ii
—	Andante con moto, B♭, 1916, unpubd
34	4 skazki: Die Zaubergeige [The Magic Fiddle], b, e, Leshchiy [Wood Goblin], a, d, ?1916–17, iii
35	4 skazki, C, G, a, c♯, ?1916–17, iii
38	Vergessene Weisen, i: Sonata-Reminiscenza, Danza graziosa, Danza festiva, Canzona fluviala, Danza rustica, Canzona serenata, Danza silvestra, alla Reminiscenza, ?1919–22, iii
39	Vergessene Weisen, ii: Meditazione, Romanza, Primavera (Frühlingsmärchen), Canzona matinata, Sonata tragica, ?1919–20, iii
40	Vergessene Weisen, iii (Tanzweisen): Danza col canto, Danza sinfonica, Danza fiorata, Danza jubilosa, Danza ondulata, Danza ditirambica, ?1919–20, iii
42	3 Märchen: (Russisches Märchen), f, c, g♯, ?1921–4, iii
47	2te Improvisation, 1925–6, iii
48	2 Märchen: Tanzmärchen, C, Elfenmärchen g, 1925, iv
49	3 Hymnen an die Arbeit: Vor der Arbeit, Am Amboss, Nach der Arbeit, 1926–8, iv
51	6 Märchen, d, a, A, f♯, f♯, G, 1928, iv
53/1	Sonata romantica, b♭, ?1929–30, iv
53/2	Sonata minacciosa, f, ?1929–31, iv
—	2 Leichte Klavierstücke, B♯, a, ?1931, unpubd

54 Romantische Skizzen für die Jugend: i, Prélude (Pastorale), Vögleins Märchen; ii, Prélude (Tempo di sarabanda), Märchen (Scherzo); iii, Prélude (Zarter Vorwurf), Märchen (Der Leierkastenmann); iv, Prélude (Hymne), Märchen (Der Bettler), 1931–2, iv
55 Tema con variazioni, 1932–3, iv
56 Sonate-Idylle, G, ?1935–7, iv
59 2 Elegien, a, e♭, ?1940–44, iv
58/1 Russian Round Dance (A Tale), 2 pf, *c*1940, ix
58/2 Knight Errant, 2 pf, *c*1940–45, ix

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16 3 Noktyurna (3 Nachtgesänge), d, g, c, vn, pf, 1904–8, vii
21 Sonata no.1, b, vn, pf, 1904–10, vii
43 2 Canzonen mit Tänzen, C, b, vn, pf, ?1922–4, vii
44 Sonata no.2, G, vn, pf, ?1922–5, vii
57 Sonata no.3 'Epica', e, vn, pf, ?1935–8, vii
posth. Pf Qnt, C, 1904–48, viii

SONGS

— Molitva [Prayer] (M.Yu. Lermontov), 1896, unpubd
1bis Angel [The Angel] (Lermontov), ?1901–8, v
3 3 romansa: U vrat obiteli svyatoy [At the gate of the holy abode] (Lermontov), Ya perezhil svoi zhelan'ya [Gone are my heart's desires] (A.S. Pushkin), Na ozere [On the Lake] (A. Fet, after J.W. Goethe), 1903, v
6 9 Goethe-Lieder (9 pesen Gyote): Wandrers Nachtlied II, Mailied, Elfenliedchen, Im Vorübergehn, Aus 'Claudine von Villa-Bella' (Liebliches Kind), Aus 'Erwin und Elmire' I (Inneres Wühlen), Aus 'Erwin und Elmire' II (Sieh mich, Heil'ger, wie ich bin), Erster Verlust, Gefunden, *c*1901–5, v
12 3 stikhotvoreniya Geyne (3 Gedichte von Heine): Lieb Liebchen, Lyrisches Intermezzo, Bergstimme, 1907, v
13/1 Zimniy vecher [Winter Evening] (Pushkin), 1901–4, v
13/2 Epitafiya [Epitaph] (A. Bely), 1907, v
— Epitafiya [Epitaph] (Bely) [different text], 1907, unpubd
15 12 pesen Gyote (12 Goethe-Lieder): Wandrers Nachtlied I, Aus 'Wilhelm Meister' (An die Türen will ich schleichen), Selbstbetrug, Aus 'Erwin und Elmire' (Sie liebt mich), Aus 'Lila' (So tanzet), Vor Gericht, Meeresstille, Glückliche Fahrt, Nähe des Geliebten, Der untreue Knabe, Gleich und Gleich, Geistesgruss, 1905–7, v
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28 7 stikhotvoreniy (7 Gedichte): Nezhdannïy dozhd' [Unexpected Rain] (Fet), Ne mogu ya slïshat' ètoy ptichki [Serenade] (Fet), Babochka [The Butterfly] (Fet), Tyazhela, bestsvetna i pusta [Heavy is the gravestone] (V. Bryusov), Vesenneye uspokoyeniye [Spring Solace] (Tyutchev, after J.L. Uhland), Sizhu zadumchiv i odin [Absorbed and alone] (Tyutchev), Poshli, gospod', svoyu otradu [Send thy comfort] (Tyutchev), 1913, v
29 7 stikhotvoreniy Pushkina (7 Gedichte von Puschkin): Muza [The Muse], Pevets [The Singer], Stikhi, sochinennïye noch'yu vo vremya bessonnitsï [Lines written during a sleepless night], Kon' [The Horse], Elegiya: Ya perezhil svoi zhelan'ya [Gone are my heart's desires], Roza [The Rose], Zaklinaniye [The Call, Evocation], 1913, v
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36 6 stikhotvoreniy A. Pushkina (6 Gedichte von A. Puschkin): Angel [The Angel], Tsvetok [The Flower], Lish' rozï uvyadayut [When roses fade], Ispanskiy romans [Spanish Romance], Noch' [Night], Arion [Arion], 1918–19, vi
37 5 stikhotvoreniy Tyutcheva i Feta (5 Gedichte von Tjutschew und Foeth): Bessonnitsa [Sleeplessness], Slyozï [Tears], Impromptu, Val's [The Waltz], O chyom tï voyesh', vetr nochnoy? [Night Wind], 1918–20, vi
41/1 Sonate-Vocalise mit einem Motto 'Geweihter Platz' von Goethe, 1922, vi
41/2 Suite-Vocalise, ?1927, vi
45 4 pesni (4 Lieder): Elegiya [Elegy] (Pushkin), Telega zhizni [The Wagon of Life] (Pushkin), Pesn' nochi [Night Song] (Tyutchev), Nash vek [Our Time] (Tyutchev), 1922–4, vi
46 7 Lieder (7 Songs): Praeludium (Goethe), Geweihter Platz (Goethe), Serenade (J.K. Eichendorff), Im Walde (Eichendorff), Winternacht (Eichendorff), Die Quelle (A. Chamisso), Frisch gesungen (Chamisso), 1922–4, vi
52 7 pesen na stikhotvoreniya A. Pushkina (7 Lieder nach Dichtungen von A. Puschkin): Okno [The Window], Voron [The Ravens], Elegiya [Elegy], Primetï [Omens], Ispanskiy romans [Spanish Romance], Serenada [Serenade], Uznik [The Captive], 1928–9, vi
59/1 Polden' (Midday) (Tyutchev), ?1936, vi
61 7 hinterlassene Lieder: Reiselied (Eichendorff), Nachtgruss (Eichendorff), Chto v imeni tebe moyom? [What means to thee my humble name?] (Pushkin), Yesli zhizn' tebya obmanet [If one day you're disillusioned] (Pushkin), Molitva [The Prayer] (Lermontov), O, veshchaya dusha moya [Behold my visionary soul] (Tyutchev), Kogda, chto zvali mï svoim [We lost all that was once our own] (Tyutchev), 1927–51, vi
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BARRIE MARTYN

Medtner, Nikolay Karlovich. *See* MEDTNER, NICHOLAS.

Medushevsky, Vyacheslav Vyacheslavovich (*b* Moscow, 15 April 1939). Russian musicologist. He studied musicology at the Moscow Conservatory (1958–63) under Skrebkov and completed his postgraduate degree there in 1966. In 1971 he obtained the *Kandidat* degree with a study on the relationship between how a musical work is structured and how it is heard; in 1985 he took the doctorate. He began teaching music analysis at the Moscow Conservatory in 1966 and was appointed senior lecturer in 1978 and professor in 1990.

In his writings Medushevsky examines the communicative function of music, the construction and perception of musically expressive means and the temporal organisation of a musical work. His later publications focus on the theory of 'intonational form': building on the work of Asaf'yev, Medushevsky interprets intonation as 'an indissoluble unity of all aspects of sound', such as articulation, pitch, timbre, rhythm and volume (1993, p.33). The 'intonational' musical form, according to Medushevsky, presupposes the interaction of the 'proto-intonational' form, created by the right-brain experiences of speech, the arts and culture generally, and the structural organisation, based on patterns of discontinuity and commensurability generated by the left side of the brain. Both aspects act on different formal levels, such as that of motivic organization, syntax and narrative. 'Intonation' thus gives rise to both a musical narrative by creating a meaning rich in events and the structure or 'sound skeleton' of the music, in which sound is compartmentalized into the functional and the differentiated. Medushevsky maintains that the interaction between the two types of intonational organisation may provide the key to solving problems relating to musical language, systems of genres and styles and the historical development of listening. From 1993 Medushevsky has also written on questions of spirituality in music and the synthesis of various areas of music studies.

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TAT'YANA S. KYUREGYAN

Meek, Joe [Robert George] (*b* Newent, 5 April 1929; *d* London, 3 Feb 1967). English record producer and composer. Although Joe Meek created some of the more imaginative pop music of the period immediately preceding the Beatles, his principal contribution to the pop music of the 1960s lay in his innovatory studio production techniques. From 1960 he developed the practices of multi-tracking and echo at his small studio in north London. These were used to great effect on such hit recordings as the instrumental *Telstar* by the Tornadoes and *Just like Eddie* by Heinz. Perhaps the most effective of Meek's productions were a trilogy of songs by Geoff

Goddard, recorded by John Leyton in 1961–2. Using various effects, Meek created an appropriately eerie atmosphere for the ghost stories *Johnny remember me* and *Wild Wind*, and for *Son this is she*. Meek briefly operated his own label, Triumph, but generally leased his productions to larger companies. Among the other artists he recorded were the Outlaws, the Honeycombs (including the hit *Have I the Right*, 1964) and the solo singers Michael Cox and Mike Berry (notably, *Tribute to Buddy Holly*, 1961). For further information see John Repsch: *The Legendary Joe Meek* (London, 1989).

DAVE LAING

Meer, John Henry van der (*b* The Hague, 9 Feb 1920). Dutch musicologist, active in Germany. He studied law and musicology at the University of Utrecht. His teachers for musicology were Albert Smijers and Eduard Reeser and he took the doctorate in 1956 with a dissertation on Fux as an opera composer. He taught music theory and history at the Utrecht Conservatory (1946–54) and music history at the Royal Conservatory at The Hague (1949–55). He was curator of the music department of the Gemeentemuseum at The Hague (1954–63) and in 1963 he was appointed curator of the collection of musical instruments of the Germanisches Nationalmuseum at Nuremberg, a post he held until 1984. He is an authority on organology and many of his publications deal with musical instruments. He was appointed a corresponding member of the Royal Dutch Academy of Sciences in 1972 and was granted the Curt Sachs Award by the American Musical Instrument Society in 1986.

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ELLINOR BIJVOET/JOOST VAN GEMERT

Meers. *See* MEARES.

Meerti, Elisa. *See* BLAES, ELISA.

Mees, Joseph-Henri(-Ignace) (*b* Brussels, 28 May 1777; *d* Paris, 18 Dec 1858). Flemish composer, conductor, publisher and teacher. He was the son of Henri Mees (*b* Brussels, 1757; *d* Warsaw, 31 Jan 1820), principal baritone of the Théâtre de la Monnaie, Brussels, and of Anne-Marie Vitzthumb, a singer. He showed precocious musical talent: at the age of five he sang in a church choir, at seven he began to study the violin and at ten he played in the orchestra of the Monnaie. He had further violin studies with J.-E. Pauwels and lessons in harmony and counterpoint with his grandfather Ignaz Vitzthumb. In 1794, during the second French occupation, the family emigrated to Hamburg, where Henri Mees and other Brussels artists established a theatre for the Comédie-Française; Joseph-Henri occasionally sang secondary roles and conducted the orchestra there. He also opened a music shop, from which he published works from the Parisian repertory.

In 1798 he founded a weekly musical periodical, the *Journal d'Apollon pour le forte-piano*; publication continued until 1804, even though Mees went to Brunswick in 1800 to direct the French theatre at the ducal court. There he married Mlle de Saint-Romain, a former singer at the Paris Opéra. Later he travelled to Germany, Sweden and France (residing briefly in Bordeaux and Rouen, where he became honorary president of the Philharmonic Society), and finally to England; he was one of the first exponents of the *méloplaste* method (a simplified method of reading music using numbers instead of notes) in London. In 1816 he returned to Brussels and founded a music academy, which he directed with J.F. Snel until 1830. In 1824 he established a similar school in Antwerp; both institutions used the *méloplaste* method. He was also engaged in Brussels as court composer (1819–22) and honorary violinist (1827–9) for the private music of Prince Willem of Orange-Nassau. During the Revolution of 1830 he emigrated, travelling to Paris, Italy, England and finally Kiev, where he directed a music academy and taught music at the imperial boarding-school. He conducted at the St Petersburg Opera from 1838 and in 1855 moved to Paris.

Mees's compositions include an opera, a sacred oratorio and other vocal works. He edited two musical journals in

addition to the *Journal d'Apollon*: the *Journal de chant* (Brussels, ?1817–19) and the *Maître à chanter, ou Le troubadour cosmopolite* (?Brussels, 1827). He also prepared new editions of Castil-Blaze's *Dictionnaire de musique moderne* (Brussels, 1828) and Grétry's *Mémoires, ou Essais sur la musique* (Brussels, 1829), adding to the former an *Abrégé historique sur la musique moderne*.

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Esther, sacred orat, frags. perf. Brussels, 1823
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PAUL RASPÉ

Meester, Louis De (*b* Roeselare, 28 Oct 1904; *d* Ghent, 12 Dec 1987). Belgian composer. He began his career playing in bars and nightclubs and working with touring operetta companies; as a composer he was self-taught. From 1933 to 1937 he was director of the Meknes Conservatory, Morocco. After his return to Belgium he sought compositional advice from Poulenc, Gilson and Absil. In 1945 he became a sound engineer with the Flemish section of Belgian radio who, in 1962, appointed him artistic director of the Instituut Psychoacoustica en Elektronische Muziek (IPEM) attached to Ghent University. In 1979 he won a state prize in recognition of his artistic career and in 1980 received an honorary doctorate of Ghent University. Co-founder and leader of the composers' group Spectra, he was tireless in his electronic research, compiling a collection of sounds recorded on about 100 hours of tape. He used his technical knowledge of electronics in a major work for the first time in his radio opera *De grote verzoeking van St.-Antonius*, which won the 1957 Italia Prize. In this opera he tried to integrate electronic sounds with conventional instruments. The opera *Twee is te weinig, drie is te veel* won the Sicily Prize. De Meester's orchestral works and chamber music reveal a personality far removed from academicism. Examples are his *Capriccio* for orchestra and *Magreb*, which translates the idiom of Moroccan folk music into his own language and reveals his skill as an orchestrator. A non-conformist, he is not associated with a particular tendency, and he uses traditional elements while alluding to serialism. Each work is the result of renewed research; he was a inventive eclectic. He expressed humanity and conflict, and vehemence predominates over lyricism.

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(selective list)

Dramatic: De grote verzoeking van St.-Antonius (radio op, M. de Ghelderode, 1957), Antwerp, Koninklijke Vlaamse Opera, 11 Nov 1961; Twee is te weinig, drie is te veel (TV op, T. Brulin), 1965, Brussels TV, Sept 1966; De paradijsgeuzen (op, K. Locufier), 1967, Ghent, Koninklijke Vlaamse Opera, 2 April 1967; De tijd der waanzin (music for son et lumière, E. Saegeman), wind, elec, 1972; Xenos (op, 1, Saegeman), 1978; incid music for radio, TV, theatre and cinema
Orch: Magreb, va, orch, 1946; Capriccio, 1948; Sinfonietta buffa, 1949; Pf Conc. no.1, 1952; Musica per archi, str, 1955; Pf Conc. no.2, 1956; Amalgames, 1956; Marine, 1958; Serenade, hpd, fl, ob, str, 1959–67; Concertino, double chbr orch, 1965; Scherzettino, fl, ob, str, 1971
Vocal: Betje Trompet (R. Metzemaekers), reciter, orch, 1950; La voix du silence (cant., M. Carême), reciter, Bar, female chorus, speaking chorus, orch, 1952; Betje Trompet en de reus (Metzemaekers), reciter, orch, 1965; Ballade van de gebarsten trommel (M. Coole), spkr, orch, 1973; Marieken van Nieumeghen (B. de Corte), T, Mez/Bar, SATB, old insts, org, tapes, 1975; De pacificatie van Gent (P. Berkenman), solo vv, choruses, org, orch, 1976; Poème de Gosse (Carème), S, chbr orch, 1986
Chbr: Sonatina, vc, pf, 1946; Divertimento, wind qnt, 1946; 3 str qts, 1947, 1954, 1959; Spielerei, fl, vc, 2 tapes, 1969; Divertimento a 4, pf qt, 1970; Point final, vc, pf, 1979
Elecs: Incantations, 1958; Spectrum 64, 1964 [collab. Spectra]; Patent 2003, 1964 [collab. Spectra]; Nocturne malgache, 1965; Mimodrama, 1975

Principal publishers: CeBeDeM, Maurer, Metropolis

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M. and S. de Smet, eds.: *Louis De Muster* (Ghent, 1988)

YVES KNOCKAERT

Méfano, Paul (*b* Bassorah, Iraq, 6 March 1937). French composer. He studied at the École Normale de Musique (1959–60) with Andrée Vaurabourg-Honegger, at the Paris Conservatoire (1960–64) with Dandelot, Desportes, Messiaen and Milhaud, and at the Basle Musik-Akademie with Boulez, Stockhausen and Pousseur. In 1971 he founded the instrumental ensemble 2e2m, and has since conducted over 500 first performances (especially of music by younger composers) and built up a significant discography. He is the founder of the Editions du Mordant for the publication of contemporary music, and the Editions Musicales Européennes (devoted primarily to young composers), and has produced several notable series of radio broadcasts. He is currently director of the Versailles Conservatoire. He received the Enesco Prize of the SACEM in 1971.

Méfano's works of the 1960s belong essentially in Boulez's sound world, but he has always had an individual sensitivity for the poetic in music, which manifests itself especially in his treatment of instrumental colour and in his vocal writing. To these qualities is added a sense of drama in *La cérémonie*. In the early 1970s he experimented with electronic resources and (as notably in *La messe des voleurs*), their combination with live instruments. A number of his works explore and develop contemporary flute techniques. His earliest works (such as the *Trois chants crépusculaires*) retain links with tonality, to which the later *Micromégas* returns in a refreshing manner. Since then he has been largely faithful to serial techniques.

WORKS

Stage: Micromégas I (action musicale, Voltaire), 1979 [rev. 1983–7 as Micromégas]

Orch and large ens: Incidences, pf, orch, 1960; Paraboles, large orch, 1965 [4 movts, also movts 1–3 for S, orch]; Interférences, pf, hn, 10 insts, 1966; As you Like it, ens, 1972; Signe-oubli, 22 insts, 1972; Ondes (espaces mouvants), 10 insts, 1975; A Bruno Maderna, vc, 11 str, tape, 1980; Voyager, orch, 1989

Chbr and solo inst: Evocations à l'usage des jeunes filles, pf, 1956; Croquis pour un adolescent, pf, 1957; Involutive, cl/E♭-cl, 1958; Estampes japonaises, fl, pf, 1959 [version of vocal work]; Captive, fl, 1962 [from Madrigal]; 'N', fl, elecs, 1972; Eventails, amp b fl, 1976; Mouvement calme, str qt/str ens, 1976; Gradiva, octobass fl, 1978; Périple, sax, elecs, 1978; Traits suspendus, b fl/octobass fl, 1980; Ensevelie, fl, synth, 1986; Tige, sax, 1986; Scintillante, bn, elecs, 1990; Mémoire de la porte blanche, pf, 1991; Asahi, ob, elecs, 1992; Matrice des ventes, shô, elecs, 1992; 5 pièces, 2 vn, 1998

Vocal: 3 chants crépusculaires (Méfano), S, pf, 1958; Estampes japonaises (Hitomaro, Ninamato No Sanetamo, Ki No Tsurayuki, 8th- and 12th-century texts), S, orch/pf, 1959 [transcr. fl, pf]; Madrigal (P. Eluard) (3 female vv)/(2 female vv, Ct), ens, 1962; Mélodies (various authors), S, Mez/Ct/C, ens, 1962; Paraboles (Y. Bonnefoy), S, orch, 1965 [3 movts, also version for orch]; Lignes (Méfano), B, 15 insts, 1965; La cérémonie (orat, Méfano), S, Ct, Bar, speaking chorus, orch, 1970; L'âge de la vie (Eluard), S, hn, hp, 1972; La messe des voleurs (Méfano), 4 vv, ens, elecs, tape, 1972; They (text: phonemes), v, 1974; Placebo domino in regione vivorum (Méfano), S, Mez, A, T, Bar, B, 1976; Scène 3 (Voltaire), S, ens, 1983 [from Micromégas]; Douce saveur (N. Méfano), B, eng hn, tuba, 1984; Dragonbass (P. Méfano), B, 2 sax, synth, 1993; 2 mélodies (Méfano), S, Mez, ens, 1995

El-ac: Old Oedip, nar, actor, tape, elecs, tape, 1970; Intersections, tape, 1970

Principal publishers: Salabert, Editions Musicales Européennes, Heugel-Leduc

JEREMY DRAKE

Megalynarion (Gk.). A TROPARION that accompanies the 9th ode of a Byzantine KANŌN for certain feasts; its opening phrase is taken from the Song of the Virgin Mary (Lat. *Magnificat*).

Megerle, Abraham (*b* Wasserburg am Inn, 9 Feb 1607; *d* Altötting, 29 May 1680). Austrian composer and organist. In 1617 he became a chorister in Archduchess Anna Katharina's court chapel at Innsbruck and also a pupil of Johann Stadlmayr. He was later appointed organist. In 1633 or shortly before, he left for Konstanz, where he was ordained in 1634 and became cathedral Kapellmeister. His activities during the next few years included the reorganization of the music at the prince-bishop's court in order to meet contemporary liturgical and musical needs. He also went on long journeys in the diocese. From 1640 to 1651 he was Kapellmeister to the Prince-Bishop of Salzburg, and he organized church music there in his capacity as a music inspector in and around Salzburg. In 1651 he entered the collegiate foundation at Altötting, where he remained until his death and where he taught the preacher Abraham a Sancta Clara, who dedicated a eulogy to him. The rapid and successful progress of his professional career brought him to the notice of the Emperor Ferdinand III, whose goodwill he gained by dedicating musical works to him (including an 'enigmatic little piece') and who raised him to the nobility in 1652. In 1662 he was appointed apostolic prothonotary and *notarius juratus*. His autobiography, *Speculum musico-mortuale* (1672), is of interest as a typical example of the Baroque way of thinking. Megerle was a very prolific composer: according to his own testimony he wrote some 2000 sacred works, most of which, however, are lost (see Albert; see also Pass for a further source of information). Johann Caspar Kerll thought highly of him, and he himself boasted that he was a 'world-renowned man'. Albert considered him equally adept as a composer of polyphonic and polychoral works as of monody, and drew attention to his occasional 'bold syntheses of the various practices'. Mergerle's canons, which are important documents of Salzburg musical life of the mid-17th century, reflect his predilection for secrets and mystifications; an extreme devotion to the Virgin Mary is also evident from his writings and music.

WORKS

Ars musica solemni concertu, 2–24vv, insts, op.1 (Salzburg, 1647)

Psalmodia Jesus et Mariae sacra … liber primus, 2–10vv, insts, op.2 (Munich, 1657)

Francisce diligis me, canon, 4vv (n.p., n.d.)

*c*120 works, 4, 5vv: masses, hymns, motets, antiphonal works, *A-Wn, D-Mbs, Rp*

LOST WORKS

Konstanzer Weynachtsgesänger

Antiphonalium mit newem Chorall

Litanies, masses, 4 funeral works, occasional works

WRITINGS

Electuarium, 2 vols., 1660, lost

Scala musica caelestis, before 1670, lost

Speculum musico-mortuale, das ist Musicalischer Todtenspiegel (n.p., 1672) [autobiography]

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P. Tenhaef: 'Abraham Megerles Kanonkünste und andere Arcana musica', *Musicologica austriaca*, ix (1989), 15–44

P. Tenhaef: 'Abraham Megerles Leben, Schriften und musikalische Werke in der "Leibeigenschaft" Mariens', *Musik in Bayern*, no.43 (1991), 31–46

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WALTER PASS

Megli, Domenico Maria. *See* MELLI, DOMENICO MARIA.

Mehrstimmigkeit (Ger.). *See* POLYPHONY.

Mehta, Zubin (*b* Bombay, 29 April 1936). Indian conductor. Son of Mehli Mehta, a violinist and the founder-conductor of the Bombay SO, he learnt the piano and the violin as a child and formed an ambition to conduct. He was persuaded to study medicine, which he abandoned at 18 to enter the Vienna Academy, where he studied with Hans Swarowsky and played the double bass in the orchestra. After forming student orchestras to conduct, he entered the first international conductors' competition organized by the Royal Liverpool PO in 1958 and won the major prize (for British and Commonwealth entrants) of a year as musical assistant in Liverpool.

When this expired Mehta was offered no further employment in Britain, but he quickly made a favourable impression as a guest conductor with the Vienna PO, and in Montreal and Los Angeles deputizing for other conductors. His spectacular success led to his appointment to the Montreal SO (1961–67), and to the Los Angeles PO, as associate conductor in 1960 and musical director in 1962, a post he held until 1978. He was then the youngest to hold such an appointment with a leading orchestra in the USA, and the first in North America to share a joint appointment with two major orchestras. At Los Angeles he transformed an undistinguished orchestra

into a superior ensemble within a few years, spreading his own and the orchestra's reputation by some outstanding recordings.

Mehta made his début at the Metropolitan Opera in 1965 (*Aida*). He first conducted in London at an RPO concert in 1961, and later formed close links with the Israel PO, conducting it on a European tour in 1968 and becoming its chief musical adviser in 1969. In 1981 he was named conductor for life, and took the orchestra to India in 1994, bridging a political gap that had prevented it from performing there for three decades. He made his London opera début with *Otello* in 1977, and had an unprecedentedly long tenure as music director of the New York PO, 1978–91. He was later named music director of the Bavarian Staatsoper in Munich for five years from 1998. Mehta conducted the first 'Three Tenors' concert (with Carreras, Domingo and Pavarotti) at Rome in 1990 and again in Rome and Los Angeles in 1994, both televised worldwide and recorded. His numerous other discs range from a cycle of Mahler symphonies and operas by Verdi and Puccini (including an outstanding *Turandot*) to works by contemporary American composers. Mehta's performances generally favour Romantic warmth of expression and voluptuous sonority, combined with bold attack and rhythmic vigour and reinforced by boundless self-confidence; at times his concern for theatrical effect has been at the expense of musical depth. An awareness of his audience is often reflected in platform gestures indicative not so much of the musical content as of the desired response of the audience to it. He has received honours from the Indian, Italian and French governments.

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NOËL GOODWIN

Méhul, Etienne-Nicolas (*b* Givet, Ardennes, 22 June 1763; *d* Paris, 18 Oct 1817). French composer. He was one of the leading composers in Paris during the Revolution, Consulate and Empire. His works for the Opéra-Comique increased the range in subject and tone of the theatre's repertory; the serious lyric *drames*, in particular, were influential models for his contemporaries and praised by later composers such as Weber, Berlioz and Wagner.

1. LIFE. Méhul was the son of the Count of Montmorency's *maître d'hôtel*, Jean-François Méhul. After studying the organ locally at the Franciscan convent, he took the opportunity to continue lessons with Wilhelm Hanser (who also taught him counterpoint) at the nearby abbey of Laval-Dieu. Soon he became Hanser's assistant. In 1778 or 1779 he arrived in Paris, and had an introduction to the harpsichordist and opera composer Jean-Frédéric Edelmann, with whom he studied while supporting himself by teaching keyboard instruments and probably playing the organ. Under his teacher's aegis, Méhul arranged popular opera *airs*, set one of Jean-Baptiste Rousseau's *odes sacrées*, which was performed at the Concert Spirituel in 1782, and wrote a set of keyboard sonatas (1783). By the mid-1780s he had made influential friends. He became a member of the distinguished society of professional musicians and amateurs, the Société Académique des Enfants d'Apollon, which performed several of his dramatic *scènes*. Another two works for the Concert Spirituel (1789) and a second set of sonatas (1788) brought him some public attention. His first major opportunity to follow a career in opera came in 1785 when Valadier offered him his prize-winning libretto *Cora*. By the end of the following year Méhul had finished the score, and the opera composer Jean-Baptiste Lemoyne and the royal censor Jean-Baptiste Suard, one of Gluck's staunchest defenders, agreed to recommend it to the Opéra administration in January 1787. Adjudications, revisions and other circumstances delayed its première until 1791 (fig.1).

By then Méhul had met FRANÇOIS-BENOÎT HOFFMAN, already a well-established librettist, who became his favourite partner for more than a decade. Their initial collaboration, *Euphrosine, ou Le tyran corrigé* (1790), was the composer's operatic début; its success was such that Méhul was quickly recognized as a leading figure in the Parisian musical scene. Although *Cora* was a failure and *Adrien* (planned for 1792) was banned for political reasons (as metaphorically favouring France's enemy, the Austrian emperor), other substantial works performed during the 1790s at the Comédie-Italienne (from 1793 the Opéra-Comique), among them *Stratonice* (1792), *Mélidore et Phrosine* (1794) and *Ariodant* (1799), confirmed and increased the public's high opinion of him. To triumph on the stage of the Opéra remained Méhul's goal. The critical and popular acclaim for the second setting of *Adrien* (1799) must have pleased him, but the success proved short-lived: it was suspended after the



1. Designs by Jean-Simon Berthélémy for Zilia (left) and Cora in Méhul's 'Cora', Opéra, Paris, 1791 (Bibliothèque et Musée de l'Opéra, Paris)

fourth performance, again for political reasons (this time for promoting the monarchy, in spite of revisions making the title hero a mere general).

During the Revolution Méhul became widely known as a composer of patriotic songs and choruses, many of them government commissions. He also wrote the overture and choruses for Chénier's *Timoléon*, the frequently performed ballet *Le jugement de Paris*, a symphony, an overture for wind band, and several romances and other songs.

Official recognition came in 1795 when he became a founder-member of the Institut de France, the first composer and the second youngest person to be named to that body. The Ministre de l'Intérieur in a public proclamation (1796) praised him for his contribution to Revolutionary *fêtes*. Méhul's friend in the Directory, Louis Marie de Larevellière-Lépeaux, cited him as a model for composers (*Essai sur ... les fêtes nationales*, Paris, 1797, pp.15–16). In 1795 the government appointed him one of the five inspectors of the newly reorganized Conservatoire, the most senior members of the staff responsible for overseeing the institution (fig.2). The Opéra-Comique expressed esteem for Méhul in a tangible way. To ensure his fidelity to their theatre, the *sociétaires* (the leading singers who owned the enterprise) paid him a special pension, over and above the performance honoraria legally due, beginning in April 1794. This was a most unusual step for them since, unlike the other prolific composer-pensioners Grétry and Dalayrac, Méhul had only three works in repertory by then.

By the time of Consulate (1799–1804), Méhul was the undisputed master of serious opera with spoken dialogue, and he continued to prefer dramatic librettos for major works. But Parisian tastes had shifted in favour of lighter, truly comic operas. Significantly, the *drame*-influenced *Héléna*, for example, was more popular elsewhere in Europe than in the French capital, while his shorter *opéras comiques* written to current fashions, *L'irato* and *Une folie* for instance, were well received everywhere. Méhul also wrote two more ballets for the Opéra (*La dansomanie*, given in 1800, was the theatre's most successful one of the period), incidental music for Alexandre Duval's play *Les Hussites* (1804), songs and other minor works, although the operatic genre remained the composer's principal concern.



2. *Etienne-Nicolas Méhul: portrait by Joseph Ducreux, pastel, 1795 (Château de Versailles)*

Méhul benefited from the friendship and support of the first consul, Napoleon Bonaparte, to whom he dedicated the printed score of *L'irato*. Bonaparte commissioned from him several large-scale works for public festivals, among them the impressive *Chant national* for soloists, three choirs and three orchestras, to celebrate the victory of Marengo and Bastille Day in 1800, and *Domine salvum fac rempublicam* for two choruses and two orchestras for the Mass following the signing of the Concordat (re-establishing Catholicism as the state religion) in 1802. His brother Lucien Bonaparte, as Ministre de l'Intérieur, personally intervened in 1800 to lift the interdiction of *Adrien*. In 1804 Méhul was named a member of the newly created Légion d'Honneur. His marriage in 1800 to Marie-Thérèse-Joséphine Gastaldy proved unhappy; by 1808 at the latest they had separated. Afterwards Méhul formed a common-law relationship with Marie-Françoise Tourette, sister of Cherubini's wife.

During the Empire (1804–1814/15) he continued to write mainly for the Opéra-Comique, although he seldom achieved the artistic or popular successes of his best works of the 1790s. Two experimental and atypical scores given premières in 1806 and 1807 (and not often performed in Paris during his lifetime) are his best-known works to modern scholars: *Uthal* (written during the Consulate), in which he tried to capture the Ossianic mood by an unusual orchestration emphasizing the sombre timbres of the violas and cellos and omitting violins altogether, and *Joseph*, whose pious subject and intentionally austere and pseudo-religious atmosphere made it a respected work throughout the 19th century, particularly in Germany.

As well as writing songs and several occasional cantatas in Napoleon's honour, Méhul composed four symphonies, 1808–10. He broke off composition of the fifth symphony in this set on receiving commissions for two cantatas, a *chant triomphal*, the ballet *Persée et Andromède* and the opera *Les troubadours, ou La fête au château* as part of the festivities to celebrate the emperor's marriage to Marie-Louise of Austria (1810). Napoleon rewarded the composer handsomely for his efforts with gifts and a pension from the imperial household accounts (the only one for a musician not directly involved in private music for the court). Furthermore, in 1810, on the recommendation of an Institut committee, Napoleon gave the prize for the best work at the Opéra-Comique during the past ten years to *Joseph*. The following year, Méhul wrote three more cantatas (one jointly with his Conservatoire colleagues Cherubini and Catel) for the birth of the emperor's son.

In spite of imperial patronage, 1810–11 was a period of crisis for Méhul. The lukewarm reception of his symphonies, some public criticism of the choice of *Joseph* for the prize, his disappointment at not seeing *Les troubadours* and *Valentine de Milan* performed, owing to factors beyond his control, and the poor state of his

health after contracting tuberculosis all led to a severe depression. Problems in revising extensively his serious opera *Les Amazones*, which he hoped would be the pinnacle of his career, and in rehearsing it aggravated the situation. Its failure in 1811 was the worst blow that the composer experienced. For a while he renounced writing for the theatre. Encouragement from friends later persuaded him to compose two more *opéras comiques*, but he left incomplete the *tragédie lyrique Sésostris*. His contribution to *L'oriflamme*, a *pièce de circonstance* commissioned by the government during the final days of the Empire when France was under attack, was limited.

Even though Méhul had close ties to Napoleon and his government, on the Restoration his pre-eminence ensured him a place in the new régime. He was named *surintendant honoraire de la musique du Roi*, and among his last works was a cantata celebrating the Bourbons (August, 1815). Terminally ill by this time, he fought hard for the preservation of the Conservatoire ('tainted' as an institution of the Revolution and Empire); its reduction to Ecole de Musique, rather than its outright abolition as advocated by influential members of the government, was due in part to his efforts. His death was mourned by friends, colleagues, students (including his nephew Louis Joseph Daussoigne-Méhul and Ferdinand Hérold) and the opera-going public of Paris. Cherubini, his close friend and sometime collaborator, paid a warm tribute to his generosity, fine character and great talent, summing up his style as 'sweeping and clear tending towards strong gestures rather than those requiring merely grace and sweetness; he was rather the Michelangelo than the Raphael of music' (Pougin, 1909).

2. WORKS. For Berlioz (*Les soirées d'orchestre*, ed. Guichard, 1968) Méhul's operas were his greatest contribution to music. Dramatic truth was the paramount goal:

> He believed that theatrical music … must be directly correlated to the sentiments expressed by the words, that it must sometimes even … seek to reproduce the intonation of speech, the declamatory accent … when the interest of a situation merits . . . sacrifices, between a pretty musical effect foreign to the emphasis of the scene or to the nature of the characters, and a series of [dramatic] strokes, true but not conducive to a frivolous pleasure, there was no reason at all to hesitate. He was convinced that musical expression … did not reside only in the melody, but that everything combined to give it life or to destroy it: melody, harmony, modulations, rhythm, orchestration, choice of high or low registers of voices and instruments, degree of speed or slowness in the performance and various nuances in sound production.

Berlioz was right. The tremendous variety among Méhul's operas and his frequently daring and innovative approaches result in part from consistently putting the requirements of the drama first.

Méhul's works of the 1790s for the Opéra-Comique were the mainstay of the Paris repertory and were often performed elsewhere. As a group they show better than the output of any other French composer the stylistic break with the works of the previous generation (best represented by Grétry), the developments contributing to their far greater dramatic impact and the musical innovations that proved to be influential precedents for Romantic music.

Cora and the *scènes lyriques* demonstrate not only his indebtedness to the 'reform' operas of Gluck and Salieri, but also his awareness of symphonic style (particularly Haydn's) and his interest in dynamic, large-scale ensembles – both of which are unusual for the period. In these early works Méhul experimented with new techniques that he was to use later with greater expertise.

Literary trends are also significant. The lighthearted *comédie mêlée d'ariettes* type of libretto in vogue during the *ancien régime* gradually gave way to the serious *drame lyrique*. In the 1780s developments in operas on 'chevaleresque' subjects anticipated directions that Revolutionary opera was to take. Nevertheless, Hoffman's librettos for *Euphrosine* (1790), set at the time of the Crusades, and *Stratonice* (1792), on a classical legend, mark a turning-point. Drawing on techniques in dramatic construction, characterization and versification from the spoken *comédie* and *drame*, he produced a richer, more varied and flexible form.

The change in the style and content of the libretto presented a musical challenge. The texts of individual numbers were no longer merely incidental to the plot (as was often the case in the *comédie mêlée d'ariettes*); rather, they were an integral part and frequently had a crucial dramatic function. As a result, the music became more important. Drawing in part on earlier traditions of both the Comédie-Italienne and the Opéra, Méhul provided a highly original solution to the problems that the libretto set. Though uneven, the score of *Euphrosine* is in strong contrast to those of his most gifted predecessors Grétry and Dalayrac: the melodically orientated *ariette* style, which dominates in even the exceptional works of the previous decade (such as Grétry's *Richard Coeur-de-lion* and Dalayrac's *Raoul, sire de Créqui*), is passé. For the best pieces in *Euphrosine* – significantly those with the strongest dramatic impact – Méhul developed new and more extended forms (especially in the finales of Acts 1 and 2 and the confrontation duet), a greater role for the orchestra (which at times becomes the voice's equal and even superior), an expressive recurring motif symbolizing jealousy, and a broader range of effects (achieved, for example, through a larger harmonic vocabulary, remote modulations and deliberately unmelodic writing for the voice when justified by the exigencies of the text).

Cherubini's favourite Méhul opera, *Stratonice*, shows the consolidation and polishing of techniques and approaches evident in *Euphrosine*. The result is a consistent, mature work in which attention to balance and nuance within a modern style belies common assumptions about Revolutionary music. Méhul matched the classical subject with music in a noble style inspired by Opéra models. The *air* 'Versez tous vos chagrins dans le sein paternel' with its long, lyric phrases remained a favourite with tenors throughout the 19th century. The quartet containing, as a contemporary critic noted, almost half the music of the opera is an impressive dramatic rendering of the most important scene in the work where symphonic techniques, motivic symbolism, contrasting characterizations of the individuals through their melodies, effective orchestration and an extended form akin to the sonata-rondo all serve to heighten the theatrical impact.

Méhul's experiments of the mid-1790s demonstrate how daring he was, particularly in a sometimes shocking use of dissonance, the deliberate incompletion of formal expectations for dramatic effect and the orchestral expression of extreme psychological states to a degree surpassing previous works. In *Mélidore et Phrosine* the composer achieved a musical unification through themes and motifs, tonal structures and modulation schemes not hitherto attempted in the genre. *Ariodant* is Méhul's best

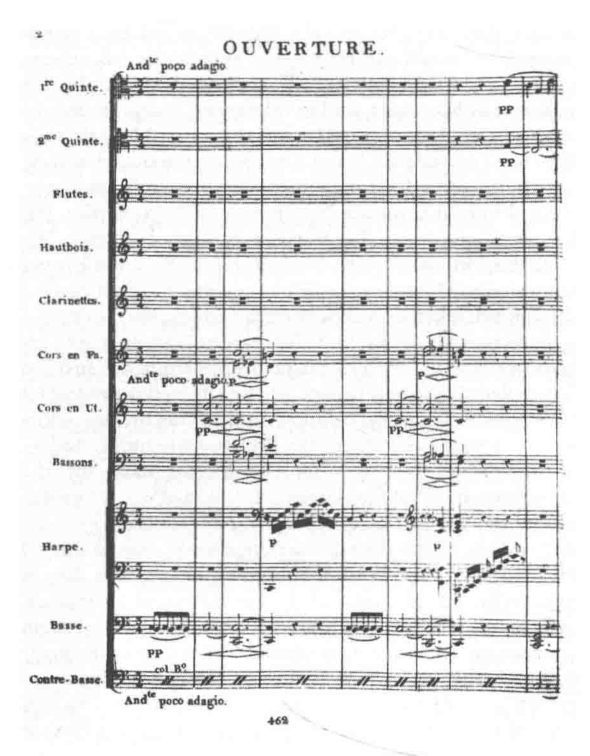
work of the decade and a high point of Revolutionary opera. Another 'chevaleresque' work, it is in a serious and sentimental style throughout. The music is in turn nostalgic (the bard's *romance* 'Femme sensible', for example), intensely dramatic (the villain's outburst 'O démon de la jalousie' and the Act 2 finale) and mixed (the heroine's *air*, 'O des amans le plus fidèle', expressing her hopes and fears as her lover faces the villain's challenge). In spite of its fate *Adrien* contains much fine music, and its extensive use of chorus and ensemble as well as solos in long scene complexes set significant precedents for Spontini and for Empire opera.

Méhul's serious works for the Opéra-Comique during the Consulate and Empire (for instance *Joanna* and *Héléna*) are less experimental in terms of form, melodic style, harmony, modulation and motivic treatment than those of the 1790s, although he often refined and consolidated his earlier procedures. For the frankly comic works (*Une folie* and *L'irato*, for example) Méhul studied the then popular Italian-influenced *opéras comiques* of Isouard and others, as well as Paisiello's *opere buffe*, and distilled from them a lighter, more tuneful melodic approach. This he integrated so thoroughly into his more complex, symphonic style that to speak of imitation would be misleading. Sometimes, however, as Cherubini noted, the humour was more calculated than natural, and in places too heavy-handed.

The composer's quest for an appropriate translation of the dramatic situation and his growing interest in French music history led him occasionally to adapt traditional melodies for symbolic reasons, for example the *airs* 'Charmante Gabrielle' and 'Vive Henri IV' in *Gabrielle d'Estrées* and the *forlane* from Campra's *L'Europe galante* in *Les troubadours*. Contemporary references could serve his purpose too. Critics remarked how well the audience appreciated the bolero theme in the overture to *Les deux aveugles de Tolède* as an introduction to the work's Spanish setting.

More often, Méhul created his own unique musical atmosphere in a work through distinctive orchestrations. Sometimes he used instruments not commonly found in the opera orchestra, such as the harp, the serpent and the tuba curva, for their extra-musical associations as well as their sonorous qualities (as in *Joseph*). But more importantly, as he had begun to do in his earlier works, he emancipated whole sections of the orchestra. No longer was the violin always dominant, with treble winds occasionally providing contrast. Instruments of the tenor range, the horn, the viola and the cello in particular, were imaginatively handled and assigned prominent roles. To describe *Uthal* as 'the opera without violins', though accurate, is misleading; rather, the sombre qualities of an expanded viola section (fig.3), as well as an emphasis on male voices, reeds, horns and cellos, give the score a suitably misty and dark cast for the Ossianic subject. His achievements in this domain had a marked influence on others. Beethoven's trumpet call in *Fidelio* was inspired by Méhul's *Héléna*.

Méhul's interest in exploring the potential of the orchestra was not confined to his operas. In his ballets he worked closely with the choreographer Gardel to achieve a synthesis of action and music and a style appropriate to the subject: from pastoral (*Le jugement de Paris*, 1793) to satiric comedy (*La dansomanie*, 1800) and noble heroism (*Persée et Andromède*, 1810). Although all



3. Beginning of the overture of Méhul's 'Uthal' (Paris: Magasin de Musique (ii), c1806)

Méhul's ballets contain pieces by other composers (sometimes used for evocative reasons, e.g. the use in *Persée et Andromède* of two movements from Haydn's Symphony no.48, 'Maria Theresia', as a compliment to her granddaughter, Marie-Louise, now also an empress), the percentage of borrowed material is substantially less than most French ballets of the time.

Méhul was the most important French symphonist of the Empire. After an early experiment, the Symphony in C major (1797), which, particularly in the last movement, was quite Haydnesque in style, he planned a series of six symphonies for concerts at the Conservatoire, of which he completed four. Each has its own ethos, from the passionate energy of Symphony no.1 (1808) to the imposing ceremonial style of Symphony no.3 (1809). Perhaps the most interesting is the fourth (1810): the slow introduction to the first movement is harmonically audacious; the Andante is virtually a rhapsody for solo cellos accompanied by the rest of the orchestra (with the bass line frequently assigned to the double basses only); and, as Charlton (1997) has noted, Méhul experimented with motivic recall and transformation between movements to a degree unknown in the contemporary Viennese symphony.

For the French, however, Méhul was most famous as a composer of vocal music. His romances, often with topical overtones, touched the hearts of amateur performers and listeners in salons, and his patriotic chansons stirred the masses. An excellent example of the former is *Le petit Nantais* (1795). Jauffret's text, written in the aftermath of the Terror, is based ostensibly on an actual incident: a Jacobin's assassination of an innocent child and a defenceless old man. The syllabic melody lies within an octave, and is largely in conjunct motion, but several

expressive downward leaps of diminished intervals (supported in the accompaniment) accentuate the profound despair of the text. The highly dissonant keyboard opening sets the scene in just three bars; Méhul was later to use a variant of this striking descending figure to symbolize the villain's murderous rage in *Ariodant*.

According to numerous republicans, French armies intimidated their enemies by singing Méhul's *Le chant du départ* (1794) and Rouget de Lisle's *Marseillaise* (1792) – a hyperbole, of course, but one that sums up what for many even today best represents the music of the Revolution and its (intended) effect. For Méhul, the venue for patriotic music dictated his approach: as he noted in a 1794 letter, chansons intended for performance at the Opéra could well be treated in dramatic fashion with *récits*, solos, choruses and complex orchestral accompaniment, whereas those destined for public *fêtes*, where the people were often expected to join in the refrain, required a simpler approach. Simpler, however, had not pejorative connotations, for as he continued:

> The French are not yet musicians, although they are very appreciative of music: with time, they will sing and sing well, if professional musicians truly cognizant of the importance of their art, and above all, the influence that it may have on the public, forsake their effeminate songs in order to give new expression to the grandeur and resolve that should characterize a republican artist's soul. (See Pierre, 1904, p.330.)

Méhul's own contributions include outstanding examples of both, although during the 1790s he preferred the latter approach. The stirring *Chant du départ* with its memorable melody and martial rhythms epitomizes the best of the genre: the refrain calling the people to answer the Republic's call to arms sums up the moral and invites popular participation; the band provides a supportive accompaniment, this one with an assertive opening fanfare. The spirit of noble simplicity in choral masses left its mark on lengthier, more complex compositions. Among these the composer was especially proud of the *Chant national du 25 messidor* (1800), in which he exploited the stereophonic qualities of two full choirs and orchestras and a children's choir accompanied by obbligato horn and two harps, all strategically placed, contrasting with dramatically charged recitative-like passages for the soloists. Reaction by the choirs, representing the French people, to the soloists' exhortations to celebrate victories under Bonaparte and to remember a fallen hero leads to a rousing conclusion: peace through military strength. During the Empire, and even after the Restoration, Méhul continued to lend his musical support to major public events by building on techniques honed during the Revolution and Consulate (see Bartlet, 'Bonaparte et Méhul', 1989).

As the 20-year old Berlioz exclaimed in a letter to his father, 'I want to make a name for myself ... I'd prefer to be Gluck or Méhul, [though] dead, than what I am in the prime of life'. For the rest of his career he continued to respect both. He cited examples by Méhul as models several times in his treatise on orchestration, and echoes of the older composer's procedures can be heard in the *Symphonie fantastique*, the *Grande Messe des morts* and *L'enfance du Christ*, among other works. Weber and Wagner admired his operas and conducted several of them, and the Symphony no.1 impressed Schumann and Mendelssohn. Méhul's *opéras comiques* were mainstays of the repertory from Bordeaux and Brussels, Berlin, Vienna and St Petersburg.

Méhul was an innovator. He was far bolder than his compatriots at the time. In places, Méhul's scores are flawed; sometimes he tried for effects beyond his reach, and although he invented striking figures, by repetition they quickly became clichés. But the successes are more numerous and above all more significant. In them he left a remarkably rich creative legacy to the 19th century.

WORKS

OPERAS

for detailed information on sources, revisions and arrangements, see Bartlet (1982 and *Etienne Nicolas Méhul and Opera*, 1992).
first performed in Paris and printed works published in Paris unless otherwise stated

Title	*Genre, act*	*Libretto*	*First performance*	*Remarks and sources*
Cora [orig. Alonzo et Cora]	(opéra, 4, Valadier, after J.F. Marmontel: *Les Incas*)	Opéra, 15 Feb 1791, comp. 1785–6, later rev.; *F-Pn** (inc.), Acts 1 and 3 with autograph adds *Pn*, inc. pts *Po*		
Euphrosine, ou Le tyran corrigé [from 1795 Euphrosine et Coradin]	comédie mise en musique, 5	F.-B. Hoffman, after *Conradin*	Comédie-Italienne (Favart), 4 Sept 1790	in 4 acts, 11 Sept 1790; in 3 acts, 31 Oct 1790 (1791/*R*1980: ERO, xxxviii); with new Act 3, 13 Aug 1791, *Pn*, *Po*, new Act 3 *Pn* (*R*1980: ERO, xxxviii); 4 nos. deleted from 5-act version *Pn**
Adrien, empereur de Rome	opéra, 3	Hoffman, after P. Metastasio: *Adriano in Siria*	unperf.	comp. 1790–91; première planned for March 1792 but forbidden by the Commune of Paris; Acts 1 and 3 *Pn** (inc.), Acts 2 and 3 *Pn*; some material reused in Adrien, 1799
Le jeune Henri [orig. La jeunesse de Henri IV]	drame lyrique, 2	J.-N. Bouilly	OC (Favart), 1 May 1797	comp. 1791, rev. 1797; *Pn** (lacks ov., 1 no.), ov. (1797)
Stratonice	comédie-héroïque, 1	Hoffman, after *De Dea Syria* [attrib. Lucian] and T. Corneille: *Antiochus*	Comédie-Italienne (Favart), 3 May 1792	rev. of 1 air *Pn**; (1792/*R*1997: FO, lxxii)

Title	*Genre, act*	*Libretto*	*First performance*	*Remarks and sources*
Le jeune sage et le vieux fou	comédie mêlée de musique, 1	Hoffman	OC (Favart), 28 March 1793	4 nos. *Pn**; (1793); rev. version, OC (Feydeau), 18 Dec 1801, 1 no. *Pn**
Horatius Coclès	opéra, 1	A.-V. Arnault	Opéra, 18 Feb 1794	*Po*; (1794)
Le congrès des rois	cmda, 3	Desmaillot [A.F. Eve]	OC (Favart), 26 Feb 1794	collab. H.-M. Berton, Blasius, Cherubini, Dalayrac, Deshayes, Devienne, Grétry, Jadin, Kreutzer, Solié and Trial; Berton's duo *Pn**; suspended after second perf., later banned
Mélidore et Phrosine	drame lyrique, 3	Arnault, after P.-J. Bernard: *Phrosine et Mélidore*	OC (Favart), 6 May 1794	minor revs. to lib. by G.M.J.B. Legouvé; sketches *Pn**, 1 no. *S-Smf*; (?1794/*R*1990: FO, lxxiii)
Doria, ou La tyrannie détruite	opéra héroïque, 3	Legouvé and C.J.L. Davrigny	OC (Favart), 12 March 1795	ov., 6 nos., frags. *F-Pn**, excerpts from 1 no. *Po**
Lacaverne	comédie mise en musique, 3	N.J. Forgeot	OC (Favart), 5 Dec 1795	*Mc*, 6 nos. (1 in 2 versions) *Pn**
Le pont de Lody [orig. La prise du pont de Lody]	fait historique, 1	E.J.B. Delrieu	Feydeau, 15 Dec 1797	written to celebrate the French victory at Lodi (10 May 1796) and the Italian campaign (1796–7); not commissioned by Napoleon as sometimes assumed; *Pn* (with autograph revs.; lacks 1 no.)
La taupe et les papillons	comédie lyrique, 1	A.E.X. Poisson de La Chabeaussière	unperf. comp. 1797–8; perf. planned for April 1799 at the Montansier did not take place; 6 nos. (3 of which in 2 versions), sketches, *Pn**	
Adrien	opéra, 3	Hoffman, after Metastasio: *Adriano in Siria*	Opéra, 4 June 1799	reuses some material from the 1790–91 setting with revs.; banned after the second perf.; revived 4 Feb 1800 and (with further revs.) 26 Dec 1801; *B-Bc*, *F-Pn** (nearly complete), *Pn*, *Po*, *US-COu*
Ariodant [orig. Ina]	drame mêlé de musique, 3	Hoffman, after L. Ariosto: *Orlando furioso*	OC (Favart), 11 Oct 1799	3 nos., sketches, frags. *F-Pn**; (1800/*R* 1978: ERO, xxxix); rev. with new Act 2 finale, 30 Oct 1800, *Pn**
Epicure	opéra, 3	C.A. Demoustier	OC (Favart), 14 March 1800	collab. Cherubini; rev. version (2), 20 March 1800; 1 no., sketches *Pn**, Cherubini's autograph of ov., 6 nos. *D-Bsb*
Bion	comédie mêlée de musique, 1	Hoffman, after E.F. de Lantier: *Voyages d'Anténor*	OC (Favart), 27 Dec 1800	1 no. *F-Pn**; (1801); rev. version, 21 Dec 1802, printed score with MS adds *Pn*
L'irato, ou L'emporté	comédie-parade, 1	B.-J. Marsollier des Vivetières	OC (Favart), 17 Feb 1801	1 unperf. no. *Pn**; (1801); an orig. work although claimed to be trans. from an opera buffa by 'Fiorelli'
Une folie	comédie mêlée de chants, 2	Bouilly	OC (Feydeau), 5 April 1802	3 nos., sketches *Pn**; (1802)
Le trésor supposé, ou Le danger d'écouter aux portes	comédie mêée de musique, 1	Hoffman	OC (Feydeau), 29 July 1802	ov., 8 nos., sketches, arrs. *Pn**; (1802); rev. version, ? 7 July 1807, 2 nos. *Pn**
Joanna	opéra, 2	Marsollier, after his lib. *Emma, ou Le soupçon* [orig. set by E. Fay]	OC (Feydeau), 23 Nov 1802	complete score, sketches *Pn**, ov. pts (?1803)
Héléna	opéra, 3	Bouilly	OC (Feydeau), 1 March 1803	(1803)

Title	*Genre, act*	*Libretto*	*First performance*	*Remarks and sources*
Le baiser et la quittance, ou Une aventure de garrison	opéra-bouffon, 3	L.B. Picard, C. de Longchamps and J.-M.-A.-M. Dieulafoy, after Polier de Bottens: *L'heureuse gageure*	OC (Feydeau), 18 June 1803	collab. Boieldieu, Kreutzer and Isouard; *B-Ba*, *Bc*, *F-Pn* (3 MSS), *R*
L'heureux malgré lui	opéra-bouffon, 1	C.G. d'A. de Saint-Just	OC (Feydeau), 29 Dec 1803	complete score, frags. *Pn**
Les deux aveugles de Tolède	oc, 1	Marsollier, after *The Thousand and One Nights* and his lib. *Les deux aveugles de Bagdad* [orig. set by A.J. Fournier]	OC (feydeau), 28 Jan 1806	ov., 1 unused no., sketches, frags. *Pn**, frags. *S-Smf*; (1806)
Uthal [orig. Malvina]	opéra, 1	J.M.B. Bins de Saint-Victor, after J. Macpherson: *Berrathon* from the Ossian collection	OC (Feydeau), 17 May 1806	comp. 1803; 1 inc. no. *F-Pn**, 2 rev. nos., inc. *US-NYpm**; (1806)
Gabrielle d'Estrées, ou Les amours d'Henri IV	opéra, 3	Saint-Just	OC (Feydeau), 25 June 1806	*F-Pn** (lacks ov., no.3), sketches, frags. *Pn**); (1806); probably banned after the 6th perf.
Joseph	drame mêlé de chants, 3	A. Duval, after *Genesis* xxxvii–xlvi	OC (Feydeau), 17 Feb 1807	comp. 1805; 8 nos., sketches *Pn**, ov. *Po**
Valentine de Milan	drame lyrique, 3	Bouilly	OC (Feydeau), 28 Nov 1822	begun 1807, finished by ?1808, rev. 1815, posth rev. by Méhul's nephew L.J. Daussoigne-Méhul, who added 4 nos.; frag. *D-Bsb**, complete score, sketches, unused nos. *F-Pn**, frag. *GB-Lbl**, 1 unused no. *US-NYpm*; (1823)
Les troubadours, ou La fête au château [orig. Laurette; also as Les deux troubadours]	oc, 1	Duval	unperf.	comp. 1810, written for Napoleon's marriage to Marie-Louise of Austria, 2 April 1810; in rehearsal at the OC June 1810 but not perf.; see Bartlet (1984); ov., all but 2 nos. *F-Pn**
Les Amazones, ou La fondation de Thèbes [orig. Amphion]	opéra, 3	V.-J. Etienne de Jouy	Opéra, 17 Dec 1811	*Pn** (nearly complete), sketches, frags., *Po* (*Pn** lacks some of the material deleted after the première)
Séostris	tragédie lyrique, 3	Arnault and Jouy		comp. 1812; intended for the Opéra, inc. on composer's death; Act 3 lacking final scene *Po**, Act 2 sketched
Le prince troubadour, ou Le grand trompeur de dames	oc, 1	Duval	OC (Feydeau), 24 May 1813	*Pn** (lacks 2 nos.), sketches, frags. *Pn**; (1813); not to be confused with Les troubadours, 1810
L'oriflamme [orig. L'oriflamme de Charles Martell	opéra, 1	C.-G. Etienne and L.P.-M.-F. Baour-Lormian	Opéra, 1 Feb 1814	written as a 'pièce de circonstance'; collab. H.-M. Berton, Kreutzer and Paer; Méhul wrote music for scene i and reused ov. from Horatius Coclès, 1794 (see Banlet 1986); *Po*; (1814)
La journée aux aventures	oc, 3	P.D.A. Chapelle and L. Mézières-Miot	OC (Feydeau), 16 Nov 1816	*F-Pn** (lacks ov.), sketches, unused nos. *Pn**; (1817)

Wrongly attributed: Agar au désert [lib. submitted to Opéra in 1806 but rejected]; L'Amour et Psyché [Psyché; set by Mondonville in 1758, Saint-Amans in 1778, Candeille in 1781 and Lenoble in 1784]; Anacreon [set by Rameau in 1757, rev. by Legros in 1781]; Arminius [lib. submitted to Opéra in 1794, intended for Méhul but not set by him]; Hypsipile [lib. submitted to Opéra in 1787, intended for Méhul but not set by him]; Mézence, ou Lausus et Lydie [lib. submitted to Opéra in 1788, intended for Méhul but not set by him]; [Scipion à Carthage [lib. submitted to Opéra in 1794, set by J.N. Le Froid de Méreaux in 1795–6 (unperf.)]; Tancrède et Mélizinde [Tancrède, Tancrè de et Clorinde; lib. submitted to Opéra in 1795, set by G. Bergancini in 1806–7 (unperf.)]

OTHER STAGE

Le jugement de Paris (ballet-pantomime, 3, P.G. Gardel), 5 March 1793, *Po* [incl. music by Gluck, Haydn, R. Kreutzer, 'Michel' [Yost], I. Pleyel and others], rev. in 1 act

Timoléon (incid music, 3, M.J. Chénier), République, 11 Sept 1794, *Pcf*, *Pn*, *US-Bp*

La dansomanie (ballet-pantomime, 2, Gardel), Opéra, 14 June 1800, *F-Po*, arr. pf, vn (1800) [incl. music by Mozart and others]

Daphnis et Pandrose (ballet-pantomime, 2, Gardel), Opéra, 14 Jan 1803, *Po* [incl. music by Dalvimare, Devienne, Duvernoy, Gluck, Haydn, Himmel, R. Kreutzer, Martini, Miller, Winter]
Guillaume le conquérant (incid music, 5, Duval), Français, 4 Feb 1804, arr. from his compositions, with Chanson de Roland, hymne guerrier; arr. B, chorus, pf, *Pn**, pubd in La décade philosophique (10 May 1804), suppl.
Les Hussites, ou Le siège de Naumbourg (incid music, 3, Duval), Porte-St-Martin, 14 June 1804
Persée et Andromède (ballet-pantomime, 3, Gardel), Opéra, 8 June 1810, *Po* [incl. music by Haydn, Paer, Steibelt, Méhul (from Ariodant)]

CHORAL

wb – wind band accompaniment

Ode sacrée (J.-B. Rousseau), with 2vv, orch, 1782, lost; Duo de Zoroastre, 1786, lost; Invocation à Apollon (Quel tumulte! quel bruit!) (N.G. Léonard), scène lyrique, with 3vv, orch, 1787, *Pn* (inc.); Philoctète à Lemnos, scène lyrique, with 3vv, orch, 1788, *Pn* (inc.); Messe solennelle, A♭, orch, 1804 [for Napoleon's coronation, but not perf. there], *A-KN*, *Wgm*, *SK-BRm*, *US-NYp*, vs (*c*1789)
Chant national du 25 messidor (L.J.P. Fontanes), solo vv, 3 choirs, 3 inst ensembles, 1800; Hymne à la paix, 1801, lost; Domine salvum fac rempublicam, 2 choirs, 2 orchs, 1802, *F-Pn**; Jetez des fleurs, kbd acc., pubd in P.J.B. Chaussard: Fêtes et courtisanes de la Grèce, i, 2nd edn only (1803), 187, and in Masson (1934); Chant lyrique pour l'inauguration de la statue votée à Sa Majesté l'Empereur et Roi (Arnault), with 5vv, orch, 1807 (1807); Chant du retour pour la Grand Armée (Arnault), with solo vv, orch, 1807 (1807)
Chant funèbre (Chaussard), with 3vv, inst ensemble, 1808, *Pn**; Cantate pour le mariage de l'Empereur (O doux printemps) (Arnault), acc. orch, 1810, *Po*; Cantate [pour le mariage de l'Empereur] (Du trône ou jusqua'à Toi), with 4vv, orch, 1810, *Pn* (inc.); Comblé de bonheur (Chant triomphale) (?Arnault) [on the return of Napoleon and Marie-Louise from their tour], acc. orch, 1810, *Po*; Toi qui veilles sur cet empire (J.A. Esménard), with B, orch, 1810 [to announce Marie-Louise's pregnancy at a command perf. of Gluck's *Alceste*], *Po* (inc.)
Le chant d'Ossian (Arnault), with T, orch, 1811 [on the baptism of Napoleon's son, the King of Rome], lost; Pourquoi sous un ciel aussi beau (cant., Arnault), with 5vv, orch, 1811 [on the birth of the King of Rome and the inauguration of the new concert hall at the Conservatoire], collab. Catel and Cherubini, *Pn**; O France! à tes destins prospères (Arnault), acc. orch, 1811 [on the birth of the King of Rome], *Po*; Lève, Bordeaux, la tête altière (Chant royal), with 3vv, orch, Bordeaux, 1815 [in honour of the Bourbons], *Pn**; Salve regina, *c*1816, *Pn** (inc.); La naissance d'Oscar Leclerc (L.M. Revellière-Lepeaux), with 2 solo vv, orch

CHORAL HYMNES

wb – wind band accompaniment

Hymne à la raison [later, Hymne patriotique] (Chénier), with 3vv, orch, 1793 (1794); Le chant du départ (Hymne de guerre) (Chénier), wb, *Pn*, arr. v, pf (1794); Hymne chanté par le peuple à la fête de Barra et Viala (C.J.L. Davrigny), kbd acc. (1794); Le chant des victoires (Hymne de guerre/à la victoire) (Chénier), with insts, 1794 (1798), arr. v, pf (1794); Hymne des vingt-deux (Chénier), with 1v, wb, *Pn*; arr. v, bc (1795); Le chant du retour (Hymne pour la paix) (Chénier), with 1v, wb, 1797 (1798); arr. v, pf (1798); Enfin il est chassé de la belle Italie, 1797, *Pn** (inc.); Hymne pour la fête des époux (J.F. Ducis), with wb (1799); arr. v, pf (1799)

SONGS, REVOLUTIONARY WORKS FOR ONE VOICE

accompanied by piano or harp unless otherwise stated

wb – wind band accompaniment

Scène française, S, orch, 1789, lost; Le petit Nantais (L.F. Jauffret) (1795), pubd in Gougelot (1937–43); Hymne à l'Eternel ('Quelle solennité') (Hue) (1794); L'ordre du jour (Lille), v, bc (1794); Chant funèbre à la mémoire du représentant du peuple Féraud (Baour-Lormian), acc. wb, *Pn*; arr, v, pf (1795); Réponse du vieux pasteur (A.F. Coupigny), sung in L. Jadin: Le cabaleur (1795); Hymne du 9 thermidor ('Salut neuf thermidor') (Chénier), v, wb; arr. v, bc (1795); Loizerolles, ou le triomphe de l'amour paternel (Jauffret) (1795); L'infortunée Lyonnaise (Jauffret) (1795), pubd in Gougelot (1937–43)
Le chien victime de sa fidélité (Jauffret) (1795), pubd in Gougelot (1937–43); Oscar et Dermide (Arnault, after Ossian), pubd in 6 romances anacréontiques, ii (1796), also in Gougelot (1937–43); Hymne à la paix ('O jour de gloire') (C. Pipelet de Leury), acc. orch (1797); Théophilantropes ('O Dieu, dont l'univers publie') (J.F. de Laharpe), *c*1797, *Pn*; Anniversaire du 9 thermidor, acc. wb, 1798; Le 18 fructidor ('Un vaste deuil') (Lebrun-Tossa [J.A. Brun]), acc. wb; arr. v, bc (1798)
La naissance de mon fils Adolphe (Jauffret) (1798); Chant montagnard ('Vous qui sur ces montagnes'), *c*1799, *Pn**; Romance de Falkland (Jauffret) (1798); Ode XXXIX: Les plaisirs d'un buveur (Anacreon, trans. J.-B. Gail), Ode XIX: E g'e me lai na pi nei [La terre noire boit], both pubd in 9 odes d'Anacréon; 3 songs (Chaussard): Chant d'amour et de douleur, La chanson de l'hirondelle, Le bain, all pubd in Fêtes et courtisanes de la Grèce (Paris, 1801); Guillaume le conquérant (J. Lablée) (1804); Chanson de Roland, sung in Guillaume le conquérant (1804); Le baiser (Saint-Amand), pubd in Le chansonnier des grâces (1808), 231–2 and suppl.7
Le bouquet d'une amie (Saint-Amand), pubd in La chansonnier des grâces (1808), 26 and suppls.6–7; Stances ('Mère des braves'), 1810 [in honour of the marriage of Napoleon and Marie-Louise]; Bayard mourant (C. Brifaut), pubd in Le souvenir des menéstrels (1814), 150–51; Charles Martel!, ou La parisienne (Jauffret) (1814); Le retour de l'exilé (Brifaut), pubd in Le souvenir des menéstrels (1815), 260–63; Eginhard et Emma (Brifaut), pubd in Le souvenir des menéstrels (1816), 222–4; Ternaire (E. Deschamps): Adieux du pélerin, Retour au foyer, Le vieux pâtre, [all pubd posth. with new texts by Deschamps]
Other songs (Jauffret), probably pubd 1790–95 in the series Feuilles de Terpsichore or by Cousineau: Julie et Volmar, ou Le supplice de deux amants; La jeune Avignonaise, Ou Emilie Chaussande; La caverne de la Sainte-Baume, ou La mère malheureuse; L'orphelin adopté par sa nourrice; Victoire Négrier-Lavergne, ou L'héroïne de l'amour conjugal; Joséphine Kelly et ses deux enfants [see Gougelot, 1937–43]

INSTRUMENTAL

Orch: Sym., C, 1797, *Pn** (last 2 mvts); Sym. no.1, g, 1808 (1809), ed. D. Charlton (Madison, WI, 1985); Sym. no.2, D, 1809 (1809), ed. F. Oubradous (Paris, 1957); Sym. no.3, C, 1809, *Pn* (parts); Sym. no.4, E, 1810, *Pn* (parts); Sym. no.5, A, 1810, ed. D. Charlton (with A. Caston) (New York, 1982)
Wind ensemble: Ouverture, F, 1793, Musique à l'usage des fêtes nationales (1794), ed. W.S. Dudley (1968)
Chbr: Grande ouverture, pf, vn, 3 mirlitons, perc, 1808, *Pn** [also known as Ouverture burlesque, 1875]
Kbd: 3 sonates, pf/hpd, op.1 (Paris, 1783); 3 sonates, pf/hpd, vn ad lib, op.2 (Paris, 1788); Sonate, C, pf, pubd in Journal de clavecin par les meilleurs maîtres (1784), no.3 [last mvt used in third sonata op.2]
Kbd arrs.: 2 airs de ballet from Gossec's Thésée and gavotte from Gluck's Orphée, pubd in Journal de clavecin par les meilleurs maîtres (1782), nos.1, 4, 7; ov. and dances from Edelmann: Le feu (1782); music from Lemoyne's Phèdre (1787)

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4 contributions to *Principes élémentaires de musique arrêtés par les membres du Conservatoire* (1799–1800), 243–6, 254–5, 275–6, 294–7, and *Solfèges pour servir à l'étude dans le Conservatoire ... seconde partie* (1801–2), 202–3, 252–3, 277–8
Spurious: incl. Chant triomphal, 1809 [by Catel], Nouveau recueil de 22 canons (Brussels, n.d.) [all by Berton], several romances; many items by Méhul's student and nephew JOSEPH DAUSSOIGNE have been miscatalogued under Méhul's name in *Pn* and *D-Bsb*
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M. ELIZABETH C. BARTLET

Mei, Eva (*b* Fabriano, Ancona, 3 March 1967). Italian soprano. She studied at the Florence Conservatory and sang Aspasia in Salieri's *Axur, re d'Ormus* at Siena in 1989. She made her début at the Vienna Staatsoper as Konstanze in 1990, going on to sing Donna Anna in Zürich and Amsterdam and the Queen of Night in Budapest. She appeared in Genoa as Musetta, then sang Violetta at the Berlin Staatsoper and Norina (*Don Pasquale*) at the Staatsoper in Munich. She sang Beethoven's *Missa solemnis* at the 1992 Salzburg Festival, and the following year made notable débuts at La Scala as Amenaide (*Tancredi*) and at Covent Garden as the Queen of Night. Her other roles include Alcina, Adalgisa, Zerbinetta, Aspasia (*Mitridate*) and Fanny (Rossini's *La cambiale di matrimonio*). Mei uses her light, flexible, clearly focussed lyric-coloratura soprano with taste and a keen sense of character, as revealed in her recordings of Adalgisa, Amenaide, Norina and Salieri's Aspasia.

ELIZABETH FORBES

Mei, Girolamo [Peretola, Decimo Corinella da] (*b* Florence, 27 May 1519; *d* Rome, July 1594). Italian humanist, editor of Greek texts and historian of Greek music. His pioneering research into Greek music was of fundamental importance and a decisive influence on the emergence of monody and music drama.

1. LIFE. Mei studied with the philosopher and humanist Piero Vettori, whom he assisted in editing and annotating the tragedies of Aeschylus and Euripides and works by Aristotle, Cicero, Thucydides, Ptolemy and other classical authors. In 1540, the year of its founding, he was admitted into the Accademia Fiorentina, then called Accademia de'

Umidi. He was also a member of the Accademia dei Pianigiani, for which he wrote several treatises in its private jargon under the pseudonym Decimo Corinella da Peretola, and in 1585 he was honoured with non-resident membership of the Accademia degli Alterati. A journey to Rome in 1546 led to a position with the Bishop of Agen in France, but he was back in Florence in August 1547, then in Rome again in 1548. He departed for France a second time to serve the Bishop of Fréjus, but the job fell through, and he became a companion and tutor to Guglielmo Guadagni at Lyons. In a letter to Vettori of 3 July 1551 he announced that he had begun the study of Greek music theory because his patron loved music, but his progress was slow, as they travelled almost continuously. In 1554 Mei moved to Padua where he attended lectures at the university. In 1559 he went to Rome to seek a position and finally found one in July 1561 as one of the secretaries of Cardinal Giovanni Ricci da Montepulciano. In the same year he resumed his research into Greek music and between 1566 and 1573 wrote his major musical treatise, *De modis*, which he dedicated to Vettori. After the cardinal's death in 1574, he moved to the palace of the wealthy nobleman Giovanni Francesco Ridolfi. Between 1572 and 1581 he exchanged more than 30 letters with Vincenzo Galilei, a correspondence from which Galilei learnt much of what he knew about Greek music.

2. WORKS. *De modis* is the first conscientious study of the most difficult problem in Greek music, the history and theory of the *tonoi*. It was based on a thorough reading of all the writings on music that have survived. Book 1 (completed in 1567) describes the 15-string system, the tetrachords, the three genera and the various tunings. The second book (completed in 1568) discusses the species of consonances, particularly of the octave, and the *tonoi* according to Aristoxenus, Ptolemy, Aristides Quintilianus, Martianus Capella and Boethius. Book 3 (completed in 1571) deals with the modern theory of the modes from Boethius to Glarean. Book 4 (completed in 1573) considers the practice of the *tonoi* and *harmoniae* and their place in education, moral conduct and therapeutics, as well as their use in tragedy, comedy, satyr plays and dithyramb. It was here that Mei announced his theory that the ancient tragedies and comedies were sung in their entirety, accompanied in unison by the aulos, a theory that had wide repercussions in Florentine and Ferrarese literary and musical circles.

Mei clearly distinguished the ancient *tonoi* from the church modes. He showed that the Greek *tonoi* served to transpose the 15-note system downwards and upwards from its central 'Dorian' position. His interpretation of Ptolemy's rather special system results, however, in a different set of keys from that assumed by modern scholars. For Mei the Ptolemaic *tonoi* from Hypodorian to Mixolydian are analogous to the keys of D, F, A♭, C, E, G and B♭ because he built the characteristic octave species of each *tonos* around the dynamic *mese* instead of within the central Dorian octave, assigning, as normal, the 'lowest' octave species to the highest *tonos*. The essential feature of the Greek system for Mei was the opportunity it afforded composers to vary the range of their melodies according to the 'ethos' or emotional and moral effect that they wished to arouse, using the low *tonoi* for abject and humble subjects, the intermediate for quiet and moderate affections and the high for excited feelings. He reasoned from the evidence in the sources that the Greeks did not know polyphony; rather their music consisted always of a single line, even if several sang and played together or many sang in a chorus. As a result they recognized only the octave, 5th and 4th as consonances, the so-called imperfect consonances being a modern concept deriving from the practice of 'singing several airs together'.

His later writings include the unfinished Italian treatise that begins 'Come potesse tanto la musica appresso gli antichi', a letter to Agostino del Nero (probably similar to the *Discorso*, published in 1602, which was edited by Piero del Nero) which greatly stimulated Giovanni Battista Doni to pursue research in Greek music, and letters to Galilei and Bardi. In these works Mei drew some lessons for modern music from his findings. He concluded that the modern modes, unlike the ancient, lacked diversity of pitch and therefore of affection. Polyphony, with its many parts, 'conveys to the soul of the listener at the same time diverse and contrary affections as it mixes indistinctly together melodies and modes that are completely dissimilar and of natures contrary to each other' (Palisca, 1960, 73). Similarly contrary rhythms and tempos are also juxtaposed. Most of all Mei deplored 'the disordered perturbation, mix-up, and entanglement of the words' (Palisca, 1960, 74). Counterpoint, he maintained, had developed out of a desire of musicians to show off their prowess and was useless for anything else, particularly for the expression of the feelings and meanings of a text.

Although Mei, residing permanently in Rome, could not participate in the conversations in Bardi's Camerata, his letters were discussed there and they stirred the group's concern with the reform of modern music and led to its experiments with monody. Galilei's *Dialogo* was directly inspired by Mei's letters: its challenge to Zarlino's tuning theories, the critique of polyphonic music and the information on Greek music that it contains are partly based on Mei's letters. The Greek hymns and the tables of notation published there were also sent to Galilei by Mei, who found the hymns in a manusript in the library of Ranuccio Farnese in about 1564 (now *I-Nn* III C 4). At a time of transition in musical aesthetics he provided the impetus and the humanistic justification for explorations that led to the first music dramas, to the new recitative style and to expressive monody in general.

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CLAUDE V. PALISCA

Mei, Orazio (*b* Pisa, 26 May 1731; *d* Livorno, 1 March 1788). Italian composer and organist. The son of Francesco Saverio Mei, violinist at the church of the Cavalieri di S Stefano in Pisa, he had his first music lessons from his father and from his uncle Nicola Mei, organist at the cathedral, and then studied composition under G.C.M. Clari. He was organist at the church of the Cavalieri di S Stefano in 1748, when he unsuccessfully requested leave. From 1759 to 1763 he was organist at the cathedral, succeeding his uncle, and from 1763 until his death *maestro di cappella* at Livorno Cathedral. He was also a good harpsichordist.

Gervasoni described Mei as 'a serious man, of somewhat retiring and melancholy temperament, amiable, honest, modest and highly religious'. He was best known for his church music in the severe style and for his fugues. His *Stabat mater*, which was singled out by Fétis, differs from the majority of his work in that it incorporates both Baroque and Classical elements with some success and attains a great intensity of emotional expression, largely the result of his skilful use of both melodic and harmonic chromaticism.

WORKS

Sacred: Stabat mater, c, SATB, str, bc, Brompton Oratory, London; Laetatus sum, 4vv, insts, *I-PIp*; numerous works mentioned by Gervasoni, incl. masses, 2 requiem settings, TeD, hymns, ints, grads, lits, motets, Lamentations, sacred arias; La circoncisione (orat), 4vv, insts

Other works: 3 hpd sonatas, *Gl*; 2 hpd sonatas, *US-LOu* [? identified to 2 in *I-Gl*]; 3 concs., hpd/pf, orch; 6 sonatas, hpd, vn; fugues, org/hpd; La musica a Fille (cant.); all mentioned by Gervasoni

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FRANCO BAGGIANI, ELIZABETH ROCHE

Meibom [Meiboom, Meibomius], **Marcus** (*b* Tönning, Schleswig-Holstein, 1620–21; *d* Utrecht, 15 Feb 1710). Danish polyhistor. He is first heard of at Königsberg, where he enrolled at the university on 20 June 1644 to study law. On 29 September 1645, however, he matriculated as a student of medicine at Leiden. Here his age is given as 24 and his birthplace as Tönning, which at that time was under the Danish crown. However, it was as a philologist and mathematician that he was to make his mark. He dedicated his *Antiquae musicae auctores septem* (Amsterdam, 1652) to Queen Christina of Sweden, and in May of that year he arrived at her court at Stockholm. He became assistant royal librarian, but his stay in Sweden was cut short because of a violent altercation with Bourdelot, the queen's personal physician and favourite.

In 1653 Meibom went to Copenhagen, where he was taken under the protection of King Frederik III and granted a pension as a deserving scholar. On the title-page of his book *Dialogus de proportionibus* (Copenhagen, 1655) he is described as 'consiliarus regius', though it is not known whether any civil service duties were attached to the title. A number of archival references after 1660 show the king was using Meibom's great learning to order and catalogue the expanding royal library, though apparently he was not given the coveted official appointment of librarian. In 1661 he declined an approach made to him on behalf of Queen Christina to become her librarian in Rome, but at the same time he made it clear that he was not satisfied with his position. His next post was director of customs at Elsinore, from 1664 to 1668. After this he emigrated with his family to Holland, where, apart from three years (1674–7) in England, he spent the rest of his life. Except for a teaching appointment which he held for a year after arriving in Amsterdam, he seems to have occupied no official position, and he refused an invitation to become professor of Hebrew at Leiden. In 1691 it was reported that he was living in poverty, supporting himself by reading proofs. In 1705 he was obliged to sell part of his library by auction; he himself prepared the auction catalogue, in which no fewer than 5848 items are carefully classified, and on the title-page he described himself, after nearly 40 years, as 'sometime councillor to Frederik III, King of Denmark'. The rest of his library was sold in May 1711, after his death.

Antiquae musicae auctores septem is his most important contribution to musical scholarship. In its two quarto volumes he provided an edition of the Greek texts of Aristoxenus, Cleonides (under an attribution to Euclid), Nicomachus, Alypius, Gaudentius, Bacchius, Aristides Quintilianus and Martianus Capella (*Satyricon*, bk 9), with a Latin translation and commentary. *Dialogus de proportionibus*, the only other work in which he discussed music, is in the form of a dialogue between a number of Greek mathematicians, who discuss not only mathematical proportions but the musical proportions as well.

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JOHN BERGSAGEL

Meier, Bernhard (*b* Freiburg, 15 Dec 1923; *d* Pfäffingen, nr Tübingen, 30 Oct 1993). German musicologist. He studied musicology with Zenck and Gurlitt and philology with Rehm at Freiburg University. He took the doctorate at Freiburg in 1952 with a dissertation on Obrecht's settings of the Mass. From 1955 he was an assistant lecturer in the musicology institute of Tübingen University, where in 1963 he was awarded the *Habilitation* on the basis of all his published writings. He was then appointed lecturer, supernumerary professor (1970–80) and subsequently professor at Tübingen. He retired in 1986. His research was chiefly concerned with Renaissance music (both vocal and instrumental) and theory. His studies on individual composers, *musica reservata*, and tonal theory and practice in the 15th, 16th and early

17th centuries reflected his close familiarity with the sources.

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Alte Tonarten, dargestellt an der Instrumentalmusik des 16. und 17. Jahrhunderts (Kassel, 1992/R)

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Cw, lvii: *Jean Arcadelt und andere Meister: Sechs italienische Madrigale* (1956); lxxii: *Clemens non Papa: Drei Motetten* (1958); lxxxviii: *Fünf Madrigale auf Texte von Francesco Petrarca* (1961) [works by G. Nasco, S. Rosetti and P. Taglia]; cxxi: *Thomas Crequillon und andere Meister: Vier Motetten zu fünf Stimmen* (1976)

HANS HEINRICH EGGEBRECHT/KARL-HEINZ SCHLAGER

Meier, Johann David. *See* MAYER, JOHANN DAVID.

Meier, Jost (*b* Solothurn, 15 March 1939). Swiss conductor and composer. He studied the cello with Rolf Looser in Biel and Berne, and composition with Frank Martin in Naarden. Following a spell as a cellist in the Zürich Tonhalle Orchestra and the Camerata Bern, he was music director in Biel (1969–79) and then Kapellmeister in Basle until 1983, when he embarked on a freelance career. He also teaches at the Basle and Zürich conservatories.

He has developed an individual, non-referential style, rooted in French and German culture; his experience as a conductor informs his command of effect. Most important are his stage works. A happy collaboration with the Swiss writer Hansjörg Schneider resulted in a series of pieces combining wit with social criticism, the music being concise and punchy. His opera *Dreyfus, die Affäre* has been produced at the Deutsche Oper in Berlin, the Opera in Basel and at the City Opera in New York. Theatrical gestures and styles are also found in his chamber and orchestral pieces. (*SML*, C. Hänggi)

WORKS
(*selective list*)

Dramatic: XY (ballet), chbr orch, tape, 1970; Le bateau ivre (ballet), tape, 1971; Confrontations (Meier), spkr, actors, chorus, orch, 1972; Das Sennentuntschi (op, H. Schneider), 1980–83; Der Drache (op, J. Schwarz), 1984; La vie funambulesque (ballet), 1984; Des Schweizers Tag (H.J. Schneider, trad. Swiss text), spkr, acting groups, chorus, youth chorus, brass band, 1986; Augustin (op, Schneider), 1987; Der Zoobär (chbr op, K. Schwitters), 1987; Dreyfus, die Affäre (op, G. Whyte), 1988–93; Pilger und Fuchs (op, Schneider), 1994

Orch: Intermezzo, 1960; Concerto breve, vc, str, 1961; Konzertstück, tpt, orch, 1961; Mouvement dans l'immobile, chbr orch, 1968; Trames I–IV, vn, str, 1969; Episodie, db, str, 1970; Conc. 'Vacherie', alphorn, orch, 1971, lost; Glarus, str, 1980; Les vêpres rouges, 1982; Bieler Stadtratssitzung, 1985; Concertino, gui, vc, str, 1986; Musique, trbn, orch, 1986; Musique concertante, 1989; Ascona, 1989; Esquisses, pf, str perc, 1991; Eclipse finale?, tuba, brass band, 1991; à l'origine . . ., 1994; Variations, va, chbr orch, 1996; Himmel und Haus, wind, 1996

Chbr and solo inst: Intermezzo, pf, 1955; 2 Canzonen, brass qt, 1960; Rhapsodie, fl, pf, 1964; Str Qt, 1965; Wind Qnt, 1967; 3 lyrische Stücke, ob, vc, xyl + vib, 1967; Cl Trio, 1969; 3 reflets, gui, 1969; Zeichen, vn, hpd, 1970; Suite concertante, vc, pf, 1975, arr. vc, orch, 1976; Metamorphosen I–II, cl, str trio, 1976; Sonata a 5, cl, vn, vc, perc, 1977; Variations, vn, 1982; Str Qt, 1988; 2 Klavierstücke, 1994; Sieben kleine Geschichten, ob, eng hn, heckelphone, bn, 1996; Trio no.2, cl, vc, pf, 1999

Vocal: 3 Galgenlieder (C. Morgenstern), A, pf, 1966; Darstellung einer deutschen Messe (liturgical texts), S, chorus, str, org, 1966; Der Galgenbruder (Morgenstern), A, orch, 1968; 3 canzoni popolari (Tessin trad. texts), chorus, 1987; Vom Ende der Zeit (Bible, Hildesheimer, Astronaut quotations), S, 2 spkrs, chorus, orch, 1991; Chant de l'instant et de la durée (A.-L. Grobéty), chorus, brass qt, 1994; An diesen sonnigen Tagen . . . (E. Jandl), B, pf, 1995; Franz von Assisi (H.-J. Schneider), S, T, 2 B, women's chorus, orch, 1996; 3 Galgenlieder (Morgenstern), S, cl, vc, pf, 1996; Music for the Fêtes des Vignerons (F. Debluë), soloists, choruses, orchs, brass bands, 1999

Principal publishers: BIM (Bulle), Schott

THOMAS GARTMANN

Meier, Peter. *See* MEYER, PETER.

Meier, Waltraud (*b* Würzburg, 9 Jan 1956). German mezzo-soprano. While studying languages at Würzburg University she took private singing lessons, making her début at Würzburg in 1976 as Lola (*Cavalleria rusticana*). Over the next few years, first at Mannheim (1976–8) and then at Dortmund (1980–83), she sang more than 35 roles, including Fricka, Octavian, Carmen, Santuzza and Azucena. Her triumphant Bayreuth début as Kundry in 1983 established her as one of the world's leading Wagner singers, subsequently confirmed in Bayreuth appearances as Brangäne and Waltraute and recordings of Wagnerian mezzo roles. She made her Metropolitan Opera début as Fricka in 1987, and her Vienna Staatsoper début as Venus (*Tannhäuser*) – her first major Wagner soprano role – in 1988. She has also enjoyed notable successes as Eboli (the role of her Covent Garden début in 1984), Tchaikovsky's Joan of Arc, Berlioz's Marguerite, Saint-Saëns's Dalila and Marie in *Wozzeck*, and as an interpreter of lieder and *mélodies*. Meier's début as Isolde in 1993 at Bayreuth, and her recording of the role with Barenboim, signalled a decisive move into dramatic soprano repertory. She is

also an admired concert singer in works such as Brahms's Alto Rhapsody, and Wagner's *Wesendonck-Lieder*. Meier has a highly distinctive voice of laser-like intensity, and is a vibrant and intelligent actress.

ANDREW CLARK

Mei-Figner [Figner, née Mei], **Medea (Ivanovna)** (*b* Florence, 4 April 1859; *d* Paris, 8 July 1952). Russian soprano of Italian birth. She married the tenor Nikolay Figner in 1889. She studied (as a mezzo) in Florence and made her début (Sinalunga, 1874) as Azucena, appearing subsequently in Turin (the Queen in *Hamlet* with Maurel), Florence, Odessa, Barcelona and Madrid. She sang in South America with Tamagno and Figner, and by 1886 she was singing soprano roles. In April 1887 she sang Valentine (*Les Huguenots*) with Figner at the Imperial Theatre, St Petersburg. After opening the summer season at Covent Garden with Gayarre and D'Andrade in *La favorite*, she and Figner returned to the St Petersburg Opera where they reigned until their divorce (1904) and where she remained until 1912. Tchaikovsky chose her as the first Lisa in *The Queen of Spades* (1890) and she was the first Iolanta (1892). She appeared in the premières of Nápravnik's *Dubrovsky* (1895) and *Francesca da Rimini* (1902). Her repertory included Tat'yana, Natal'ya (*Oprichnik*), Marguerite (*Faust*), Carmen, Violetta, Desdemona, Gioconda, Mimì, Tosca, Elsa, Elisabeth and the three Brünnhildes. Admired for her handsome presence, she combined a high degree of musicianship with a rich flexible voice. She remained in Russia until 1930, singing (until 1923) and teaching. Between 1901 and the late 1920s she made at least 23 recordings.

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E. Stark: *Peterburgskaya opera i yeyo mastera, 1890–1910* [The St Petersburg opera and its stars] (Leningrad, 1940)

J. Dennis: 'Medea Mei-Figner', *Record Collector*, iv (1949), 42, 51–3 [with discography]

HAROLD BARNES

Meifred [Meyfred, Meiffred], **(Jean) Joseph (Pierre) Emile** [Joseph Jean Pierre Emile, Pierre-Joseph Emile, Jérôme] (*b* Colmar, 22 Nov 1791; *d* Paris, 29 Aug 1867). French horn player and designer. He was a pioneer of valve horn playing, pedagogy and design, influencing Halévy, Berlioz and others in Paris, especially in the years between 1830 and 1850. Meifred's first performing speciality was COR BASSE, which required flexibility for wide leaps and refined hand-stopping on the natural horn. He won the *premier prix* at the Conservatoire in 1818, and played in the orchestras of the Théâtre Italien (1819–22) and the Opéra (1822–50). With the introduction of valved instruments to Paris in about 1826, Meifred adopted the valve horn. He collaborated with Labbaye to create a design which included internal crooks, two permanently attached Stölzel valves and the first European use of tuning-slides added to the valve tubes (later labelled 'Meifred' horns). This design was awarded a silver medal at the 1827 Exposition des produits de l'industrie. Meifred also collaborated with Halary, Deshays and Sax.

On 9 March 1828 Meifred gave the first recorded solo performance on the valve horn in France at the inaugural concert of the Société des Concerts du Conservatoire (of which he was a founder-member and for some years secretary). He became the Conservatoire's first professor of valve horn in 1833, charged with producing *cor basse* players, on instruments with or without valves. He published two methods; that of 1840 is the first known comprehensive valve horn tutor. His teaching promoted the whole range of the horn, as opposed to restricting students to *cor alto* and *cor basse*; he preferred horns with two valves rather than three, and developed a sophisticated (and well-received) technique that combined hand-stopping with the use of the valves, encouraging the use of open and stopped notes throughout the instrument's range for balance and for expressive effects.

Meifred was influential in founding the Gymnase Militaire in 1836 and was a bandmaster in the National Guard for 30 years, receiving the cross of the Légion d'Honneur in 1848. Despite general support, the Conservatoire discontinued the valve horn class upon Meifred's retirement in 1864, and this was not resumed until 1903. Meifred wrote a number of satirical pamphlets on music and other subjects.

WORKS

Douze duos pour deux cors, op.1 (Paris, 1824)

Miscellanées pour cornet à pistons en fa sur les motifs favoris de Rossini, Auber, Lararre, Malibrun ... en deux suites (Paris, after 1833)

Melodies en duos faciles et progressives pour deux cors (Paris, n.d.)

Trois melodies pour deux cors, cornet à pistons, lost [listed in *PazdírekH*]

Premier solo, lost [listed in *PazdírekH*]

Conservatoire contest pieces, 1835–63 [listed in Coar and Pierre]

WRITINGS
(*selective list*)

De l'étendu, de l'emploi et des ressources du cor en général, et de ses corps de rechange en particulier, avec quelques considérations sur le cor à piston (Paris, 1829)

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'Notice sur la fabrication des instruments de musique en cuivre', *Annuaire de la Société des anciens élèves des écoles nationales des arts-et-métiers, 1851*; pubd separately (Paris, 1851)

'Quelques mots sur les changements proposés pour la composition des musiques militaires', *France musicale*, xvi/10 (1852), 82–3; pubd separately (Paris, 1852)

Sur l'enseignment populaire de la musique en France (Paris, 1853)

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B. Coar: *A Critical Study of the Nineteenth-Century Horn Virtuosi in France* (De Kalb, IL, 1952)

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J.L. Snedeker: 'Early Valved Horn Proponents in Paris, 1826–1840', *Horn Call Annual*, vi (1994), 6–17

JEFFREY L. SNEDEKER

Meignen, Leopold (*b* 1793; *d* Philadelphia, 4 June 1873). American conductor, composer, publisher and teacher of French birth. He was a bandmaster in Napoleon's army before emigrating to the USA, where he settled in Philadelphia (1828). In 1833 he was elected a member of the Musical Fund Society; that same year he founded the Philharmonic Society, an amateur orchestra in Philadelphia. His transcriptions of operatic excerpts and popular songs for the guitar date from as early as 1832. In 1835 he joined the music publisher Augustus Fiot in establishing the firm of Fiot and Meignen. After their partnership was dissolved in 1839, Meignen continued in the music

publishing business until 1842. Meignen succeeded Charles Hupfeld as conductor of the Musical Fund Society Orchestra during the 1844–5 season and held the post until 1857; his *Grand Military Symphony* was originally performed under his direction on 17 April 1845. Furthermore, he conducted the première of William Henry Fry's *Leonora* on 4 June 1845 at the Chestnut Street Theatre in Philadelphia.

In addition to his symphony, Meignen's extant compositions include a string quintet and the opening fragment of a string quartet. His theoretical and pedagogical writings reveal his musical versatility; but perhaps his chief importance was as the teacher of Philadelphia composers Fry, Michael Cross, Charles Jarvis and Septimus Winner.

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JOANNE SWENSON-ELDRIDGE

Meigret [Maigret, ? Robert] (*b* Le Mans, 1508; *d* Le Mans, 1568). French composer. Between 1543 and 1557 30 chansons by him were published in Paris by Attaingnant and Du Chemin. Guillaume Morlaye's *Premier livre de tablature de leut* (Paris, 1552[34]) attributes to 'Megret' a piece entitled *Auparavant*; in fact it is an arrangement of the four-voice chanson *Auparavant que j'eusse congnoissance* published five years earlier by Attaingnant (RISM 1547[11]) with ascription to 'Olivier'. The composer may be identical with Robert Maigret who, according to the contemporary bibliographer La Croix du Maine, was regarded as one of the most learned musicians of his day (R. de Juvigny, ed.: *Les bibliotheques francoises de La Croix du Maine et de Du Verdier*, ii, Paris, 1772, p.391).

Most of Meigret's chanson texts are courtly amorous *épigrammes* by Mellin de Saint-Gelais, Gilles d'Aurigny and anonymous contemporary poets; most are set in the suave, generally homophonic manner typical of Parisian chansons of the 1540s such as those of Sandrin, Janequin and Certon. Most employ common modes and mensuration, although a few insert brief passages in triple metre. The only ribald text (*J'ay bonne grace*) has homorhythmic refrains in triple metre interspersed with syllabic polyphony in duple metre.

WORKS

Edition: *The Collected Works of Samin, Meigret*, ed. A. Seay, CMM, xci (1982) [S]

all for 4 voices

A mon depart, 1547[8], S; Amour m'oyant souvent gémir, 1543[11], S; Amour voyant m'amye, 1547[11], S; Ce bon parler, 1545[8], S; Celle que j'ay pour maistresse choisie, 1548[4], S; Comme au malade, 1557[12]; Descens du ciel, o royne Calliope, 1549[19], S; D'ung nouveau cas, 1545[8], S; En vous voyant, 1547[8], S; Ha petit chien, 1547[11], S; J'ay bonne grace, 1546[10], S; J'ay veu que j'estoys cher tenu, 1547[8], S; La grant douceur de vostre cler visaige, 1549[20], S; La nuict passée, 1543[11-12], S; La vraye amour, 1545[8], S; Le fruict sans goust, 1548[4], S; L'oeil messager, 1548[4], S

Malheur me suit, 1545[8], S; N'en parlez plus de l'amour, 1548[4], S; Par le seul traict de voz yeulx, 1544[7], S; Si la beaulté et doulce contenance, 1546[14], S; Si la faveur a costumée, 1546[14], S; S'il est ainsy qu'on estaint la challeur, 1549[19], S; Si l'endurer segret sans espérance, 1547[8], S; Triste est mon cueur, 1547[8], S; Tu pers amour, 1549[20], S; Ung doulx regard, 1545[8], S; Venez regretz, 1544[7], S; Venus ung jour en veneur se déguise, 1546[14], S; Vostre gent corps, 1543[11], S

FRANK DOBBINS

Meijering, Chiel (*b* Amsterdam, 15 June 1954). Dutch composer. He studied composition with Ton de Leeuw at the Amsterdam Conservatory, where he also studied percussion and the piano. He did not complete his studies, leaving to play in a rock band.

One of the most prolific composers in the Netherlands, he is a strong advocate of spontaneous and uninhibited composing. He believes that elaborate thinking in compositional technique alienates the composer from his original ideas and emotions. He is a musical omnivore who uses all musical material as a source, be it pop, folk, non-Western, serial, minimal or classical. Somewhat of an outsider, he is nonetheless appreciated by classical audiences but pop audiences find his music 'freaky'. Well known for his humorous and provocative titles, in his works for larger ensemble or orchestra Meijering tends to be more serious and academic. *Bedouin Caravan in the Desert* for orchestra (1977) is composed by way of a preconceived plan; his multi-layered composition *Electric Blue* for wind and percussion (1977, revised 1980) sounds a little like Xenakis. General characteristics of his music are a virtuoso use of instruments, energetic fast movements and motoric rhythms. A more meditative and quiet character is heard in the three-part series *No Rhyme no Reason* (1987) and *Another Day Dies on a Gull's Cry* (1988) for three guitars, viola and tape.

WORKS

(selective list)

Music theatre: Ter hand genomen, film music, 1984; Ahnüng des Endes, ballet, choir, orch, 1985; Ur-Faust, music theatre, vv, choir, orch, 1986; St Louis Blues (op, after G. Thomas and M. Morgan: *Voyage of the Damned*), 1994; Gershwin in Blue, op, 1998

Orch: Bedouin Caravan in the Desert, 1977; The End of a Specimen, 1981, rev. 1982; De geur blijft hangen, 3 gui, orch, 1982; De grootte, str orch, 1984; Mogadon, 1985; Onderwerping, a sax, orch, 1986; Neo-geo, bn, orch, 1987; Nice Guys Always Finish Last, 1995; P.W. & his skillet lickers, vc conc., 1996; We Are the Champions, arrs. of songs by Queen, orch, choir, 1997

Ens: Electric Blue, wind, perc, 1977, rev. 1980; 1 biljoen billen, wind ens, 1981, rev. 1982; De neusgaten van Sophia Loren, 1983, rev. 1984; Achterlangs, gamelan ens, wind qnt, perc, 1989; Sax-Sux, sax orch, 1991; Macho, wind ens, 1993; Rose-Fingered-Dawn at Louise-Point, bn, gui, 2 vn, va, vc, db, 1994

Vocal: Why don't you think of the children, S, vn, pf, 1981; Give me a break, S, ens, 1992; De jeuk is erger dan de pijn, Mez, 3 accdn, b accdn, 1994; Springhengst in de klaverwei, Mez, accdn, vc, 1994

Chbr: Another Day Dies on a Gull's Cry, 3 gui, va, tape, 1988; Cycle of Time, 6 cl, 1990; Ella a chaud au cul, a sax, mar, synth, b gui, 1990; You can't keep a good man down, 6 b cl/(b cl, tape), 1991; Nip in the bud, sax qt, 1991; King of the Hill, 6 vc, 1992; Suburbanality, sax qt, pf, 1992; Treklip, fl, 2 hp, 2 pf, 1993; Was guckst du mir denn immer in die Bluse, 2 hpd, elec gui, 1993; Pithycantropus erectus, va, pf, 1994; Wind at will, accdn, b cl, 1994; Kruipfloxen, accdn, vn, db, 1994; La vengeance d'une femme, vn, 1998; Überhappy, vn, pf, 1999

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B.-H. van Lambalgen: 'Componist Meyering over St Louis Blues', *Het Parool* (9 March 1995)

MICHAEL H.S. VAN EEKEREN

Meiland [Meyland, Mayland], **Jacob** [Jakob] (*b* Senftenberg, Lower Lusatia, 1542; *d* Hechingen, Württemberg, 31 Dec 1577). German composer. About 1550 he became a choirboy at the Dresden Hofkapelle, where he would thus have been a pupil up to 1554 of Johann Walter (i) and then of Matthaeus Le Maistre. In 1558 he entered Leipzig University. He later went to Flanders to improve his musical knowledge, and he may also have visited Italy, but there is no documentary evidence of this. He then

lived briefly at Nuremberg, whence in 1563 he joined the newly formed Kantorei of the Protestant Margrave Georg Friedrich of Brandenburg-Ansbach. Towards the end of 1564 he became its director. Early in 1565 it was decided to establish a Hofkapelle too, and he was also appointed its first director. During his years at Ansbach he travelled widely – for example to Saxony, Württemberg and Bavaria – no doubt in search of singers for his own Kapelle or for the Dresden Hofkapelle but also perhaps to further his own acquaintance with a variety of noted personalities. In 1572 he left Ansbach, probably because of poor health, and moved to Frankfurt, but because of persistent illness he remained without a permanent post and lived in straitened circumstances there until 1576. He then moved to the court at Celle, but it is not certain whether he held an appointment there. On 17 July 1577 he took up his final post, as Kapellmeister to Count Eitel Friedrich von Hohenzollern at Hechingen, but he died within six months.

In spite of a short career hampered by ill-health, Meiland was a relatively prolific and much respected composer, who could obviously also boast a good classical education. His music was widely known, both in his lifetime and after his death, in both printed and manuscript sources. Influenced mainly by Clemens non Papa and to some extent by Lassus too, he mainly cultivated the Latin motet, but he is also of interest in two other spheres, Passion music and secular songs. His three German responsorial Passions, which are in the tradition of Walter, are historically important because he was the first to break with the customary use in the turbae of fauxbourdon deriving from the liturgical Passion tone, and in so doing he increased the dramatic potential of the form. His two collections of German secular songs for four and five voices (1569–75) are among the most important such volumes before Hans Leo Hassler's *Lustgarten* (1601).

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Selectae cantiones, 5, 6vv (Nuremberg, 1572)
Cantiones aliquot novae … quibus adiuncta sunt officia due, 5vv (Frankfurt, 1575)
Sacrae aliquot cantiones latinae et germanicae … sequentes duas cantiones in honorem domini Sigismundi Feyerabend et Hieronymi eius filii, 4, 5vv (Frankfurt am Main, 1575); 2 ed. C. von Winterfeld: *Der evangelische Kirchengesang*, i (Leipzig, 1843/*R*); 1 ed. in Schmid
Harmoniae sacrae selectae ac compositiones divinae, 5vv (Erfurt, 1588)
Cygneae cantiones latinae et germanicae, 4, 5vv, ed. E. Schelius (Wittenberg, 1590)
Mass; 5 Lat. motets, 4, 6vv; 2 Ger. hymns, 4vv: 1564[3], 1564[5], 1610[12], H. Praetorius: Liber missarum (Hamburg, 1622)
3 Passions: St Mark, 1567; St John, 1568; St Matthew, 1570: *D-AN, As, SGh*; St Mark Passion ed. in *Handbuch der deutschen evangelischen Kirchenmusik*, i/3–4 (Göttingen, 1939)
10 motets, 5, 6vv, *AN, LÜh* [probably copies of works in Cantiones sacrae, 2/1569]

SECULAR VOCAL

Newe ausserlesene teutsche Liedlein, 4, 5vv (Nuremberg, 1569)
Newe ausserlesene teutsche Gesäng, 4, 5vv (Frankfurt, 1575)
5 Ger. songs, 1622[15]
For lost works see Schmidt (1956)

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WALTER BLANKENBURG

Mei Lanfang [Mei Lan-fang] (*b* Beijing, 22 Oct 1894; *d* Beijing, 8 Aug 1961). Chinese opera actor, a specialist in *dan* (female) roles. He came from a well-known theatrical family and was trained at Fuliancheng, the most important school for actors in Beijing. He became famous in 1913 when he visited Shanghai. From then on he was in great demand both inside and outside China. He went to Japan in 1919, 1924 and 1956, to the USA in 1930 and to Europe in 1935, his many trips playing a major role in the spread of BEIJING OPERA around the world. A versatile actor, he mastered *Kunqu* as well as Beijing opera. He was most famous as a *qingyi*, but could perform any of the *dan* roles and was an excellent acrobat. After the Communists came to power he helped them in their drama reform and took part in numerous conferences and committees; he joined the Chinese Communist Party in 1959. He made several films and many gramophone records, dictated his autobiography to an amanuensis, Xu Jichuan, and is regarded as the most famous 20th-century Beijing opera actor.

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COLIN MACKERRAS

Meinardus, Ludwig Siegfried (*b* Hooksiel, Oldenburg, 17 Sept 1827; *d* Bielefeld, 10 July 1896). German conductor, writer on music and composer. After initial education at the Jever Gymnasium, he was advised by Schumann to concentrate on composition. He entered the Leipzig Conservatory in 1846 but soon left, preferring private instruction from Riccius. He then conducted small theatre companies in Erfurt and Nordhausen, and in 1850 went to Berlin to study with A.B. Marx and later with Liszt at Weimar. He was conductor of the Glogau Singakademie (1853–65) and was then appointed to the Dresden Conservatory. In 1874 he settled at Hamburg, where he

was critic of the *Hamburger Korrespondent*, and in 1887 he moved to Bielefeld as organist.

Meinardus's most successful work was the oratorio *Luther in Worms* op.36 (Leipzig, 1876); he wrote five further oratorios, two operas (neither performed), two symphonies (*c*1875, 1879) and much choral and chamber music. He is more important, however, for his writings, notably a memoir of Mattheson (Leipzig, 1879), an autobiographical sketch (Gotha, 1874) and his collected criticisms.

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J.A. FULLER MAITLAND/R

Meineke [Meinecke, Meincke], **Christopher** [Charles, Christian, Karl] (*b* 1782; *d* Baltimore, 6 Nov 1850). American pianist, organist and composerof German birth. He was probably a son of the organist and composer Karl Meineke of Oldenburg, with whom he is sometimes confused. In 1800 he moved to Baltimore, where he was organist and choirmaster at St Paul's Episcopal Church. He became active in the Handel Society in 1803, the Harmonists in 1820 and later in the Anacreontic Society (founded 1822). He was in Vienna from 1817 to 1819, where he met Beethoven and heard him improvise; Beethoven is said to have praised a concerto by Meineke.

Meineke wrote a great quantity of songs and piano pieces, a few of which were published by 1810, though most date from the 1820s after his return from Vienna. His piano music exhibits imagination and flair, and is often demanding for the performer. His growth in style and virtuosity may be seen in two sets of variations on Mozart's 'Das klinget so herrlich' (from *Die Zauberflöte*), one contained in the medley *Pot pourri* (n.d. [1807–9]) and the other issued, under the title *Away with Melancholy*, in the 1830s. He also wrote church music, including a *Te Deum* (1821), of which a performance at St Paul's was reviewed in *The Euterpeiad* (2 March 1822) as 'appealing to a higher class of musicians than are every where found in our country'. His anthems, such as *Mortals awake*, as well as his hymn tunes, appear in larger compilations by John Cole and others. His *Music for the Church* (1844) was compiled for the St Paul's choir.

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published in Baltimore, n.d., unless otherwise indicated

VOCAL

Sacred: Te Deum, 4vv ([1821]); Praise to thee great Creator, solo v, chorus ([1830s]); Music for the Church (1844) [62 psalm and hymn tunes]

Songs, lv, pf: The Gentle Maid (E.C. Pinkney) (1826); Love lurks upon my lady's lips (Meineke) (1827); The Trumpet (Mrs Hemans) (1827); I remember, I remember (T. Hood) (1828); Not love thee (Meineke) (1828); My Highland Mary (Lady Norton) (1829); Summers gone (Norton) (1832); The Bird at Sea (Hemans) (1834); I go sweet friends (Hemans) (1836); When the early stars are peeping (F. Wilson) (1843); *c*35 others

PIANO

Variations: Nos galen, or New Year's Night ([1824]); Araby's Daughter [after Kiallmark] (1826); The Hunter's Chorus [after C.M. von Weber: Der Freischütz] (1826); Au clair de la lune ([1827]), ed. in RRAM, ii (1977); Brignal Banks (1827); My Heart and Lute (1827); I left thee where I found thee love [after C.H. Gilfert] (1828); Non più andrai [after Mozart: Le nozze di Figaro] (1828); Le petit tambour (1828); Malbrouk ([1829]); Away with Melancholy [after Mozart: Das klinget so herrlich, from Die Zauberflöte] ([1830s]); The Voice of Grace, or The Coronach (1843); 16 other sets

Waltzes: Antwerp Waltz ([1825–33]); The Emperor Nicholas' Waltz ([1826–31]); The Rose ([1826–31]); The Nightingale ([*c*1828]); The Cambridge Waltz ([1830s]); The Harlem Waltz (1843); 4 others

Marches: Rail Road March (1828); Grand National March . . . General Andrew Jackson (1829); Baltimore City Guard's March ([1830s]); Funeral March . . . Lafayette ([1834]); Grand Turkish March ([?1835]); President Taylor's Inauguration March (1849); *c*10 others

*c*12 others, incl. Pot pourri ([1807–9]); Divertimento (1825), ed. in RRAM, ii (1977)

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J. BUNKER CLARK, DAVID HILDEBRAND

Meiningen. Town in Thuringia, Germany. Founded around 1000, it became the seat of the Henneberg counts; from 1680 to 1918 it was the residence of the dukes of Saxe-Meiningen, whose palace, Schloss Elisabethenburg, was the centre of the town's musical life. In 1490 the famous scholar Andreas Ornithoparchus was born in the town. The ducal Kapelle flourished in the 16th century under the Kantors Samuel and Christoph Fischer; the composer Johann Steuerlein, secretary to the court and official poet from 1589 to 1613, made a German version of the Passion attributed to Obrecht for use in Meiningen. After 1680 the town, as an independent duchy, was able to import fine artists from the court of Brunswick-Wolfenbüttel through the family connections of Duke Bernhard I. Thus G.C. Schürmann, after working in Brunswick, was transferred to Meiningen on his return from Italy in 1703, with the intention that he should establish an opera tradition; to this end he performed a number of his own works there. On his departure in 1706 Johann Ludwig Bach, the so-called 'Meiningen Bach' and a cousin of Johann Sebastian, became Hofkapellmeister, having assisted Schürmann for a time; he worked there until his death in 1731. J.S. Bach used Johann Ludwig's cantatas in Leipzig, where he was host to the latter's son Samuel Anton; Samuel Anton subsequently returned to Meiningen and became a court official, as did his brother Gottlob Friedrich. After Johann Ludwig's death there was a period without a Kapellmeister. In 1776 a room in the Elisabethenburg was designated for Singspiele and comic opera. There were also chamber music sessions in which Duke Carl played the cello and his consort the harp. The next Duke, Georg I, who also played the cello, maintained an orchestra of 20. Performances of oratorios led to the formation of a choral society in 1822. Eleven years later a Hoftheater was built.

From 1857 to 1865 Jean Josef Bott conducted an enlarged orchestra as well as a choral society of 150. Under Duke Georg II, who invited leading musicians to conduct it, the orchestra began to supplant opera and oratorio as a principal attraction. In 1880 Hans von

Bülow took control, insisting on discipline and adequate rehearsal. Among other musicians associated with the orchestra were Brahms, Wagner and Richard Strauss (Kapellmeister 1885–6). In 1885 the orchestra gave the premières of Brahms's Fourth Symphony and Strauss's Horn Concerto no.1, while Brahms's setting of Goethe's *Gesang der Parzen* was dedicated to the duke (1882). A famous member of the orchestra was Richard Mühlfeld, the clarinettist for whom Brahms composed his clarinet sonatas and the quintet. In 1895 the first Saxe-Meiningen music festival took place, when a choir of more than 300 and an orchestra of 100 performed works by Bach, Beethoven and Brahms, directed by Fritz Steinbach.

Eduard Speyer, a wealthy German businessman (son of the violinist Wilhelm Speyer) who had become a British citizen, was a warm admirer of the Meiningen orchestra and helped finance its tour to London in 1902. He also took an interest in Donald Tovey and Edward Elgar. Tovey's notes on Beethoven for the Meiningen programme were the first of his celebrated *Essays in Musical Analysis*; the orchestra included Elgar's *Enigma* variations in its London programme and later introduced the work to audiences in Eisenach, Berlin and Leipzig as well as Meiningen. From 1911 the orchestra was directed by Max Reger. He moved to Jena in 1914; a school of singing, a civic orchestra and the theatre remained active thereafter. Schloss Elisabethenburg became a museum containing the Max Reger archive and material relating to Brahms and von Bülow.

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PERCY M. YOUNG

Meinl [formerly Meinl & Lauber]. German firm of brass instrument makers. It was founded in 1956 when Franz Meinl (*b* Graslitz [now Kraslice, Czech Republic], 20 May 1910; *d* Geretsried, 4 Nov 1992) and his son Ewald (*b* Schönlind, 10 Oct 1937), who had established a bell-making shop the previous year, were joined by Johann Lauber (*b* Plauen, 10 Nov 1919; *d* Geretsried, 4 April 1988). In 1981 Ewald took over on his own, the firm assuming his name. Franz Meinl was trained by Ignaz Hamm in Rothau, and worked for Gebrüder Stowasser and Bohland & Fuchs (Graslitz). After 1947 he worked on his own in Lenggries and from 1951 in Geretsried (both in Bavaria) making brass instrument bells for other firms. Johann Lauber was trained with Gebrüder Stowasser (1934–7); from 1950 to 1957 he was employed by Böhm & [Andreas] Meinl (Geretsried). Ewald Meinl trained from 1951 to 1955 with his great-uncle, Wenzel Meinl. Ewald's son Bernhard (*b* Wolfratshausen, 4 May 1972) trained in his father's shop and was admitted as a journeyman in 1995.

Besides being bell makers, they have gained an international reputation for reproductions of historical brass instruments (from 1967 Baroque trumpets, developed with Edward Tarr, from 1968 trombones with Thomas Cramer, from 1970 horns with Horace Fitzpatrick). Particularly noteworthy was Ewald's development in about 1972 of the now universally-employed Baroque trumpet in a short form, with interchangeable crooks.

There are several other firms with the name of Meinl. The brass instrument-making firm Wenzel Meinl GmbH was founded in 1947 by Wenzel Meinl (*b* Graslitz, 2 Nov 1892; *d* Geretsried, 24 Aug 1958) and his son Anton (*b* Graslitz, 5 Aug 1922). Anton's son Gerhard (*b* Kempfenhausen, 5 Sept 1957) trained with his father and was admitted as a journeyman in 1986. Anton was succeeded in 1991 by Ferdinand Kleinschmidt (*b* Brilon, 16 July 1963). In 1991 Gerhard formed the IMM-Musikinstrumentenmanufaktur GmbH, one of the largest instrument-making companies in Europe, with its head office in Markneukirchen. In 1996 it was renamed TA Musik GmbH (Markneukirchen), a branch of TA Triumph Adler Nuremberg. TA Musik owns the brass instrument-making firms Wenzel Meinl (Geretsried; brand names Melton and Meinl-Weston); Strasser-Marigaux S.A. (Paris); Antoine Courtois S.A. (Amboise); and Vogtländische Musikinstrumentenfabrik GmbH (Markneukirchen; brand names B & S, Meister Hans Hoyer, Meister J. Scherzer and VMI). A woodwind instrument-making firm, Hans Kreul Feine Holzblasinstrumente, with two branch offices (F. Arthur Uebel in Markneukirchen and Hans Kreul in Kirchentellinsfurt) is also located in Markneukirchen.

The woodwind instrument-making firm William Meinl was founded in New York in 1899 by another Wenzel Meinl (*b* Germany, 1864; *d* New York, 29 Dec 1916), who had spent seven years working for Kruspe prior to emigrating to the USA. After his death he was briefly succeeded by his son William jr (*b* New York, *c*1900; *d* 25 Feb 1918) and his widow Margaret (*b* Germany, *c*1870; *d* New York, 8 Jan 1952), who closed down the firm in about 1921. The firm should not be confused with William F. Meinell.

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EDWARD H. TARR

Meissen, Heinrich von. *See* FRAUENLOB.

Meissner [Meisner], **(Adolf) Philipp (Ernst)** (*b* Burgpreppach, nr Hofheim, Lower Franconia, 24 Sept 1748; *d* Würzburg, 6 July 1816). German clarinettist, teacher and composer. He showed musical talent at an early age, and took clarinet lessons with the court clarinettist Martin Hessler. When he was barely 16 he played before Prince-Bishop Adam Friedrich of Würzburg; he left school in 1766 and, on the prince-bishop's advice, left Würzburg to further his studies by travelling. At Strasbourg he was taken into the service of Cardinal Prince Constantin of Rohan, with whom he went to Paris. Within three years he was a chamber musician in the employ of the Count of Branca and afterwards was first clarinet in the royal guards' band and in the Opéra orchestra. He often played with great success at the Concert Spirituel and at the Concert des Amateurs, and won no less approval when he appeared at the court at Versailles.

Now a recognized virtuoso, Meissner returned to Würzburg and in 1776 was appointed court and chamber musician in the prince-bishop's Kapelle, a position he held for some 30 years; he later also directed the so-called Turkish Music. He travelled widely in Germany and Switzerland. He founded a clarinet school at Würzburg

where his pupils included such notable figures as F.J. Bähr, C.A. Göpfert and the Würzburg clarinettist Kleinheuss. Siebold praised his 'full, ringing tone' and 'beautiful, tender execution' on the clarinet, while Froehlich, in his discussion on articulation, cited Meissner's students as being particularly successful at playing with the mouthpiece turned to place the reed against the upper lip.

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ULRICH RAU, ALBERT R. RICE

Meissonnier, Jean-Antoine. French publisher, partner of Jacques-Léopold Heugel. *See* HEUGEL.

Meister. *See* SPINDLER, FRANZ STANISLAUS.

Meister [Maistre, Maestro], **Johann Friedrich** (bap. ?Ebstorf, nr Uelzen, ?12 Feb 1655; *d* Flensburg, 28 Oct 1697). German composer and organist. The date 'before 1638', usually given as his birth date, was first proposed by Schilling from information in Zimmermann (1904), but cannot be verified in any source. According to Moller he came from the area around Hanover. The only baptismal register from the area, at Ebstorf, records the baptism of one Johann Meister, son of the superintendent Adrianus Meister, on 12 February 1655, but we cannot be certain that this refers to Johann Friedrich. The first definite information we have is that Meister was recruited by the Hanoverian Kapellmeister N.A. Strungk on 20 January 1677 as music director of the court Kapelle of Duke Ferdinand Albrecht I of Brunswick-Lüneburg at Schloss Bevern. Prolonged arguments between the duke and his musicians, mainly about pay, culminated in Meister's imprisonment at the beginning of October 1678. With the help of friends, he succeeded in escaping and, despite being pursued, he secured another post in the service of Bishop August Friedrich of Lübeck at Eutin. On 18 April 1683 he succeeded Caspar Ferkelrath as organist of the Marienkirche, Flensburg, where his duties included the composition of sacred vocal music, as well as playing the organ. He was on friendly terms with the ducal family at nearby Schloss Glücksburg, and his instrumental music may have been composed for performance there. Members of the ducal family were godparents to two of his children.

Many of Meister's church cantatas are in verse form, even when they use biblical prose texts. The individual verses follow various structural models, often strung together in a regular sequence of concerto, aria and chorale. Ritornello form is also much in evidence. The solo cantata *Ach, Herr, straf mich nicht* is notable for the expressive use of musical figures to underline the meaning of the text, but such word-painting is only sparingly employed in the other cantatas. *Il giardino del piacere* consists of 12 suites, each with between three and seven movements, scored for a trio sonata combination.

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Sähnliches Todes-Verlangen … Martin Jessen in musicalischer Trauer-Harmonie componirt (Schleswig, 1697) [incl sinfonia from cant. Zum Frieden und zur Ruh]

14 cants., *D-Bsb*: Ach, dass die Hülfe, 2 T, 2 vn/ob, bn, bc; Ach, es ist ein elend jämmerlich Ding, SSTTB, 4 va, bc; Ach, Herr, straf mich nicht, S, bc; Confitebor tibi Domine, B, 3 vn, bn, bc; Es ist ein köstlich Ding, 2 T, 4 insts, bc; Habe deine Lust an dem Herrn, TTB, 3 insts, bc; Ich bin das Brot des Lebens, ATB, 2 insts, bc; Mein Seelenbräutigam, 2 S, 3 insts, bc; Unser Wandel ist im Himmel, SSB, 2 va, bn, bc; Was mein Gott will, das muss geschehen, SATB, 3 insts, bc; Welt ist Welt, drum mein Gemüt, SATB, 6 insts, bc; Wie schön leuchtet der Morgenstern, T, B, chorus, 2 insts, bc; Wo soll ich fliehen hin, SSB, 3 insts, bc; Zum Frieden und zur Ruh, SATB, vn, 2 va, bn, bc

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ANDREAS WACZKAT

Meistergesang. A German tradition of songwriting and performance among the emerging bourgeois classes that flourished particularly in the 16th century. It provided the lower and middle classes in the cities with a religious and secular education: whether as active members or as audience at the concerts, they could become aware of matters which would otherwise have been to them unavailable to them or difficult for them to learn. It thereby contributed to the increasing literacy of the bourgeoisie that characterizes the transition from the Middle Ages to the modern era. Wagner's opera *Die Meistersinger von Nürnberg* (1868) has given many people at least some idea of German Meistergesang; but of course the romantic-poetic picture Wagner presented bears only partial resemblance to the information collected through research by literary scholars and musicologists. The following brief, general description is an attempt to give an account of the present state of research.

1. DEFINITION. Meistergesang is the composition and performance of Meisterlieder by the Meistersinger. Meistersinger were those citizens of German cities, usually south German imperial cities, who from the 14th century to the 17th (with isolated examples still in the 18th and 19th centuries) formed themselves into guilds (*Gesellschaften*) for the composition and performance of Meisterlieder. (Current usage refers to the Meistersinger guilds as *Singschulen* (singing schools), although the Meistersinger themselves applied this term only to the events in which they performed their lieder publicly, in the sense of a concert.) As a rule the Meistersinger were artisans belonging to a town's middle and lower classes, although clergymen, lawyers and teachers were also found among them. They participated in the guilds in addition to their normal occupation. They all composed their lieder in German, basing them on more or less similar subjects, which altered in the course of time, and according to generally accepted artistic rules codified in the *Tabulaturen* of the 16th century and which changed only slightly over the centuries. At both the public *Singschulen* and the private *Zechsingen*, lieder were always performed strictly in accordance with the *Schulordnungen* (regulations). Throughout the country guilds were organized along the same or similar lines (the organizational regulations appeared in the *Schulordnung*); and there was much active exchange among the guilds, doubtless encouraged by the tradition of *Wanderjahre* ('journeyman years'). Finally, all the guilds were under the strict control of the city authorities who oversaw the observance of the *Schulordnung* as well as general moral, religious and political laws. The Meistersinger, moreover, shared a distinct awareness of their art and its significance. They are organically and typologically related, although not identical, to the German 12th to 15th century *Sangspruchdichter*.

2. SOURCES. Numerous sources are available for Meistergesang research, and they are still far from fully investigated. The most important are the approximately 150 manuscripts containing the Meistersinger lieder, whose number is estimated at about 16,000. The earliest of these manuscripts comes from the beginning of the 15th century, the latest from the 18th century. Generally they contain only the texts and not the melodies. Some contain the lieder of one particular Meistersinger, but the majority contain collections by different poets, often from diverse origins and times. There are no general principles governing either the choice or the order of the collections. The manuscripts are dispersed among numerous libraries, the most extensive and significant collections being in Berlin, Dresden, Munich, Nuremberg, Weimar and Zwickau. In 1969 the Nuremberg Stadtbibliothek began to establish a central collection of copies of all Meistersinger manuscripts.

The melodies, which belonged to an almost exclusively oral tradition, are found in only a few sources. The most important and comprehensive of these are the Kolmarer Liederhandschrift, *D-Mbs* Cgm 4997 (*c*1460, presumably from Speyer); the Valentin Voigt manuscript *Ju* El.f.101 (1558, Magdeburg); Adam Puschman's *Singebuch*, formerly in Breslau Stadtbibliothek 356, lost since 1945 (1584–8, Breslau); manuscripts of the Nuremberg Meistersinger Benedict von Watt in *D-Bsb* germ.f.25 (*c*1603) and f.24 (*c*1615), and in *D-Nst* Will 111.784 (*c*1616); and *D-Nst* Will III.792–6 (*c*1670 and after). Relatively few printed Meisterlieder were circulated in the 15th and 16th centuries, for after 1540 it was expressly forbidden to perform printed lieder at the *Singschulen*.

Further important sources of information are the extant *Tabulaturen* and *Schulordnungen*, the earliest of which is the *Schulzettel* (1540) of the Nuremberg Meistersinger. The *Gründtlicher Bericht des deudschen Meistergesangs* of Adam Puschman (1571, 2/1596; ed. B. Taylor, Göppingen, 1984) disseminated the *Tabulatur* and *Schulordnung* in print. Testimony that reveals the Meistersinger's own awareness of their art and tradition is especially significant. To this category belong numerous songs whose subject is the Meistergesang itself, chronicles, and prefaces to manuscripts. One extensive musical and literary history from the viewpoint of the Meistersinger is *Von der edlen und hochberühmbten Kunst der Musica*, written in 1598 by the Strasbourg theologian and Meistersinger Cyriac Spangenberg (1528–1604). Information about the public face of the Meistersinger can be gathered particularly from the records of their meetings, which in Nuremberg and Augsburg were preserved for a long time, as well as from other archive material, especially correspondence with city authorities. Other sources include posters announcing Meistersinger's events, paintings and other art objects. Finally there are informative reports about Meistergesang from contemporaries who were not themselves Meistersinger. The most important of these is the treatise on the Meistersinger of Nuremberg by the scholar Johann Christoph Wagenseil in his book *De civitate noribergensi commentatio* (1697). This account was Wagner's most important source. (For further description of Meistergesang sources *see* SOURCES, MS, §III, 5, and figs.27, 28.)

3. ORIGINS, LOCATIONS, PERSONALITIES. Nothing is known as to why, when or where the first Meistersinger guild was founded. The Meistersinger of the 16th and 17th centuries assumed that it had begun in Mainz. It probably began some time in the 14th century. The Meistersinger themselves honoured a number of famous poets of the 13th and 14th centuries as the founders of their art. The best-known of the so-called *alte Meister* were Walther von der Vogelweide (*d c*1230), Reinmar von Zweter (*d c*1260), der Marner (*c*1230–70), Konrad von Würzburg (*d* 1287), Frauenlob (*d* 1318), Regenbogen (*d* after 1318) and Heinrich von Mügeln (*d* after 1371) (*see* MINNESANG). None of them was a municipal Meistersinger for whom composing and singing was an avocation: they were professional travelling poets, who sang for aristocratic audiences; their verses dealt primarily with religious, moral, chivalric and political topics. Present-day research refers to these poets as 'Sangspruchdichter'. They may be considered the 'founders' of Meistergesang only insofar as the Meistersinger of the 14th and 15th centuries frequently imitated their poems and until the 18th century used a number of their *Töne* (*see* TON (i)) for their own lieder. There are however significant differences between the Meistersinger and the *Sangspruchdichter*.

In the 15th and early 16th centuries there appear to have been Meistersinger guilds in Mainz, Nuremberg, Augsburg and Strasbourg, among other places; but specific information survives only about the Nuremberg Meistersinger. The best-known Nuremberg singers in this period were Fritz Kettner (documented 1392–1430), the baker Konrad Nachtigall (*c*1410–1484/5), the nailmaker Fritz

Zorn (*d* 1482) and the weaver Lienhard Nunnenbeck (documented 1514–15), the teacher of Hans Sachs. The most important Nuremberg Meistersinger at this time was the barber and surgeon Hans Folz (*c*1435 or 1440–1513) from Worms, who in addition to many Meisterlieder also wrote carnival plays (*Fastnachtspiele*) and many other poems. After 1520 the guild received new stimulus through the activities of the shoemaker Hans Sachs (1494–1576), who provided an impetus far beyond Nuremberg for both the founding and renewal of Meistersinger guilds. His best-known contemporaries in Nuremberg were Hans Vogel (*d* between 1549 and 1554), Kunz Füllsack (traceable after 1517) and Wolf Buchner (traceable after 1521). Between 1556 and 1560 the Silesian Adam Puschman (1532–1600) also lived in Nuremberg. Between 1590 and 1630 Nuremberg Meistergesang experienced its last flowering. The most significant singers of this period were Georg Hager (1552–1634), Wolf Bauttner (1573–1634), Benedict von Watt (1569–1616), Hans Winter (1591–1627) and Ambrosius Metzger (1573–1632). The Nuremberg guild continued its existence after this time, finally disbanding only in 1774.

The most important Meistersinger guilds of the 16th and 17th centuries, besides that in Nuremberg, were in Augsburg (re-established 1534; the most famous poets of the 16th century being Raphael Duller, Onoferus Schwarzenbach, Sebastian Wild and Johann Spreng), Colmar (founded by Jörg Wickram in 1546), Breslau (founded in 1571; Wolfgang Herold and Adam Puschman), Strasbourg (re-established 1597; Peter Pfort, Cyriac and Wolfhart Spangenberg [Lycosthenes Psellionoros Andropediacus]), Mainz, Freiburg, Nördlingen, Ulm and Memmingen. In addition there were guilds in Austria (Schwaz, Wels, Steyr, Eferding) and Moravia (Iglau, now Jihlava). That in Ulm existed until 1839, and the last Memmingen Meistersinger died in 1922.

4. THE THEMES OF THE POETRY. The majority of lieder surviving from before the Reformation deal with religious subjects, primarily the Virgin Mary, the Trinity, Christmas, the Passion, the Resurrection and the Creation. In addition there are songs in praise of Meistergesang, invitations to song, riddles, poems on the seven liberal arts, and a few narrative poems. Political subjects, so common in the verses of the *Sangspruchdichter*, are absent from Meistergesang, most probably because they were forbidden from the beginning by the censorship that customarily operated in the cities.

Meistergesang came into the service of the Reformation, becoming predominantly Lutheran, through Hans Sachs, who with his contemporaries and followers aimed to incorporate Luther's translation of the Bible into verse, keeping it unchanged in language and content wherever possible. At the same time, secular Meistergesang began to become more important (fables, farces, historical material, narratives of medieval and humanistic origin, and songs about Meistergesang itself). During the late flowering of Nuremberg Meistergesang, around 1600, the development of larger song cycles seems to have been characteristic, above all with Benedict von Watt and Ambrosius Metzger.

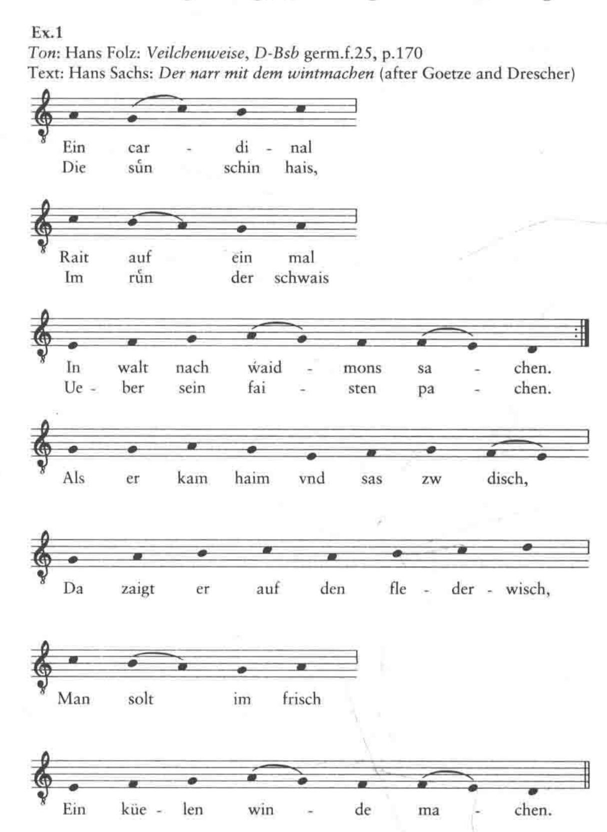
5. THE MUSIC. Meisterlieder always consist of an odd number of stanzas, the minimum being three. The Meistersinger actually referred to their lieder as *Bare* (singular *Bar*; *see also* BAR FORM). The most important formal musical feature of the Meisterlieder is that they are not composed and sung in an individual verse form, each with its own melody. The composers almost always made use of existing *Töne* (singular *Ton*, synonymous with *Weise*), many of which had not been written by the Meistersinger themselves. By 1630 the number of different, traditionally accumulated *Töne* stood at about 1400. Some stemmed from the *Sangspruchdichter* of the 13th to 15th centuries; others were in the course of time attributed to the *alte Meister*, although the true originators of the *unechte* (not genuine) *Töne* were obscure Meistersinger. Thus from the 15th century to the 17th, for example, over 30 *Töne* were ascribed to Frauenlob, although only seven of them can actually be traced back to him. Finally, from the 15th century onwards, numerous *Töne* were composed by the Meistersinger whose name they bore.

The Meistersinger's *Töne* normally consist of at least seven, but usually 12 or more, verse lines with an end rhyme. Most *Töne* have about 20 lines, but in the 16th and 17th centuries there were also occasional huge *Töne* with more than 100 lines. The shortest line consisted of one syllable, while the longest must contain no more than 13 syllables, as each line was supposed to be sung in one breath, according to a 16th-century rule (though some *Töne* do have longer lines). The rhyme scheme is both free and varied.

The verse and melody of the *Töne* are always constructed as follows: after the first part (first *Stollen*) follows the second part (second *Stollen*), which corresponds exactly both metrically and musically. The first and second *Stollen* together form the *Aufgesang*. Then follows the third part, the *Abgesang*, which is metrically and musically different. In principle, the length of individual parts is left open. Among the *Sangspruchdichter* in the 13th century this *AAB* structure was strictly adhered to and later taken over by the Meistersinger. In present-day German this verse form is called *Kanzonenform*; musicologists speak of 'bar form'. Compare the ten-line *Veilchenweise* (ex.1) by Hans Folz to which is added the first stanza of a farce composed by Hans Sachs on 20 April 1546. The melody of the last lines of its *Abgesang* is identical with the last two lines of the *Stollen*. Reference at the end of the *Abgesang* to the melody of the *Aufgesang* is characteristic of many *Meistertöne*, and it was not unusual for the whole of the *Stollen* melody to be repeated at the end of the *Abgesang* (a repetition referred to as the 'third *Stollen*').

The Meistersinger melodies are all monophonic, even in the 16th century and after. They were always performed unaccompanied, normally by a solo voice, but occasionally by a chorus. In their musical work the Meistersinger carry through to the 18th century the German monophonic song tradition that can be traced back to the late 12th century, in particular the tradition of the *Sangspruchdichter*. Their historical orientation became more and more of an anachronism and explains why Meistergesang was a peripheral phenomenon in music history, at least from the second half of the 16th century. Indeed, the general development of music bypassed the Meistergesang tradition, for the Meistersinger firmly rejected all its innovations.

Only a few of the more essential characteristics of Meistergesang melody can be described here. The manuscripts normally transmit the music without any indication



Ex.1
Ton: Hans Folz: *Veilchenweise*, *D-Bsb* germ.f.25, p.170
Text: Hans Sachs: *Der narr mit dem wintmachen* (after Goetze and Drescher)

of rhythm: the occasional suggestions of mensural notation in certain 16th-century sources are often contradictory and have little authority. One may assume that the normal rule was 'declamatory' rhythm determined by the text. Modal rhythm, whose application Gennrich extended to include Meistergesang, should be dismissed: the sources give not the slightest indication of it.

In their tonality the melodies are extremely varied and scarcely open to any meaningful generalization, apart from the observation that Meistersinger melodies cannot be explained in terms of church modes (see Schumann, 1972). The stylistic development is more easily discussed because several melodies come from the *Sangspruchdichter* of the 13th and 14th centuries and survive in 14th-century sources as well as in Meistersinger manuscripts of the 15th to 17th centuries (see the example of Klingsor's *Schwarzer Ton* in the articles TON (*1*) and SOURCES, MS, §III, 5). Comparing the versions of a single melody from manuscripts of different centuries can provide important clues to the characteristics of the melodic style. Variants in the melismas stand out (ex.2). Apparently melismas were frequent in the 14th century, extremely rare in the 15th and far more common again in the 16th and 17th. But in their use of these melismas the 16th- and 17th-century manuscripts are closer to the 15th century than to the 14th: they use them primarily to mark the ends of the melodic lines whereas in the 14th century the melismas are much more evenly distributed across the whole line. Particularly long melismas really began to appear only in the 16th century and were used increasingly afterwards.

The vocal range often seems much smaller in the later centuries than in the 14th. Further, there are more large leaps (of a 4th and more) from the 15th century on. This is evidently symptomatic of a changed stylistic ideal: elegance of melody was preferred in the 14th century, as the use of melisma shows, but later the emphasis was more towards clarity of movement from one note to the next.

The transmission of the melodies has both written and oral characteristics. Many Meistersinger were not musically literate: they were advised to learn the melodies by heart and remember them. This led to many unconsciously introduced variants of the original melodic conception. On the other hand the melodies were doubtless also worked over, improved and adapted when they were written down, as is particularly clear from melodies whose written history stretches back to the 14th century. It is difficult to generalize about the agreements and differences in the melodic lines in versions from different centuries. Some melodies remain substantially the same in spite of the changes in melodic preference already described, but for others the original melodic version is scarcely perceptible in later versions. In some cases it is as though the old melodies have been forgotten and new ones have been written to the metrical scheme. Over the centuries the melodies were adapted, consciously as well as unconsciously, to bring them into the most rational and easily perceptible forms with regular repetition of the individual melodic sections. Often structures which had originally been extremely complicated were simplified enormously: for performer and listener alike, simplicity of form was an ideal.

There is still much work to be done on the degree of contact between the style of Meistergesang and other musical forms in the 14th, 15th and 16th centuries, in particular the German Gesellschaftslied and folksong. Some melodic similarities have been established between Meisterlieder melodies and Protestant hymns; but the connection has yet to be defined precisely. Some particularly popular *Meistertöne* were actually used as hymns in the 16th century but in other cases of similarity the connection more probably rests merely on common usage of existing melodic models and has nothing to do with any direct interchange. It also remains to be shown whether the melodies of any of the Meistersinger have particular melodic characteristics or personal styles. There are several indications that this may be so.

6. ORGANIZATION OF THE GUILDS AND PERFORMANCE OF LIEDER AT THE CONCERTS. The extant *Schulordnungen* (school regulations) from the 16th and 17th centuries offer an insight into the organization of the Meistersinger guilds (*Gesellschaften*) as well as into the customary practices of the concerts (*Singschulen*). The following

Ex.2 Frauenlob: *Würgendrüssel* (opening)

A-Wn 2701, *c*1370

D-Mbs Cgm 4997, *c*1470

D-Ju E1.f.100, 1558

D-Bsb germ.f.24, *c*1615

sketch comes from the Nuremberg *Schulordnung* in the 16th and 17th centuries; the other guilds were basically similar. It is not known whether the Nuremberg guild was organized in this way in the 15th century.

The 12 oldest singers formed the nucleus of the Nuremberg guild. The directors were the three chosen *Merker* (markers), of whom the youngest functioned as clerk. Next came the two elected *Büchsenmeister* (treasurers), who presented annual accounts to the guild each year on the Sunday before St Thomas's Day (21 December). On the same day membership fees were paid, elections took place, and new members were received.

A public concert was normally held once a month on a Sunday after the midday service. From the 16th century in Nuremberg the singing took place in various disused churches. (St Katharina, which appears in Wagner's *Meistersinger*, was not available to the Nuremberg Meistersinger until after 1620.) The concerts were advertised by posters in the town (fig.1). The focal point of the concert was the *Hauptsingen* (main performance), at which were allowed only lieder based on the scriptures and whose *Ton* was at least 20 lines long. The performance was always solo. During it the markers sat in a cubicle (*Gemerk*), which was draped in black material. Their task was to judge whether the song being performed conformed both in content and language to the Lutheran Bible. In addition, they noted whether both text and performance conformed to the strict rules of the *Tabulatur* and whether the melody was correctly performed. They listed every error, and the singer with the fewest errors was the winner. If several had the same number of mistakes or if there were none at all, the singers had to compete until there was an obvious winner. As a prize he received a silver chain hung with coins, the largest of which depicted King David, the patron of the Meistersinger (fig.2). The winner was allowed to keep the chain until the next concert. In addition, he was allowed to be one of the *Merker* at the next concert. Besides the public *Hauptsingen*, the Meistersinger usually held their own private *Zechsingen* at an inn, at which secular Meisterlieder were sung. This concert also retained the character of a competition.

Whoever wished to become a member of the guild first of all studied (was a *Schüler*) with one of its members; his main task was to learn a number of *Töne* and the most important rules of the *Tabulatur*. The widely held opinion that one could become a Meistersinger only by composing a *Ton* is not correct: many highly respected Meistersinger never composed a *Ton*. Even the writing of song texts was apparently not mandatory: many Meistersinger seem not to have been poets; they could perfectly well limit themselves to the performance of other people's songs.

7. 'SPRUCHGEDICHTE' AND STAGE PLAYS. The literary activity of the Meistersinger was not solely confined to the composition and performance of Meisterlieder. In addition, some Meistersinger wrote *Spruchgedichte* (or poems in rhymed couplets) and theatrical works. The



1. Poster advertising a concert of the Meistersinger of Nuremberg, 17th century (D-Nst)



2. The shoemaker Phillip Hager taking part in a Singschule, possibly in 1637: stained glass (Kunstsammlungen der Veste Coburg); on the wall hang the chain of medallions (the David) awarded to the winner and the wreath (Kranz) for the runner-up, and in the curtained booth sit the four Merker who adjudicate the song

Spruchgedichte were intended for spoken performance and were often printed. They dealt with a wide range of subjects, religious problems as well as political events, historical narratives and farcical or sentimental occurrences, advice for leading a good life, poems in honour of a city etc. In many places the Meistersinger guilds publicly performed dramatic works. Hans Folz in the 15th century and Hans Sachs in the 16th were by far the most productive artists in these areas, which strictly speaking had nothing to do with Meistergesang itself. From the 15th century until the 17th there were numerous writers of *Spruchgedichte* and plays who were not Meistersinger.

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HORST BRUNNER

Meistre, Matthaeus le. *See* LE MAISTRE, MATTHAEUS.

Mejer, Johann David. *See* MAYER, JOHANN DAVID.

Mejía, Adolfo (*b* San Luis de Sincé, Sucre, 6 Feb 1905; *d* Cartagena, 7 July 1973). Colombian composer. He began his musical studies in Cartagena. Finding the academic environment at the Instituto Musical de Cartagena unchallenging, he opted to work as a conductor and composer for the popular Lorduy Orchestra. He travelled

to New York in 1930 to record his compositions and arrangements with the Columbia recording company. Returning to Colombia in 1933 and working as a librarian of the National SO in Bogotá, he studied at the National Conservatory with Jesús Bermúdez Silva, Gustavo Escobar Larrazabal and Andrés Pardo Tovar. One of the most frequently played nationalistic compositions, the *Pequeña suite*, consists of traditional dance movements (including a *cumbia*). It won the Ezequiel Bernal prize (1938) and earned him a scholarship to study in Paris at the Ecole Normale de Musique with Nadia Boulanger, Dukas and Koechlin. On his return to Cartagena he worked as a teacher, conductor and bandleader. In 1970 he won the National Composition Prize from the Instituto Colombiano de Cultura and was awarded an honorary doctorate by the University of Cartagena.

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Chbr: Busca mujer, pf qt; Str Trio; Ayer, vn, pf; Poemita, str; Manopila, vn, pf; Oye, vn, pf; Lopeziana, vn, pf; Acuarela, str; Improvización-Impromptu, vc, pf

Solo inst (all for pf unless otherwise stated): Primicias, 1916; El burrito, 1965; Apuntes; Aquella vez; Bambuco, gui; 4 bambucos; Campanas; Españolerías, gui; Improvización [1] and [2]; Manopili; 4 pasillos; Pincho, danza (A pincho de la Espriella); 4 preludios; Tiene caché; Trini; Vals infantil

Choral: Ave María, SATB (1965); Himno a Cartagena; Dios de Bondad, SATB; Arrurrú (D. Lemaitre), SATB; Ven, niño, ven, SATB; El torito, SATB; Canción de cuna, SATB; Zamba 'Sí o no', SATB, 1956

1v, pf: Cartagena (L. Otálora Gomez), bolero, 1938; Ilusión; Te quiero; Tu vives en mí

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SUSANA FRIEDMANN

Mejía Godoy, Carlos (*b* Somoto, 1943). Nicaraguan composer and singer. Son of a marimba maker and musician, he received childhood music lessons but never any further formal training. He began his career creating radio dramas in León and later Managua, but repression from the Somoza dictatorship forced him to begin public performances. His first songs from the early 1970s established him as the nation's pre-eminent composer of music rooted in various folk styles. His melodies creatively and subtly reinforced his lyrics drawn from local experience and Nicaragua's unique vernacular speech. The compositions with critical social commentary on the album *Canto al flor de pueblo*, released after the 1972 earthquake, marked the beginning of the Nicaraguan New Song movement, which grew to become one of the most vibrant in Latin America. In collaboration with other musicians, he set liberation theology writings by peasants from the famous Solentiname collective of Father Ernesto Cardenal to music as the *Misa campesina nicaragüense*. Since its first attempted celebration in Managua in 1976, and despite its subsequent prohibition in its country of origin until 1979, this work became internationally famous. It has been translated and recorded in Europe and performed throughout the Americas, where it has served as model for the creation of other masses based on local musical material. The mass uses different folk-related styles for separate sections of the service, an innovation that coincided with the orientation of Vatican II but also engendered debate about the appropriateness of certain musical forms within a sacred service.

His international recognition was cemented with the popularity of several of his songs, especially in Spain, and his winning of the 1977 international Organización de la Televisión Iberoamericana song competition with his ironic celebration of street children, *Quincho barrilete*. Together with his younger brother Luis Enrique, he made a singular contribution in 1978 to the success of the military insurrection that eventually toppled the Somoza regime a year later with a collection of didactic songs published as *Guitarra armada*. With the artistic freedom and support for the arts ushered in by the new Sandinista government, he held a post in the nation's first Ministry of Culture, but soon left to resume his performing career.

He collaborated with his brother again on his largest work, the *Canto épico al FSLN*. The definitive recordings, issued in 1985, featured several choruses in conjunction with invited soloists and the principal performing groups Los de Palacagüina and Mancotal led by Carlos and Luis Enrique Mejía Godoy respectively. The work can be characterized as a historical cantata with instrumental accompaniment. It has a segmented structure where each of the sections treats an important event or personage in the liberation movement. The segments' musical styles are drawn from a wide selection of traditional musical forms whose deft interweaving into a single large-scale composition creates the effect of representing the musical totality of the country. In the latter half of the 1980s he began another major cantata that awaits completion, *Esa llama que se llama Carlos*, based on the life of Carlos Fonseca Amador.

Mejía Godoy conducted extensive research into the folk music of Nicaragua, the results of which have yet to be published but have been used in his creative work. He was the first Nicaraguan musician to set lyrics to the mazurca segoviana, the most representative musical form from his native northern region. He re-established the genre of songs with critical socio-political content after decades of successful governmental intimidation of the country's musical community. Through his musical and lyrical synthesis of campesino peasant and popular urban culture he became a leading spokesperson for the popular classes in the 1970s and 1980s and has been Nicaragua's most influential singer–songwriter in the latter half of the century.

T.M. SCRUGGS

Mejorana. A Panamanian dance genre. It consists of the *redondilla*, a quatrain rhymed *abba*, which sets forth a basic textual theme developed subsequently in four *décimas*, each using one line of the quatrain. The characteristically descending melodies are often performed with both falsetto and melisma. A collective dance similar to the *cuadrilla*, the *mejorana* is accompanied by the *mejoranera* (a small five-string guitar) and the larger *bocona*, which together create hemiola rhythms in

combination with the melodies of the violin and the male voice. The *mejoranera* guitar is also called *mejorana*.

WILLIAM GRADANTE

Mejoranera [mejorana]. A small, short-necked five-string guitar of Panama. It is normally made of cedar, with gut or nylon strings tuned either *e′–b–a–a′–d′* ('by 2') or *e′–b–g–g′–d′* ('by 6'). In the 1970s it began to be used in place of the similarly shaped bocona to accompany the MEJORANA, *cumbia* and *punto* (dance and song forms).

JOHN M. SCHECHTER

Mekeel, Joyce (*b* New Haven, CT, 6 July 1931; *d* Watertown, MA, 29 Dec 1997). American harpsichordist, composer and anthropologist. She studied at the Longy School of Music (1952–5), the Paris Conservatoire with Boulanger (1955–7), and Yale University (BM 1959, MM 1960), where her teachers included Gustav Leonhardt (harpsichord) and David Kraehenbuehl (theory). In addition, she studied the harpsichord privately with Ralph Kirkpatrick (1957–9) and composition with Earl Kim (1960–62). She taught at the New England Conservatory (1964–70) and Boston University (from 1970), where she also directed the electronic music studio. Among her awards were fellowships to the MacDowell Colony (1963, 1964, 1974) and Yaddo (1974), an Ingram-Merrill grant (1964) and commissions from Boston Musica Viva, the Fromm Foundation and the Louisville Orchestra, among others.

Mekeel's compositions demonstrate an unusual approach to the voice and instruments, exploring and exploiting a full range of vocal and instrumental sonorities and using theatrical techniques to either enhance or detract from the sound. Early in her career she worked with theatre and dance groups. Her vocal music, rather than illustrating the meaning of the text, interprets the mood that the words, in many cases taken from multilingual sources, invoke.

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DIANE O. OTA

Mel. A subjective unit of pitch based on judgments of melodic sequences of notes. The relationship between the mel scale for an average listener and the physical frequency scale is given in SOUND, §4.

MURRAY CAMPBELL

Mel, Gaudio. Possibly an alternative name for CLAUDE GOUDIMEL.

Mel [Melle], **Rinaldo del** [Raynaldus, Renatus, René, Renerus] (*b* Mechlin [now Mechelen], *c*1554; *d c*1598). Flemish composer, mainly active in Italy. He was of a landed family whose fortunes were closely linked to the Duchy of Lorraine. In 1547 his parents were living in Mechlin, where his father was chamberlain to the Duchess of Lorraine with responsibility for the management of nearby ducal holdings. After the conquests of Henri II of France, Christine of Denmark, mother of the ten-year-old Renée of Lorraine, and the Duchess of D'Arschot were in Mechlin in 1554; in the dedication of his *Sacrae cantiones* (1588), Mel mentioned that he was named after Renée. He was probably born in 1554 and was thus eight (the average age of admittance) when in 1562 he entered the choir school of St Rombaut's Cathedral, where he studied under Severin Cornet. After completing his schooling, probaby in 1572, he went to Lisbon, where, according to Baini, he was employed as *maestro di cappella* at court. It is not known whether he actually functioned as such, or, as Doorslaer suggested, was sent there to mature in the protected environment that the Lisbon court (related by marriage to the Lorraine court) would have provided for the young son of a favoured family.

After Spain annexed Portugal in 1580 Mel went to Rome, where his name appears in that year on a subscription list for two new bells for the Flemish church, S Maria in Campo Santo. Whether or not he studied composition with Palestrina as Baini claimed, his first published works indicate that he was well acquainted with Palestrina's style. The title-pages and dedications of his printed books show that in addition to his continued allegiance to Lorraine (and, by Renée's marriage, to the Bavarian court), he enjoyed the friendship and patronage of the Valignani, the Henrici and Cardinal Gabriel Paleotto. He was in Chieti in 1583–4 and travelled north to Venice in January. On 6 July 1584 he accepted the appointment of *maestro di cappella* at Rieti Cathedral, but his absences on personal affairs angered the church authorities and he remained in the post for less than a year.

During the next six years Mel travelled a good deal, spending parts of 1585 in Rome and Aquila, 1586 in Magliano Capo di Sabina, 1587–8 in Liège (stopping in Venice in January 1587, and arriving in Liège in July to assume the post of *maestro di cappella* to Duke Ernst of Bavaria) and 1588–9 in Antwerp. By 1591 he had returned to Italy and entered the service of Paleotto at Magliano. Paleotto had recently been placed in charge of the diocese of Sabina; he was responsible for many improvements in Magliano during his six-year governorship and appointed Mel music director of the cathedral and the newly founded seminary. Mel remained in the

area, apart from short trips to Rome and nearby Calvi, until the end of August 1596, when, according to the dedication of his *Madrigaletti spirituali a tre voci*, he intended to depart for Tortona in order to take title to lands granted him that year by Dorothy of Lorraine. The fact that eight new chansons by him were published in an Antwerp collection (RISM 1597[10]) suggests that he may by that time have returned to the Netherlands.

Mel was well educated and a prolific composer whose aristocratic lineage and connections seem to have ensured him at least a modest fame. His works have not been edited, and have therefore not received the study they deserve. His sacred pieces show him to have been a craftsman, well trained in Dutch counterpoint and a diligent imitator of the Palestrinian style. His secular works illustrate a growing tendency to concentrate melodic interest in the treble part (a contemporary statement that he was responsible for the invention of a new kind of polyphony in which the musical structure was borne by the soprano part while the other voices were directed 'cantare e sostenere la mula', is somewhat obtuse). Like many Roman composers, he was fond of cyclic madrigals, and set in their entirety such famous canzoni as Petrarch's *Standomi un giorno*. His eight four- and five-stanza cycles included in his books of three-part *Madrigaletti* are perhaps of greater historical note – semi-popular material destined for local amateurs and quasi-religious fraternities. They are characterized by textural contrasts of chordal declamation alternating with imitative passages, the latter usually consisting of two voices moving in parallel 3rds or 6ths with the third voice entering in imitation a breve or two later. In *Tre gratiosi amanti*, a typical cycle, sectional repetition plays an important role. His three-part writing is diatonic and uses many progressions based on chords with roots a 5th apart.

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published in Venice unless otherwise stated

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Madrigali, 4–6vv (1583)
Il primo libro de madrigali, 6vv (1584), inc.
Il primo libro de madrigali, 5vv (1584)
Il primo libro de madrigali, 5, 6vv (1585[26]), inc.
Il primo libro de madrigaletti, 3vv (1585, lost, *R*/1593)
Il secondo libro delli madrigaletti, 3vv (1586)
Il terzo libro de madrigali, 5vv (1587)
Madrigali, 6vv (Antwerp, 1588)
Il secondo libro de madrigali, 6vv (1593), inc. [incl. works from 1588 edn]
Il quinto libro de madrigali, 5vv (1594)
Il terzo libro delli madrigaletti, 3vv (1594), inc.
Il terzo libro delli madrigali, 6vv (1595) [incl. works from 1588 edn]
Madrigaletti spirituali ... libro quarto, 3vv (1596), ?lost, listed in *Vogel B/E*

Madrigali ... libro quarto, 4, 5vv, lost, *Mischiati I* v:218

6 chansons, 4 madrigals, 2 canzonets, 3 other works: 1586[10], 1595[6], 1595[14], 1597[10], 1597[15], 1601[5], 1607[14]

SACRED VOCAL

Liber primus motettorum, 4–8vv (1581)
Liber tertius ... motectorum, 5, 6vv (1585[4])
Sacrae cantiones ... cum litania de Beatae Virginis Mariae, 5–8, 12vv (Antwerp, 1588)
Liber quintus motectorum, 6, 8, 12vv (1595)
16 spiritual canzonets, 12 motets, 4–6vv, litany, 5vv, 2 other works, 6vv: 1586[2], 1586[3], 1588[2], 1590[5], 1591[13], 1591[26], 1592[5], 1596[2], 1598[2], 1599[6], 1610[2]; litany ed. F. Commer, Musica sacra, xxvi (Regensburg, 1885), and R. von Maldeghem, Trésor musical, xii (Brussels, 1876)

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PATRICIA ANN MYERS

Melachrino, George (Miltiades) (*b* London, 1 May 1909; *d* London, 18 June 1965). English orchestra leader, composer and arranger. After studies at Trinity College of Music, he played in dance bands, including those of Ambrose and Carroll Gibbons. He formed his own dance orchestra (1939), and then the Melachrino Strings (1945). This 50-piece ensemble became noted in Europe and the USA for its radio broadcasts and recordings of light music, including the *Moods in Music* series, with titles such as *Music for Dining*, *Music for Relaxation* and *Music for Two People Alone*. These became famous for their sweet, sentimental style, and were widely imitated. Along with works for his own orchestra, his own compositions include several film scores, and contributions to the revue, *Starlight Roof* (1947).

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□

Melanchthon [Schwarzerd], **Philipp** (*b* Bretten, 16 Feb 1497; *d* Wittenberg, 19 April 1560). German Lutheran theologian. He was a great-nephew of the humanist Reuchlin. After attending the Latin school in Pforzheim, he became a student at Heidelberg University in 1509, transferring in 1512 to Tübingen, where he took the master's degree in 1514. In 1517 he took up a post teaching Greek at Wittenberg University, where he remained for the rest of his life. In the same year he published a lecture, *De artibus liberalibus*, in which he articulated a new understanding of music as an art form akin to literary poetics. Influenced by Luther, he took the degree of Bachelor of Theology in 1520 and later became professor of theology.

He worked closely with Luther in the reforming movement, establishing its theology and practice. His *Loci communes* (Augsburg, 1521) established the parameters for the teaching of Lutheran theology, normative well into the next century, and his primary work on the Augsburg Confession (1530), together with its 'Apology', provided the confessional substance for the emerging Lutheran church. Melanchthon was largely responsible for organising the pedagogical principles of Lutheran schools throughout Germany, for which he earned the sobriquet 'Praeceptor Germaniae'. He gave music a special place in the curriculum and extolled its importance in

various prefaces to published musical works: Rhau's *Selectae harmoniae* (RISM 1538[1]) and *Officiorum ... de nativitate* (RISM 1545[5]), *Zehen deudsche Psalm Davids* (Wittenberg, 1551) by Johannes Reusch and Lossius's Cantional of 1553. Melanchthon's writings on Rhetoric contributed to the development of *musica poetica*, as later practised by both Lutheran and Catholic composers.

Melanchthon believed that music was closely bound to the Word of God, that it strengthened one's faith and conveyed the sense of God's presence. Like Luther, he had a close association with the Wittenberg printer Georg Rhau and the composer Johann Walter (i). Composers such as Caspar Othmayr and Leonhard Paminger composed music honouring him. Among his students were Adrianus Petit Coclico, Sixt Dietrich, Georg Forster and Lucas Lossius.

Melanchthon was noted for his elegant Latin prose and poetry which was set by numerous composers including Martin Agricola, Gallus Dressler, Michael Praetorius and Paul Melissus Schede. Nine Latin poems can be classified as hymnic. Three hymns, *Dicimus grates tibi*, *Aeterne gratias tibi* and *Aeterno gratias Patri*, entered the repertory of the choirs of Latin schools that continued to sing the daily Office by way of Bugenhagen's *Psalterium Davids* (Wittenberg, 1544) and Lossius's *Psalmodia* (Nuremberg, 1553). Hermann translated Melanchthon's prayer *Vespera iam venit* as the first stanza of his *Ach bleib bei uns, Herr Jesu Christ* (1579).

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HANS-CHRISTIAN MÜLLER/ROBIN A. LEAVER

Melanesia. Conventional geographic and cultural division of the South Pacific Ocean, comprising a group of islands with a total land area of 966,975 km^2, lying north-east of Australia. With Micronesia and Polynesia they make up the Pacific Islands.

I. Introduction. II. Irian Jaya. III. Papua New Guinea. IV. Solomon Islands. V. Vanuatu. VI. New Caledonia. VII. Fiji.

I. Introduction

1. General. 2. Music and musical instruments. 3. Dance.

1. GENERAL. Melanesia (Gk. *melas*: 'black'; *nēsos*: 'island') is the name given by Europeans in the 1830s to the islands that lie south of the equator and north-east of Australia, between Indonesia to the west and Polynesia to the east (for map, *see* POLYNESIA, fig.1). Geographically the major island aggregates are New Guinea Island; the Bismarck Archipelago (including the Admiralty Islands, New Britain and New Ireland); the Solomon Islands; Vanuatu (formerly the New Hebrides); New Caledonia and the Loyalty Islands; and the Fiji Islands. There are also many small islands and island groups, some being coral atolls.

The ancestors of the peoples who live in Melanesia originated in South-east Asia. There is great diversity among both the peoples and their languages, however, reflecting both the great length of time between the initial human settlement of New Guinea (estimated at 50,000 years ago) and the much later settlements of other islands (mostly within the past 5000 years) and, for some of the peoples, long periods of isolation. Scattered post-settlement contacts with Malay and Chinese sailors preceded European discovery of Melanesia by several centuries. European contacts were also diverse in national origin, purpose and extent of influence. Because of the diversity, most anthropologists eschew generalizations about culture within Melanesia; furthermore, in spite of much significant recent research (especially within Papua New Guinea), the musics of many of the peoples of Melanesia have yet to be studied in depth.

Not all government boundaries of the late 1990s coincided with the main geographic areas: Irian Jaya, the section of New Guinea island west of 141°E, is the easternmost province of Indonesia; Papua New Guinea comprises the section east of that line, together with the Bismarck Archipelago, the northern Solomons and many small islands; the nation of Fiji includes Rotuma, an island almost 400 km to the north that is geographically and culturally part of western Polynesia. There are also some Polynesian outliers (islands settled from western Polynesia) within the countries of Papua New Guinea, the Solomon Islands, Vanuatu and New Caledonia.

Irian Jaya is usually considered the western boundary of Melanesia; however, the peoples of some islands further west (especially those in the eastern islands of the Lesser Sundas) have many characteristics usually considered Melanesian. Irian Jaya has more than 125 officially recognized peoples. Speakers of Papuan languages (thought to be descendants of the earliest arrivals) who inhabit the mountainous interior maintain their indigenous customs in almost complete isolation; speakers of Austronesian languages (descendants of later arrivals, some with admixture of Malay blood) inhabit the foothills and coastal areas and maintain contact with the peoples of Indonesian islands to the west and with the coastal and island peoples of Papua New Guinea to the east.

Papua New Guinea, an independent nation in the British Commonwealth since 1975, has the greatest linguistic and cultural variety of any country in the Pacific. Some Papuan peoples in the mountainous interior were totally isolated from contact with European culture until the 1960s or 1970s; even their contact with peoples of the New Guinea coast was infrequent until after World War II. In contrast, the people of the Trobriand Islands (a group of coral islands about 880 km north of the southeastern tip of New Guinea island) and other islands in the Massim area have traditionally engaged in a far-flung inter-island ceremonial trade (the 'Kula ring'). In much of Papua New Guinea, traditional music and dance is performed in traditional contexts; where Christian influence (both Catholic and Protestant) is strong, hymn tunes are sung. Soon after World War II in cosmopolitan Port Moresby and some coastal towns, the 'cup-tea sing-sing' provided an urban substitute for the social functions of the traditional village sing-sing, and beer halls later

became centres for string-band performance of pan-Pacific performances.

The Solomon Islands, an independent member of the British Commonwealth since 1978, embraces the double chain of Solomon Islands with the exception of Bougainville, Buka and neighbouring small islands and some quite distant small coral atolls. Most of the islands are inhabited by Melanesians, though there are more Polynesian outliers here than in any other Melanesian country. These include Ontong Java (indigenous name: Luangiua) in the north, Tikopia in the southwest and Rennell and Bellona in the south. On the capital island of Guadalcanal there is also a post-World War II settlement of I-Kiribati that maintains its Micronesian heritage. Traditional music and dance are still performed in traditional contexts in some villages, and in modified contexts in others. Hymn tunes and some other musical styles were introduced by Christian missionaries (both Catholic and Protestant). A distinctive innovation, the bamboo band, incorporates some principles of the traditional stamping tubes and panpipes. It consists of tuned sets of bamboo tubes, each set lashed to a frame, the sets stacked on the ground with the tubes lying horizontally. The open end of the tubes is struck with the sole of a rubber-thong sandal. The melody is played on the top (highest pitched) set, the lowest part (comparable to that of a plucked string bass) on the bottom set and other parts on the sets between. The bamboo band that developed in the 1920s and 1930s is popular both at home and abroad, often with the addition of guitar and voice. The repertory consists mainly of love songs (both foreign and locally composed) and 'folk songs'; the performance style is characterized by a vigorous beating of rhythmic patterns adopted from Western popular dance music.

Vanuatu (formerly the New Hebrides), a long, narrow and irregular Y-shaped chain of islands, has been an independent country and member of the Commonwealth since 1980. The more than 100 native languages is evidence of diversity in the origin of the indigenous Melanesian peoples, known as Ni-Vanuatu. While most of the people profess Christianity (Catholic and several Protestant sects), many retain traditional rituals and other activities, some of which include music and dance.

New Caledonia, the southernmost country of Melanesia, is an Overseas Territory of France. It is comprised of one large island, New Caledonia (locally called La Grande Terre), smaller islands north and south of it, and the chain of Loyalty Islands to the east. The indigenous Melanesians are known as Kanaks, and the population also includes French people; significant numbers of Polynesians from Wallis Island and Tahiti, whose music and dance contributes prominently to tourist entertainment; and South-east Asians (mostly descendants of people brought to work the nickel and other mines). Noumea, the capital city and location of the South Pacific Commission, is a major cosmopolitan centre. Christian missionaries and French colonial interests crushed many Kanak traditions in the 19th and early 20th centuries; however, since a social uprising in the mid-1980s, Kanak traditional music and dance has enjoyed a renaissance, and the government has built a large new cultural centre named for the deceased leader of the Kanak movement.

The Fiji Islands, the easternmost islands of Melanesia, lie close to the western Polynesian islands of Tonga. Independent since 1970, the republic includes several large islands of volcanic origin, many small islands and coral atolls, and Rotuma. Within the Fiji group, the island of Rabi was purchased to resettle the Micronesian people of Banaba (formerly Ocean Island) after British phosphate mining operations left their island unable to sustain life. On the large islands of Viti Levu and Vanua Levu, about half of the population are descendants of people brought from India to work on sugar plantations. These people and those of Chinese and European descent maintain their own traditions of music and dance. For citizens of Fijian descent, their adaptations of choral music introduced by Protestant Christian missionaries and band music introduced by British administrators constitute important components of their heritage. The ethnically Fijian performing arts share many characteristics with those of western Polynesian cultures; however, traits such as intensity of tone production, small intervals in multi-part singing and muscular vitality in dance set Fiji's traditions apart.

Principal collections of music of the Pacific Islands, including Melanesia, are the Archive of Maori and Pacific Music, University of Auckland (includes a territorial survey of Oceanic music), and the National Research Institute, Boroko, Papua New Guinea.

2. MUSIC AND MUSICAL INSTRUMENTS. Melanesia, with a vast number of languages, is heterogeneous in its song and chant traits. The music and dance of each tribal group is limited in variety, but in recordings made in different parts of Melanesia, songs have been found with only one or many pitches; with small intervals or large intervals; with stepwise or triadic (including yodelling) melodic progressions; with small or large ranges; with level, arching, undulating and descending contours; with syllabic or melismatic text settings; with isometric or heterometric rhythms; with repeated-motif, responsorial, verse-refrain or progressive forms; and with casual or prescribed polyphony. Vocal music predominates, though instrumental music is more prominent in parts of Melanesia than in the indigenous musics of Polynesia or Micronesia.

In the mid-1990s, the most rapidly expanding new repertory in most of Melanesia was that of popular songs with lyrics in indigenous languages (or the pidgin lingua franca of the country) that express contemporary interests and concerns, and music that blends selective introduced features of style and instrumentation with those of local or regional heritage. Guitars, frequently amplified, and electronic keyboards are used in many of these bands. Since the late 1970s in Papua New Guinea and Fiji, and somewhat later elsewhere in Melanesia, the cassette recording industry has been a major factor in the dissemination of this music. The other major trend is a renaissance in selected indigenous music and dance genres, especially for representating a people in presentations for national and international audiences such as at the Festival of Pacific Arts (*see* PACIFIC ARTS, FESTIVAL OF).

The indigenous musical and other sound-producing instruments in Melanesia were made of natural materials obtained locally or through established trade routes. Though the total inventory of instrument types is quite large (much larger than either Micronesia or Polynesia), each tribal group uses only a small proportion of those. Of the indigenous instrument types reported for Melanesia, most are still in use somewhere.

Idiophones are the most numerous, and many types are widely distributed. Wooden slit-drums (called slit-gongs or hollow log idiophones in some writings) are prominent in much of Melanesia. In the Sepik River area of Papua New Guinea, some slit-drums over 4 m long, with carved alligator head at one end and tail at the other, are kept in spirit houses. In Malekula, Vanuatu, standing slit-drums have been highly prized, some up to 6 m tall, with a stylized human or spirit head carved at the top above the slit, their sounds embodying voices of gods or spirits. In the Solomons, huge horizontal slit-drums are prized for bringing their 'bigman' owner great 'renown'. In these areas and elsewhere, smaller slit-drums (in a few areas made of bamboo as well as of wood) are used for signalling and to accompany dance. Ensembles of slit-drums are highly developed in parts of Melanesia. Rattles, sticks, stamping tubes and jew's harps are among the widely distributed idiophones. In contrast, some types are distinctive to limited regions: pairs of clappers made from tree bark in New Caledonia; a so-called 'water drum' in the Chambri Lakes of Papua New Guinea, with a hollow wooden body, shaped much like those of hourglass membranophones, and a fine carving of a human figure to hold the drum while plunging it into the water's surface; and a friction block that is unique to New Ireland.

Among aerophones, shell trumpets (end-blown and side-blown) were in widespread use for signalling throughout Melanesia except, until after World War II, in the interior of New Guinea island. Also quite widespread are rolled-leaf oboes and end-blown flutes (most being made of bamboo but in a few areas of reed). Nose-blown flutes are known from Fiji and parts of Papua New Guinea. Of the side-blown bamboo flutes, the best known are pairs of spirit flutes in Papua New Guinea, some up to 3 m in length and with attached zoomorphic wood carvings at the closed end or intricately carved stoppers placed in the open end when not in use. Panpipes are rather widely reported, and are especially highly developed in ensembles in the Solomons. Other types of aerophones with limited distributions include wooden trumpets, ocarinas and bullroarers.

A membranophone prominent in western Melanesia is a single-headed hourglass drum, usually played to accompany dance, often by the dancers themselves. There are few indigenous chordophones, but the guitar, often played percussively, has been widely incorporated into modern Melanesian musics.

3. DANCE. Dances among the inhabitants of island Melanesia and New Guinea have some elements in common but differ significantly from island to island and from group to group. Only a few studies have focussed specifically on the movement dimensions of dance.

A common feature throughout much of the area is a basis in rhythm. Often a leader begins by starting a knee-bending-and-straightening movement motif. Others join in, usually in a line or circle, until the whole group moves up and down together in place or in the pre-arranged choreographed pattern. A rhythmic environment, created by musical instruments and singing, is made visual by the massed human bodies as they move together in an elaboration of rhythm. Some costumes are composed primarily of attachments that move and emphasize this visual rhythm. In New Guinea, bird of paradise plumes and other feathers extend from headdresses, back, bustle or arms. Hanging rattles of seeds or shells are attached to legs, costumes or held in the hand. Cuscus skin ripples like vertical waves, and shredded leaves and fibres cascade and bounce. Penis coverings of gourd, shell or bark are curved forward and upward to emphasize the up-down movement of this part of the body. The costume emphasizes rhythm, while at the same time the rhythm shows off the costume; together they create a mass rhythmic statement. In many cases dance is realized as movement after the introduction of a regular rhythm, set by the beating of hourglass drums, slit-drums or rattles. In some areas melodic instruments furnish the aural dimension. Many movement systems, especially those concerned with ritual, are primarily the province of men, although women might move independently or 'participate' as observers. Courting dances, widespread in the Highlands areas of New Guinea, are performed by seated boys and girls; the movements involve turning the head from side to side and bending the torso until heads touch.

Melanesian dance was traditionally an integral part of long ceremonial cycles often lasting ten years or more. These cycles were, and in some instances still are, concerned with warfare, initiation, advancement to higher grades in secret societies, or ceremonies for the dead. Performances are artistic events of spectacular display that combine visual and performing arts to reaffirm the traditional, legendary and social values of the society. The main performers often wear huge, unwieldy costumes and masks to impersonate legendary spirits or ancestors; the dancer becomes a mythical being, and his movements are correspondingly non-human. The important movements are a rhythmic bouncing of the body and legs, while the arms are used to steady the costume and mask. Other less spectacularly clad dancers play rhythmic patterns on hourglass drums while performing the same knee-bending movements. Still others join in, imitating the steps of these dancers and drummers.

Melanesian dance is primarily a group activity. Movements are repetitive and often appear spontaneous rather than minutely choreographed in advance. Often their function is to move a group of people ceremonially from one place to another, for instance from the men's house to the beach. The dancing group is usually a moving one (unlike the more stationary one characteristic of Polynesia and Micronesia) and progresses in circles or in single or multiple lines or columns. Melanesian dances are generally dances of participation rather than presentation for an audience: the costumes and masks are meant to be admired by others, and the presence of individuals or social groups is acknowledged. Dance movements are vehicles for important social and symbolic activities.

In dances of the coastal islands off Malekula in Vanuatu (formerly the New Hebrides), described by Layard (1942), dancers form one part of a six-part rhythmic counterpoint. Vocal music is sung to a second rhythm while four interlocking rhythms are beaten out on wooden slit-drums. The dancers' rhythm is produced by many feet striking the dance ground simultaneously, and certain recurring dance movements have specific rhythms, such as that used for running single file in a serpentine pattern. Dances are a main part of ritual cycles used in connection with the Maki, a graded secret society. On a single occasion lasting all night, some 70 ritual songs and dances have been performed, mostly processional, circular and figure dances performed by groups of men. Processional dances take place along roads leading to a dancing ground

or leading from one part of a dance ground to another. They are characterized by a heavy thudding step produced by bringing down the whole weight of the body on one foot. Circular dances, often connected with the consecration of slit-drums, are performed radially around posts on the dancing ground at night. They produce complex effects, some of the torch-carrying dancers moving clockwise while others move anti-clockwise. Figure dances are performed at dawn after an all-night dance. Groups of men may form a square consisting of ten lines of ten men each and progress through a number of intricate formations. In some figure dances a chorus acts in conjunction with players of individual roles. Dancers wear seed ankle rattles and masks consisting of bamboo frames covered with bark-cloth, and sometimes they carry feathered and painted paddles. Slit-drums are believed to represent ancestral voices that encourage the living to dance into a state of communal ecstasy in order to banish personal preoccupations and bring those dancing into communion with collective forces passed on from the dead to the living and those still to come.

Among the Maring people of the Bismarck Mountains of New Guinea (see Jablonko) dance is part of a ritual cycle called *kaiko*, which last about 12 years and is based on warfare. The *kaiko* is an expression of solidarity between allies and of equivalence between groups that may become antagonists. The dances in it reflect this equivalence and hostility. Usually groups dance simultaneously, synchronizing steps and drumbeats only within each group and moving in curved paths back and forth across the dance ground; rarely, one group becomes the focal point. Some men play accompaniments on drums while others carry bows and arrows, axes or long wooden spears. The groupings resemble those used for fighting. Before entering a battle or a dance ground, a man's legs are rubbed with grey clay to make them strong (in battle) or tireless (in dance). There are four main movements of the legs: a bounce step performed by flexing the legs while the head and trunk remain rigid and the arms hang at the sides or beat a drum; a flat-footed walking step used when a dance group moves in a column across the dance ground; a stoop that brings all the men of a dance group to a motionless position; and a 'display' step, in which the trailing leg is thrust backward or bent up towards the buttocks while leaping. During this 'display' step, the dancer wields an axe or passes a spear from one hand to the other above his head; the step indicates hostility and is used only occasionally and then by only a few men. In vertical linear movements the trunk is used as one unit.

Social dancing has become popular, especially in urban areas, and there are staged performances for local, national and regional events such as independence day celebrations. Some areas have travelling performing groups and national dance troupes. Continual influences from the outside world have expanded indigenous traditions to include rock and disco. At the same time indigenous traditions have been preserved and expanded in contemporary ways for performances at ceremonial events, arts festivals and for tourists.

II. Irian Jaya

Irian Jaya become a province of independent Indonesia in 1963. Occupying the western half of New Guinea, it covers some 422,000 km² and had a population of around 1·7 million in 1990. The musical cultures of Irian Jaya are less well documented than those of Papua New Guinea (see §III below), though research has been carried out on the Isirawa of the northern coast (see Oguri; Erickson), the Asmat on the south coast (see Van Arsdale) and other cultures of the central range.

The Isirawa living east of Sarmi speak a Papuan language. According to Oguri their music is anhemitonic pentatonic with descending melodies, as in many cultures of this region. They distinguish 'real songs' (*wiwiye*, *kona*, *fatiya*); dancing songs performed at traditional ceremonies and feasts; and *karame*, individual songs performed at many occasions for entertainment. Many old ceremonies, for example the inauguration of a new men's house, were prohibited by Dutch colonial officers; as a result, many of these ceremonial songs have been forgotten. *Wiwiye* are performed over a whole night until the morning, when the holy notched bamboo flutes (approximately 1 to 1·7 m long) are played. Women and children are not allowed to see these instruments. Other dances are accompanied by the *fatiya*, an hourglass drum, shell trumpets and small bamboo flutes, which are played by everyone. Belief in ghosts and spirit possession are combined with special magic songs.

The Asmat of the southern coastal area are well known for their carvings, but no less important to them are music and dance, which play a major role within the Asmat's myth of creation. The myth tells how wooden figures were carved by the creator, Fumeripits, and set into the first men's house. He started drumming in order to infuse the figures with life. After a while wood changed to flesh and blood, the figures began to move and dance, and the first Asmat were created. Up to the present day this myth is re-enacted in special dance performances. No Asmat feast takes place without drums. The most important occasions are ceremonies that demarcate *emak cem* (stages in the life-cycle and seasons) and placate ancestral spirits, and the *je-ti* feast of the mythical sacral first longhouse. The sounds of *em* (drums) are complemented by end-blown straight trumpets (*fo, fu, fi*), made of bamboo or wood, and *pipa*, bull-roarers whose sounds represent the voices of ancestral spirits. Ritual songs with texts that employ an ancient, secret language with magical significance belong to individuals who control the right of their performances, an effective copyright that is inheritable. Besides their magical powers, songs have a strong psychic and social function.

The peoples of the central range are not homogeneous in culture, language or music (Kunst, p.119, n.43). East of the Kapauku, Simori, Moni and Uhunduni live the Dani (in the Baliem Valley), the Yali, the Mek and the Ok people. The Mek region, especially the Eipomek Valley, was the focus of extensive ethnomusicological research (Royl, 1992; Simon, 1978, 1992, 1993). The Eipo are small people, the males averaging 146 cm in height. The only musical instrument they play for self-entertainment is the jew's harp. In some scattered areas *kundu* hourglass drums of exegenous provenance are played.

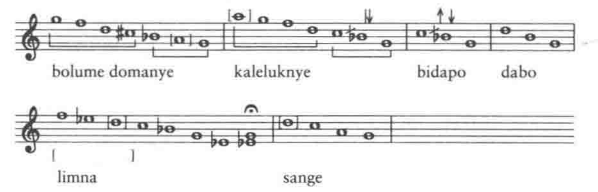
Four categories of songs or singing can be distinguished by both typology and function. Each of these four types has a particular melodic and formal structure and is associated with specific occasions, which can be characterized as either self-entertainment during various activities, ritual dancing, death or illness. The Eipo themselves distinguish between *dit*songs (self-entertainment songs) and *mot* songs (ritual dance songs). The third category, *layelayana* (laments), and the fourth, *fungfungana* or

fuana (recitations at curing ceremonies), are not considered music or singing, and therefore these musical activities have no special term.

The *dit* are individual songs, mostly performed by a single person, male or female. Two persons may sing a *dit* together, in which case one begins to sing, and the other starts the song a little bit later; the process is similar to canon or, more accurately, fugato, since the second singer modifies the melody. Every *dit* has a distinct melody, and in many cases both the occasion for its creation and the name of the composer (mostly women) are well known. However, a strict differentiation between the authorship of the lyrics and the melody can rarely be stated. In most cases a love affair resulted in a new song, though the affair itself is not mentioned directly; every song has an underlying story, although the song text may appear to involve only the description of nature or certain places in the gardens, forests and mountains. There is also a kind of love song hinting at sexual intercourse. Some topical songs deal with the arrival of the German research team, the dropping of goods from airplanes and the building of a small airstrip. All these songs are performed sporadically during daily activities such as carving arrows, building a new hut, braiding a net or working in the gardens. Other mythical songs deal with the origin and history of the Eipo and the world (Heeschen).

Mot songs are collective ritual songs and dances performed by men at feasts or, in the past, after victorious raids against hostile neighbours. They maintain the social bonds of the group of men, who dance all night; they also strengthen the friendship between allied villages whose people visit each other at big pig-feasts. The dancers always follow the same choreographic pattern. At the beginning all the men stand in a semicircle. A lead singer starts singing, 'speaking the *mot*', while the others 'tremble' or 'move'. The solo singer sings a small phrase in a kind of syllabic parlando style, stringing together the syllables of the text very quickly. This part is variable and more or less improvised. At the end of the phrase the other men join in, singing meaningless vowels. In some of these *mot* tunes the group singing leads to multiphonic sounds. The men standing side by side turn so that they form a queue and start running in a serpentine path. They utter certain sounds strictly alternately in two groups: inspirative whistling or shoutings on *uuh*, *ha*, *ya*, *yui*, *ye*, *huu*, *ae*, *woo*, *loo*, or gasping sounds uttered expiratively by one group and inspiratively by the other. After coming to a standstill the lead singer starts again; after this the queue unfolds in the opposite direction. In proximity to this dancing a small number of women and girls dance, jumping up and down. Their moving grass aprons provide a steady, rhythmic noise that nevertheless bears no musical relationship to the dancing of the men. About 25 different types of *mot* were found in the Mek area, 15 of them in Eipomek; they all have specific names and different tonal structures. Some of the most common structures are shown in ex.1.

Ex.1 Common structures of *mot* form, transcr. A. Simon



Between 1976 and 1980, *dit*, *mot* and *fungfungana* ceased to be performed within traditional contexts, due to the impact of fundamentalist missionary activities. The Yali, living west of the Mek people, have a different, distinct polyphonic style. There is virtually no lead singer except at the beginning of the songs, whereas in the neighbouring Mek culture the lead singer plays an important role and transmits the text. In the case of the Yali this is done by the whole group.

III. Papua New Guinea

Occupying the eastern half of New Guinea, Papua New Guinea covers some 463,000 km². Independent since 1975, it has a population of approximately four million people. Over 850 languages are spoken, making this one of the most linguistically complex areas on earth. Since colonization, two lingua francas have developed, Tok Pisin and Hiri Motu, while English has become the official language. This tremendous traditional diversity is also apparent in music and dance, and any overview can only highlight general features. While the varied terrain of the nation has undoubtedly contributed to this complexity, geographical features have also assisted in the dissemination of music and dance and the development of certain types of communication.

Papua New Guinea is divided administratively into 19 provinces, which are occasionally grouped into four regions: the Papuan Region (comprising Western, Gulf, Central, Milne Bay and Northern (Oro) Provinces); Highlands Region (Enga, Southern Highlands, Western Highlands, Chimbu (Simbu) and Eastern Highlands); Mamose Region (West Sepik, East Sepik, Madang and Morobe) and the Islands Region (Manus, New Ireland, East New Britain, West New Britain and North Solomons). Although these divisions have only vague cultural significance at best, they are convenient terms in discussing certain widespread features. Although Papua New Guinea is generally considered 'Melanesian', the western islands of Manus show Micronesian traits, and there are Polynesian Outliers in the North Solomons (Moyle, 1995).

1. Performance occasions. 2. Song texts and structure. 3. Instruments: (i) Membranophones (ii) Aerophones (iii) Idiophones (iv) Chordophones (v) Voice-modifiers. 4. Introductions. 5. Research.

1. PERFORMANCE OCCASIONS. Music, often including dance, plays a significant role in highlighting the important occasions of an individual or community. Such occasions may include birth, first haircut, first menstruation, initiation, courting, launching a new canoe, opening a new house, brideprice payment, ceremonial exchange, warfare, harvest, personal amusement, death etc. Performance groups range from solo to those requiring the participation of surrounding communities in mass displays of the political prestige of leaders known as 'bigmen'. Other than for the most informal occasions, performance requires decoration: bird plumes, special dancing skirts, painted skin and masks are all common elements, although their combination varies according to the area concerned and the type of music being performed.

Performance frequently results in interaction between the world of spirits and that of humans. Spirit beings, called in Tok Pisin *tambaran* or *masalai*, are given substance through human sounds: their arrival and departure is heralded by special noise-makers, and their presence is aurally signified by ensembles of instruments, played only by initiated males. Such ensembles commonly

consist of instruments such as bullroarers, trumpets, various types of flutes, or voice-modifiers. The presence or absence of such esoteric instruments is often an aid to distinguishing important regional groupings (Gourlay, 1975).

Even in areas in which this type of performance is absent, music and dance are performed to please spirits by demonstrating the continuation of ancestral traditions, and spirits may join dancers. Besides such interactions, performances are also occasions of display to onlookers, demonstrating group solidarity and attracting the opposite sex. For the latter purpose, special fragrant leaves are frequently worn or attached to instruments.

Choreography of dances varies tremendously between different areas. Slow steps in place with slight bobbing of the head to accentuate the movement of head plumes, which is common in Central Province, contrasts with the intricate movements and ritual preparations of New Ireland dances (Yayii, 1983). In some areas, dances are mimetic, imitating the movements of animals or various village activities. While much dancing involves both sexes, movements differ between men and women. In many parts of the Islands Region there are different dances for each sex, with dancers forming a separate group from instrumentalists. In parts of the Highlands, dances are different for each sex and for young and mature performers.

Another important division contrasts dances performed inside and outside houses. Highlands courting dances, involving head and upper torso movements of seated performers, take place inside a girl's house. In regions with communal longhouses or men's houses, there may be special repertories appropriate for indoor or outdoor performances.

On the boundary between speech and song are special call languages. In mountainous areas these frequently involve attention-getting initial patterns, followed by the text delivered in a heightened manner. In coastal regions, signalling is accomplished through striking slit-drums (Mamose and Islands Regions) and/or blowing conch-shell trumpets. Such signals are not directly based on language but consist of specific rhythms referring to clans, individuals, commands and other subjects. In parts of the Torricelli Mountains a whistle language has also developed based on the same principle.

Since the early days of colonization, new performance contexts appeared for traditional music at government functions, which often resulted in friction with missionaries who were trying to dissuade traditional dance. In the early 1950s, regional shows with a section for traditional dance competition began to develop in most provincial towns, providing rare opportunities to see such performances outside of the village. Groups come from many different culture areas, and monetary prizes are awarded for the best performances.

2. Song text and structure. In some regions of Papua New Guinea, very short song texts are repeated numerous times with varying rhythmic accompaniment, occasionally with minor word changes. In contrast, other song texts are very long, with many verses. These frequently describe the movements of clan ancestors or mythical beings credited with forming geographic landmarks, or explain group migrations (Wassmann, 1991). Such elements may also feature in more personal songs, such as those composed by Manambu men lamenting rejected marriage proposals (Harrison, 1982).

Texts frequently contain, or may wholly consist of, words untranslatable by their performers. Such words may be borrowings from other languages, as songs and dances are frequently traded with neighbouring groups, thereby enhancing the poetic nature of texts. However, these untranslatable words may be from an earlier form of the present-day language or a proto-language. Untranslatable words may also simply be used as vocables. In the Hagen area, for example, the text is sung to a slow drum beat and dance step, after which vocables are sung to the same melody as the speed of the drum beat and dance movement doubles. Whether all words in a particular song are understood or not, songs always have an accompanying explanation, either giving details of the event that inspired the song or providing background on the images evoked. The extent of knowledge of this information varies between individuals and is a crucial difference between initiates and non-initiates. Song texts are commonly loaded with geographical place names: places significant in group migrations, warfare or the hunting grounds frequented by deceased members of the group. Consequently, songs often evoke intense emotional outpourings as these places and their local significance are recalled.

Although much singing is in unison, harmonic intervals may occur through vocal overlap. Singing in parallel 2nds (in Manus) or 5ths (in Gulf) is distinctive of particular groups, while multi-part textures are found in parts of the Sepik, North Solomons and elsewhere, often in conjunction with instrumental counterparts. Falsetto is employed by Chimbu men in courting songs and Fuyuge husbands in duets with women.

In the Yupna and Nankina area of Madang, men and women each have their own short melody, usually sung only with vocables. A person may use these *konggap* melodies to call out to another person or to announce a death; thus they are similar in function to signalling on conch shells or slit-drums. Group performances involve each male singing his own melody simultaneously, accompanied by unison drumming while women dance outside the men's circle but do not sing. Thus a group performance of *konggap* consists of a multi-part mass of asynchronous vocal sound, unified by a common drum rhythm and synchronous dance steps (Niles, 1992).

Asynchronous singing is also an important feature of other groups, such as in Kauwol women's songs or Hamtai songs, for which the singing is neither melodically nor rhythmically in unison. The Kaluli metaphor *dulugu ganalan*, 'lift-up-over sounding', applies to singing as well as to drumming, with melodic movement and texture described in terms of waterfalls, birdsong and weeping (Feld, 1990). For the Waxei, song structure and multipart motion are linked to the various movements of the water in a river (Yamada, 1997). The image of a tree trunk and its leaves or branches also provides a metaphor for song structure or words in contrast to vocables.

3. Instruments. The numerous cultural groups in the country have produced a large number of sound-producing instruments. The greatest variety of instruments, as well as the greatest linguistic complexity, is found along the northern part of the main island in the Mamose Region. Attempts by linguists to map the movements of various language divisions within the country have been

compared to the distribution of instruments (McLean, 1994). The best general overview of the variety of instruments in the country remains Fischer (1986).

(i) Membranophones. One of the most widespread membranophones in Papua New Guinea is the drum (in Tok Pisin *kundu*, in Motu *gaba*) consisting of a skin fastened to one end of a hollow body, the other end being open. Lengths range from 23 to 280 cm. The body is usually made of wood, although bamboo and clay are used in a few areas. Its shape may be hourglass, cylindrical, conical or goblet. While the end for fastening the skin is always cut off straight, the distal end may be carved into two or more 'jaws', especially in western parts of the Papuan Region. Depending on the customs of the area concerned, the body may be undecorated, carved, incised or painted. Although differences have blurred in recent decades, traditional techniques for decorating drums were often highly distinctive.

A variety of skins are used, often related to the geographic distribution of animals. In the lowlands, the most common skin is the *Varanus indicus*, the monitor lizard, although other lizards and snakes are also used. In the Highlands, where large lizards are absent, marsupial skins are used. The skin is secured to the body of the drum with sap and/or wound with string. Tuning of the drum is usually accomplished through a combination of heating the skin over a fire and adjusting the number and placement of beeswax blobs placed on it. In contrast, in the Yupna and Nankina areas, water is applied to the skin and mud smeared on it. While such drums are found in all provinces of the country, in the Islands Region they are significantly absent from most of Manus, the northern part of New Ireland and much of North Solomons. On the mainland, they are mostly absent from Angan groups and have been introduced within recent generations in other parts of the Highlands, where they are played asynchronously, probably in imitation of the rattles which they replaced. Drums are also absent from Rossel Island (Milne Bay), which has distant linguistic ties with the languages of the North Solomons.

Typically, a drummer holds the instrument in one hand, sometimes by a handle, and strikes the skin with the other hand. Although drums are mostly played by men, some dances in the Highlands feature drumming by women. Because of their portability, drums are frequently held by dancers, except in those areas where instrumentalists are a separate group from dancers. Only in scattered parts of Western and Gulf Provinces is knowledge of playing a drum passed on through a male cult. Ok speakers must pass through a certain stage of initiation to be able to play drums and jew's harps. The huge Gogodala *diwaka* drum is played by men inside their communal longhouse during the *aida* ritual.

Depending on the region concerned, drum rhythms may remain the same throughout a song or vary between sections, the latter being particularly distinctive of the Mamose and Islands Regions. Vocal signals are frequently given to indicate a change in drum rhythm and corresponding dance movement. Ensembles of different size drums are found in parts of Oro and Milne Bay Provinces, with small drums played by a leader.

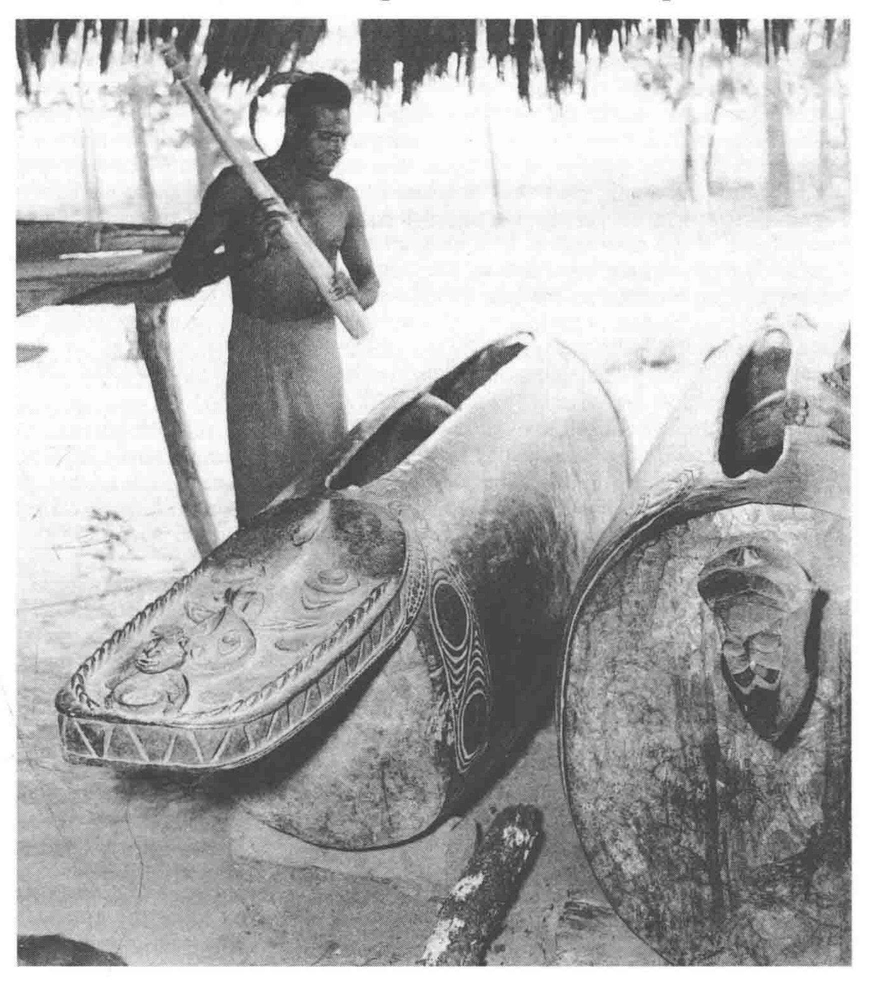
(ii) Aerophones. Wooden or bamboo bullroarers have a wide distribution in Papua New Guinea. Wherever they are found, they create the voice of spirits. A similar function is also found for instruments of more limited distribution, such as blown grass or a bamboo with split sides.

End-blown bamboo flutes are common. The blowing end may be cut off straight, bevelled, notched or with a projection. Where such flutes have finger-holes, they are often secular instruments, played solo, in groups or to accompany singing; only on the Huon Peninsula do they have an esoteric function. End-blown flutes without finger-holes, however, are almost invariably cult instruments played as spirit voices or, at least, to scatter non-initiates from the area, e.g. among Angan groups who relate the blowing of these instruments to ritual homosexuality. These flutes are often paired and played in alternation. On the Vanimo coast, end-blown flutes with projections form part of a larger ensemble associated with men's initiation. Piston flutes are spirit instruments on the Huon Peninsula and are often said to be male, in contrast to female end-blown flutes with finger-holes. Panpipes exist in raft and bundle form. Bundle instruments are quite rare, but are used by the Huli to articulate poetry. Raft instruments are more common, found sporadically on the mainland but particularly associated with the Islands Region, especially North Solomons Province. Ensembles of double-row panpipes (one row closed for blowing, a second row of the same length, open) are played in combination with raft-form bamboo trumpets and wooden trumpets as a distinctive ensemble in northern and central parts of the province. Single-row panpipes are associated with southern Bougainville and show affinities with such ensembles in the Solomon Islands to the south. In Morobe, panpipes used by the Angaataha people are played in three different sizes, tuned an octave apart, in alternation with single pipes. The effect of a drone is created usually as accompaniment to a solo singer.

Side-blown flutes, wherever they appear, are blown by initiated men as the voices of spirits (fig.1). Long paired flutes (up to 3 metres in length) occur along the Middle and Lower Sepik river (Spearitt, 1979) and adjacent areas, as well as near the Morobe and Oro border. Shorter paired flutes are common in the Highlands, from Kainantu to near Mt Hagen, and in pockets along the Rai coast. It is possible that such flutes reached the Highlands along the Ramu river. To the south of the Middle Sepik river, particularly along the Korosameri and Karawari rivers, long paired flutes are found along with larger ensembles of middle-length flutes (Yamada, 1997). Common to all these flutes is overblowing, to create additional pitches,



1. Side-blown sacred flutes of the Siane people, Eastern Highlands Province, Papua New Guinea



2. Garamut (slit-drums) of the Latmul people, Aibom, Sepik Province, Papua New Guinea

and alternation, to create a continuous melody or texture. In the Highlands and Rai coast, where the shorter flutes are used, different pitches are also produced by closing the distal end of the instrument with the hand; thus players utilize the harmonics of both an open and a closed pipe. Flutes are often named after birds, spirits or ancestors.

Ocarinas made of coconut shells are esoteric instruments in parts of East Sepik and Madang. Clay ocarinas are found in parts of the Highlands, whereas in various scattered locations other nuts are used.

End-blown wooden trumpets are used in ensembles in the Amanab and Imonda area of West Sepik Province. Although each instrument produces only one pitch, they are played in alternation to create melodic and harmonic intervals. In the *ida* ritual, five instruments of different pitch are played in an ensemble with optional bass instruments to accompany dancing by elaborately painted male dancers wearing ornate masks. To the east, in the Yangoru and Arapesh areas, end-blown bamboo trumpets are played in ensemble, with one player striking a drum held under his arm. In contrast to the wooden trumpet ensembles, this group's music is associated with male initiation and produces spirit voices (Niles, 1992). On the Bali-Vitu Islands (West New Britain) one short bamboo trumpet is blown in the natural hollow of a special tree; other bamboo trumpets are blown inside larger bamboos, with the distal ends closed. Individual wooden or bamboo trumpets are used in scattered parts of the country for signalling, while conch-shell trumpets are used in coastal areas and many inland areas that have obtained the instruments through trade.

(iii) Idiophones. One of the main idiophones and largest instruments in Papua New Guinea (over 4 m long) is the wooden slit-drum (called *garamut* in Tok Pisin), found along the northern coast of the Mamose Region and through the Islands Region (fig.2). Generally only found inland along the large Sepik and Ramu rivers, because of its limited distribution it seems to have arrived in relatively recent history, a hypothesis also reflected in the number of cognates for the name of the instrument over this wide geographic and linguistically varied area. Two distinctive methods for hitting the instrument are found: using the tip of the stick (jolting) or the side (striking). Jolting one long stick against the slit-drum is most common. However, two short sticks (held by one player) are used along parts of the Sepik river where slit-drums, like many other instruments, are played in pairs, while two long sticks (played by two men) are common in New Ireland. The striking technique, however, is used in Manus Province, where one or two sticks are struck against instruments in the slit-drum ensembles found there. Aside from the use of slit-drums to accompany dance, single instruments are used extensively for signalling. Bamboo slit-drums are also found in a scattered distribution and are used in

similar ways. Bamboo stamping tubes may be struck against the ground, against the leg, or alternately between the palm and the thigh.

Although much smaller than slit-drums, jew's harps (called *susap* in Tok Pisin, *bibo* in Motu) are probably the most widespread instrument in Papua New Guinea (fig.3). Most commonly they are idioglottal bamboo instruments, with rare occurrences of heteroglottal instruments using a leaf and midrib of a coconut. On the bamboo instrument, the lamella is usually activated by jerking a string attached to the base of the jew's harp, thereby striking the base of the lamella against the thumb. For a less common technique, primarily associated with the Ok area, there is no string; instead a hand movement is used, twisting at the wrist to force the lamella base against the upright wrist of the other hand. In all cases, the lamella vibrations are modified by movements of the mouth, tongue and jaw. This technique is shared with musical bows and, in some areas, used to modify the sound of the flapping wings of an insect held to the mouth or a wooden disc inserted into the player's stomach and struck with a stone. While jew's harp sounds are often played in a seemingly random sequence, according to the preference of the player, Baruya men detail a trip through the forest with elaborate sound representations of walking, crossing streams, birds, insects etc. The Huli articulate poetry, as they do on their musical bows.

Rattles are made of a great variety of objects. Often similar objects (especially shells or nuts) are strung together on a string or hung from a handle. The rattle is then carried by dancers or suspended from drums. The dried husks of the *Pangium edule* fruit are widely used as rattles. Less common materials for rattles include split bamboo, coconut leaf midribs, cane, crayfish claws, clay balls, seeds inside an echidna skull and leaves. Amanab and Imonda men wear a special penis gourd which strikes a belt through dance movements. Special rattles have an esoteric function in parts of Madang Province and among the Gogodala of Western Province.



3. Bamboo jew's harp of the Siane people, eastern Highlands Province, Papua New Guinea

An esoteric friction idiophone is found only in northern New Ireland, in the areas associated with the *malanggan* ceremony. Wooden instruments are made in various sizes, with three to five tuned tongues cut out of the body. The player rubs his hands across the tongues, towards his body, to produce different pitches. Compositions with names describing various actions or the singing of birds are performed at a mourning ceremony (Messner, 1983). Drum- or bowl-shaped instruments are plunged into water in pits during male initiation in the Middle Sepik. Men stamping the ground in imitation of an earthquake is associated with spirits in parts of the Rai coast (Reigle, 1995).

(iv) Chordophones. Two types of musical bows must be distinguished: the first is a normal hunting bow carried during dances, when the bow string is snapped; the second is a much smaller, specially made instrument held to the mouth, with the vibrations of its string(s) modified by movements of the mouth. Whereas the first type is fairly widespread, the second is much more restricted, although it is likely that distribution was much greater in the past. It is to the latter type that the term 'musical bow' will be applied here. In many North Solomons languages, the term for musical bow and that for jew's harp are the same, reflecting their similarity in playing technique, although the former is exclusively a woman's instrument commonly played during their stay in menstrual huts, the latter a men's instrument. The single string is pulled away from the player and occasionally stopped with the little finger of the hand holding the instrument. Compositions imitate the melody of songs. Among the Huli, in contrast, players articulate poetry on their instruments, intending to make the absent beloved yearn for the performer. Although played by both sexes, the instruments differ slightly in size, playing position and construction. Both instruments have two strings, tuned a major 3rd apart. The strings are strummed with a plectrum with one hand, while the thumb of the other hand occasionally presses one of the strings, raising the pitch a semitone. Huli regard such performances as the supreme artistic achievement (Pugh-Kitingan, 1981).

(v) Voice-modifiers. Instruments that change the quality of the performer's voice, here called voice-modifiers, are found in Papua New Guinea. Hence, in contrast to jew's harps or musical bows where the vibrations of the instrument itself are modified by movements of the mouth, with voice-modifiers vibrations of the vocal cords are modified by an external instrument. Because they may resemble flutes or trumpets morphologically, voice-modifiers have frequently been misidentified in the literature, yet they contrast significantly with other instruments and make up important ensembles. Wherever they are found, they are used by men to create spirit voices (Niles, 1989). Voice-modifiers are the distinctive instruments used in ensembles along the Rai coast and in many other parts of Madang. Two major ensembles are found: one, called the 'mother', consists of voice-modifiers of gourd, bamboo (the sides of the bamboo being slit between the nodes), drums and slit-drums. In contrast, the 'child' ensemble uses long bamboo voice-modifiers, the sides of which are intact.

Long and short voice-modifiers are also found in parts of East Sepik and West New Britain. The Ilahita Arapesh

place the distal ends of their long voice-modifiers into drums that lack skins to create the voice of the *nggwal* spirit (Tuzin, 1980). Split-bamboo instruments are found in parts of northern New Ireland and West New Britain. On Bali-Vitu men sing into coconut shells held close to their mouths to produce the singing of spirits: the top third of a coconut shell is removed and orchid leaves placed inside.

4. INTRODUCTIONS. Music that originated outside of traditional relations is often referred to as an 'introduction' (see Webb and Niles, 1987). All introduced music considered here dates from the mid-19th century or later, thus roughly coinciding with the advent of colonial history. Missions were successfully established beginning in 1871 with the London Missionary Society; the other main churches arrived shortly thereafter: the Methodists in 1875, the Catholic Church in 1881, the Lutherans in 1886, the Anglican Church in 1891 and the Seventh-Day Adventists in 1908. Particularly after World War II, these 'mainline' churches have been joined by many smaller churches. In the 1990 census, over 96% of the population considered themselves Christian. All early missionaries brought hymn melodies from their own Western traditions and attempted to fit vernacular translations of hymn texts. For many churches, this remains their tradition: choirs singing Western melodies in vernaculars, Tok Pisin, Motu or English. There are, however, a few notable exceptions. Many Polynesian teachers (evangelists) were brought to the Papuan Region by the London Missionary Society, which was particularly severe in its prohibitions on traditional dancing. A Cook Islands style of hymn singing in two or more parts was introduced by Ruatoka (*c*1843–1903) and others, probably at the end of the 19th century, to teach Bible stories and as a substitute for traditional performances. Today, these *peroveta anedia* (prophet songs) are a distinctive style of worship in coastal areas of the Papuan Region.

In order to make the introduced religion as much a part of the community as possible, the Neuendettelsau Lutheran pastor Christian Keysser began using traditional melodies for hymns in the Kâte area in the first decade of the 20th century, a truly revolutionary experiment considering the very low opinion most Europeans had of traditional music. After this became part of mission policy in 1914, vernacular hymnals began to appear, filled with hymns with traditional melodies composed by Papua New Guineans. In the neighbouring Jabêm area, Heinrich Zahn (1880–1944) oversaw the transition from European to Jabêm melodies. A thorough examination of traditional forms enabled him to choose those he considered suitable. A musician himself, Zahn also began a conch-shell band to help his students learn to sing Western hymn melodies properly: one shell was used for each pitch of a diatonic scale (usually just over two octaves), with flattened tones produced by inserting the hand in the open shell. By 1927 Zahn was conducting four-part arrangements of the standard German hymns. Later a separate brass band was formed, and Zahn made cylinder recordings of traditional music and the new hymnody. Today, hymns sung to traditional tunes are a proud symbol of Lutherans, particularly in Morobe Province, and are an essential ingredient of any church function (Zahn, 1996).

Anglicans and Catholics also experimented at an early date with the use of traditional melodies. Such efforts were particularly promoted among Anglicans after 1960 and Catholics after the Second Vatican Council, 1962–5. The most recent churches in Papua New Guinea are Pentecostal and tend to adhere strictly to the usage of melodies from their home base, frequently North America or Australia.

However, while the colonial powers of Papua New Guinea (Germany, England, Australia) provided the interaction necessary for these introductions, not all the music introduced had a European basis. The popular 'Kiwai dance' originated in Rotuma (Fiji) via the Torres Strait Islands, where Rotuman men were brought for pearl-shell diving.

In Papua New Guinea, brass bands are associated with the police force, bagpipe and drum bands with the defence force. Numerous attempts to start brass bands by the government and missions occurred during the early 20th century, but the present-day Royal Papua New Guinea Constabulary Band had its origins in 1937, with the Pacific Islands Regiment Pipes and Drums Band beginning in 1952. Both bands have toured overseas, and a former conductor of the police band, Thomas Shacklady (*b* 1917), composed 'O Arise All You Sons', the national song. In more recent years, brass bands have been started for youth groups, and bagpipes have also been played by prison warders.

While Western instruments were brought by colonizers and labourers from parts of Indonesia, Papua New Guineans particularly embraced guitars and ukuleles after the conclusion of World War II. By the 1950s string bands began to form, consisting entirely of acoustic instruments. During this time they performed imitations or variations of songs heard on the radio or on phonographs, some in local languages. In 1962, Papua New Guineans were allowed to drink alcohol, thus giving bands potential access to important performance venues: hotels and taverns. However, the new audience required electrified equipment, and bands performed cover versions of overseas hits mixed with a few string band compositions. By the late 1960s, Papua New Guinean bands, such as the Kon-Tikis, Fuzzy Wuzzies, Stalemates and Kopykats, often comprised of mixed-race members, became common at these venues. Bamboo bands developed in North Solomons and Madang, featuring string bands accompanied by bamboo instruments tuned to the notes of the tonic, dominant and sub-dominant chords with added 6ths. The bamboos are struck with rubber thongs, frequently to a boogie-woogie rhythm. Acoustic and amplified bands began to be recorded in the early 1970s and records issued. However, it was not until the local radio station began a cassette series in 1977, devoted almost entirely to bands, that the recording industry began to expand greatly. By 1996, about 3000 cassettes of local bands had been released, many from either Port Moresby or Rabaul, both areas being important in contemporary music styles. While many bands remain popular only with people from their own province, a few bands have been consistently successful over the entire nation, e.g. Paramana Strangers, Painim Wok and Barike. The National Arts School (now part of the University of Papua New Guinea) produced a number of bands that conspicuously attempted to meld traditional and Western popular musics, chief among them, Sanguma. However, for most bands the relation of their music to traditional music is less obvious. Songs are frequently in the vernacular and often concern either lost loves or strong

attachments to one's village. Melodic movement, distinctive harmonies and short, repeated texts are also possible relations with traditional music. While cassettes continue to be the most popular format for bands, local video clips began to be made and aired in 1990 on EMTV, the only local television station, and a few CDs began appearing in 1994. Webb (1993; 1995) details the development of popular music in the country.

5. RESEARCH. Although the first recordings of Papua New Guinea music were made in 1898 during a visit by an anthropological expedition whose main work was in the Torres Strait, interest in music began before this with instruments brought to museums and the descriptions of visitors. Colonial powers had different attitudes towards research. The Germans were very much concerned with the subject, mounting huge, well-equipped expeditions, whereas the British, and particularly the Australians, were much less interested in such work. Consequently, there are many invaluable early recordings from the Mamose and Islands Regions, formerly German New Guinea, but fewer from other regions. Recordings have been made by a full gamut of the professions: natural scientists, explorers, doctors, missionaries, geographers, adventurers, anthropologists and latterly ethnomusicologists (Niles, 1992). Although numerous writings on music resulted from the recordings made by others, the first dissertation on Papua New Guinea music resulting from the author's own fieldwork was that of Chenoweth (1974), while 1987 saw the first thesis on music by a Papua New Guinean, R.N. Stella. McLean published an essential bibliography of publications in 1995. Government concern for the preservation of and research on music was shown in 1974 with the establishment of the Institute of Papua New Guinea Studies, with its own music department. It houses the largest collection of Papua New Guinea music recordings in the world, conducts research, issues publications on music and liaises with other researchers. The *Papua New Guinea Music Collection*, edited by Niles and Webb in 1987, consists of over 300 recordings from throughout the country.

IV. Solomon Islands

The 'Solomon Islands' is taken here in the political sense of the independent state, part of the former British Solomon Islands Protectorate and therefore excluding the two islands Bougainville and Buka, which, while geographically part of the Solomon Islands archipelago, politically are part of Papua New Guinea (*see* §III above). There are about eighty different languages spoken throughout the islands, belonging to three major linguistic groups: Melanesian, Papuan (non-Austronesian) and Polynesian languages. The great majority of Solomon Islanders speak Melanesian languages, while smaller groups speaking a Polynesian language live on so-called Polynesian outlier islands (*see* §3 below).

1. Malaita. 2. Guadalcanal and Savo. 3. Polynesian outliers: (i) Ontong Java (ii) Bellona and Rennell (iii) Tikopia.

1. MALAITA. The inhabitants of Malaita (about 100,000 people) speak some 11 Melanesian languages, some of which, particularly in the north, are mutually intelligible. Malaita's music may be divided geographically into that of the north and that of the south (the centre shares characteristics of both). Musical terminology is similar in the different languages: the generic term for vocal music is *nguu* (there are also specific terms for each kind of

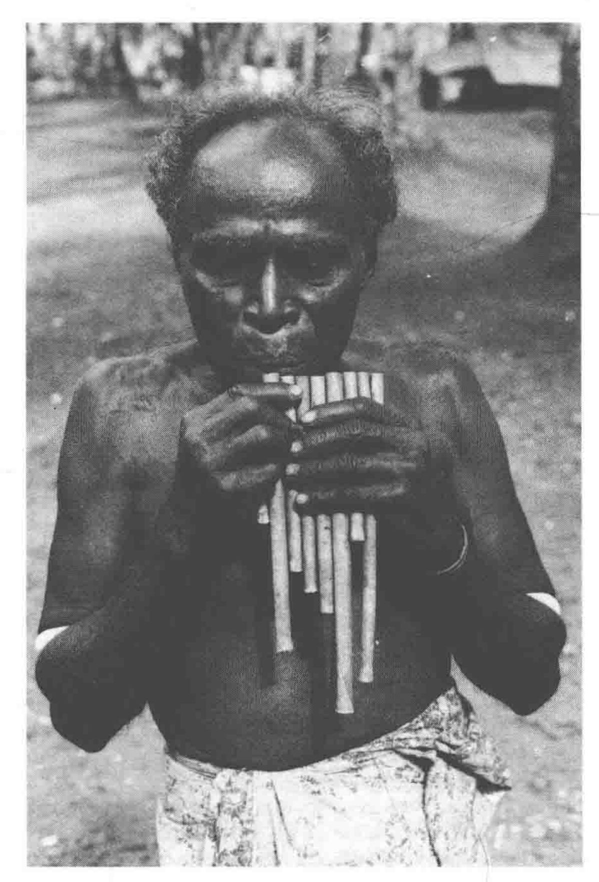


song); instrumental music is called *'au* ('bamboo'), as all instrumental music except that for slit-drums is played on bamboo instruments.

Solo songs, such as lullabies, are known throughout the island. Songs performed by choruses of men sitting in two rows facing each other and singing in two parts are characteristic of the northern half of the island. The words of their songs, which recount historical traditions, are sometimes sung by the entire choir, sometimes by a song-leader. Certain kinds of song are accompanied by sticks struck against each other, others by rattles (nut-seeds tied to sticks). Other songs accompany activities, the cracking of canarium nuts or the pounding of taro for feasts, or paddling in the large plank canoes. In the north, women sing in unison, unlike the men. No choruses are known in the southern half of Malaita, where usually two people sing together, in two parts. This polyphony is characteristic of women's songs (funeral laments (ex.2), enumerative songs and even lullabies) as well as men's (performed during paddling or the pounding of taro). Another type of song is sung by men to the accompaniment of large bamboo tubes, stamped on the ground or struck against the palm of the hand.

In their instrumental music Malaitans distinguish between 'blown bamboos' and 'struck bamboos'. Some instruments are played unaccompanied, others in ensembles. Instruments played solo in the 'blown bamboo' category include three types of flute made from single bamboo tubes: the transverse flute, the end-blown flute, held obliquely, and the notched flute. The transverse flute is stopped at both ends by the nodes in the bamboo; single holes cut on the reed-wall near each end serve as mouthpiece and finger-hole. The oblique flute may be stopped or open at the lower end: if stopped, the instrument requires a finger-hole; if open, the musician stops or reopens the bottom opening of the tube with his index finger. The notched flute exists only in the south, in Small Malaita. Open at the lower end, it requires two finger-holes or none. In all three types of flute, supplementary pitches are obtained by overblowing. The three instruments are played primarily by women for their own amusement.

In the southern half of Malaita there is a type of panpipes consisting of a single raft, in which the pipes are not arranged in decreasing sequence (fig.4). This irregular



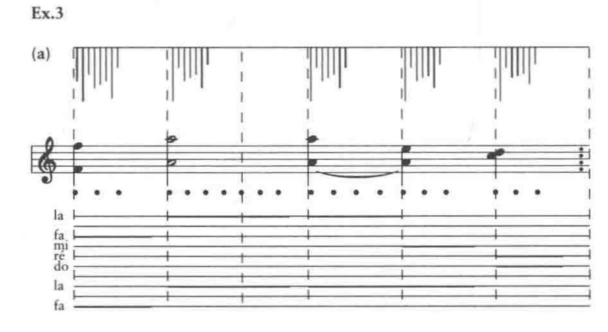
4. Au ni aau panpipes with irregular order of tubes Are are people Kiu Malaita Solomon Islands 1969

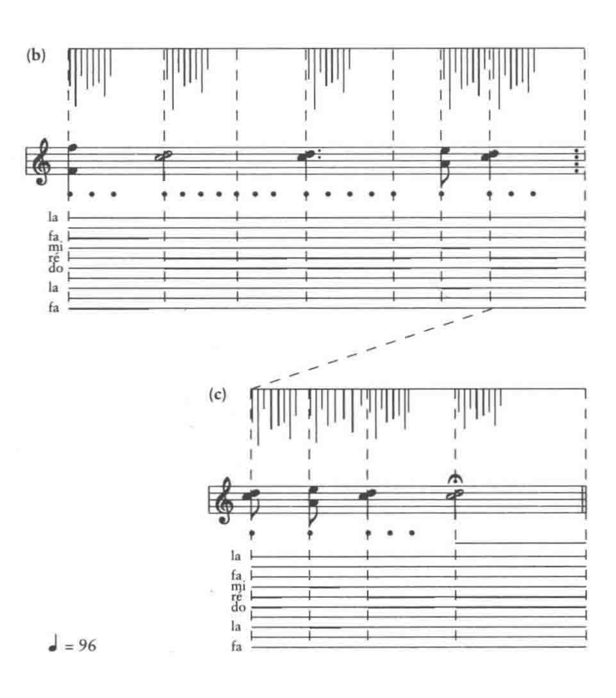
order is explained by the manner of playing: the musician always blows simultaneously into two adjacent tubes, thus obtaining a two-part melody (ex.3). This instrument has 5 to 13 tubes, depending on the region and the type. It is played during the gathering of canarium nuts or to call a woman to a forest tryst. There are in addition two types of bundle panpipes. One type, held vertically, consists of seven to nine open bamboo pipes (fig.5). The musician holds the instrument 1 or 2 cm from his mouth. Keeping his hand nearly motionless, he moves his head to direct the breath into the different tubes. In one variant known among the Kwaio, the bottom ends of the tubes are closed by nodes. The other type of bundle panpipes, held obliquely like the end-blown flute, is composed of three or four thin, open-ended bamboo tubes (fig.6). A small circular hole at the node forms the mouthpiece of each tube. The musician places the tube he wishes to sound obliquely against his mouth; part of the air current also enters the opposite tube. His head remains still, and his hand moves the instrument. Besides the fundamental tones, partials are used, their sonority being very weak and delicate. These panpipes are found in the southern part of Malaita and seem unknown elsewhere in the world. Both types of bundle panpipes are played for the personal enjoyment of the musician, except among the Fataleka in the northern part of Malaita, where the first type is used in a cycle of funeral feasts.

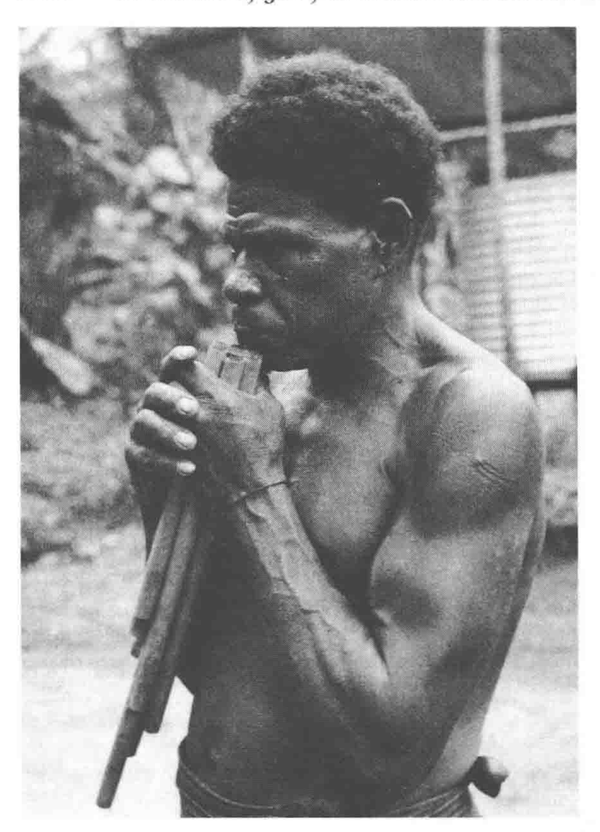
The category of 'struck bamboos' includes two instruments, the musical bow and stamping tubes, which are played unaccompanied. The musical bow consists of a bamboo tube open at both ends, to which are attached two strings (tuned to the same pitch) made from a single plant fibre. If the bamboo is too rigid and does not bend sufficiently, the strings must be raised by bridges, and the instrument then nears the zither family. The bamboo is placed between the lips, thus adding harmonics selected in the mouth to the fundamental sound obtained by plucking the two strings. The stamping tubes consist of ten bamboo rods, between 13 and 50 cm long, each stopped at the bottom end by a node. The musician, sitting, holds four tubes in each hand and one with each foot (between two toes), and beats them on stones placed on the ground. Stamping tubes are known elsewhere in the Pacific, but generally each person plays one or at most two tubes. It seems that only in the southern half of Malaita and nowhere else in the world are the rhythmical, melodic and polyphonic resources of this instrument exploited to such an extent.

Stamping tubes can also be played as an ensemble instrument, in which case the stamping tubes are distributed among two or three players playing ten or twelve tubes in all (fig.7). As in solo performance, this music is played for amusement, by both men and women. But the most important instrumental ensembles are groups of slit-drums and panpipes played at the great ceremonial feasts

Ex.3







5. 'Au waa bundle panpipes (with seven pipes) of the 'Are'are people, Malaita, Solomon Islands

held in connection with the ancestor cult or to enhance the prestige of chiefs. The solo slit-drum is known to all peoples in Malaita and is used to send messages, but slit-drum ensembles are found only in southern Malaita and have an essentially musical function. Depending on the region, the ensemble consists of three to twelve slit-drums of different sizes (fig.8). The instruments are placed horizontally on stands constructed of plant materials, the slit pointed towards the player, who drums on its upper edge with two sticks. Among the 'Are'are, where rhythms are played homorhythmically, many pieces consist of one single rhythmic motif, repeated several times with and without short interruptions but in a definite order, preceded by vocalisations shouted by the drum leader (ex.4). In Small Malaita, the three slit drums of an ensemble are struck in different rhythms. Many prohibitions, dietary and sexual, must be observed during the making of new slit-drums, ending with the inaugural ritual when the ensemble is played in public for the first time.

In Malaita there are seven types of panpipe ensembles, with many variants, each type with its own name. The panpipes played in ensembles all consist of one row of tubes stopped at the lower end and arranged in decreasing order of size. The basic scale used is one in which the octave is divided into seven approximately equal intervals (also found in Cambodia, Thailand, Mozambique and Guinea). This scale appears in two forms, one in which all the instruments of an ensemble have the complete scale (as in the northern *'au sisile*and the southern *'au tahana*), and one in which two instruments share the scale, complementing each other: thus pitches 1, 3, 5, 7 etc belong to one instrument and pitches 2, 4, 6, 8 etc to the other (as in the northern *'au 'ero* and the southern *'au keto* and *'au taka'iori*). Another ensemble in southern Malaita, the *'au paina*, consists of instruments whose tuning is pentatonic. The number of instruments and of the tubes on each instrument, the tessitura of the ensemble as a whole, the number of polyphonic parts, the playing in parallel octaves and the repertory vary according to the type of ensemble. Thus, the *'au tahana* is composed of four instruments of two sizes, each instrument with a tessitura of nearly two octaves. The musicians play in two-part polyphony, each part being doubled at the octave (ex.5). The *'au paina* has eight instruments played in two-part polyphony, each part quadrupled at the octave. The largest instrument may reach 160 cm in length, the others then being 80, 40 and 20 cm long. The tessitura of the ensemble as a whole is five octaves. The *'au sisile* in the north consists of a variable number of instruments (eight to twenty) of the same size, with a tessitura of approximately two octaves. The musicians play in four-part polyphony, and there are no doublings at the octave. Among the Kwaio, at the island's centre, the *'au sisile* always consists of eight instruments: four of one size with a tessitura of two octaves, and four instruments of three tubes each, tuned in 3rds. Some pieces are played in four parts (some parts doubled or trebled at the octave), other pieces in six, seven and even eight parts (ex.6 and fig.9). Some ensembles have no rhythmic accompaniment (e.g. the *'au tahana, 'au keto* and *'au paina*), whereas in others the musicians wear rattles around the ankles (*'au sisile, 'au 'ero*); in still others (e.g. the *'au taka'iori*) the dancers beat on leaf bundles. In the *'au sisile* of the Kwaio, the seated musicians strike their right thighs violently with one hand. New panpipes are made using older instruments as models. The expert craftsman measures the interior length of the tube with a thin rod used as a plummet. To obtain the correct tube length of an instrument to be tuned to the upper octave, the measurements are halved. Conversely, to make an instrument tuned to the lower octave, the measuring rod is bent in half before being inserted in the model instrument; the unbent rod then gives the desired length.

Instrumental music in Malaita mostly consists of 'imitative' or 'descriptive' music. Each piece, composed according to rigorous rules, has a title indicating the theme of the composition, for example the songs of birds, the croaking of frogs, the whirring of insects, the cries of



6. 'Au bulobulo obliquely held bundle panpipes of the Kwaio people, Malaita, Solomon Islands

7. 'Au ni mako stamping tubes of the 'Are'are people, Huahari'i, Malaita, Solomon Islands, 1977

8. Para ni 'o'o slit-drum ensemble of the 'Are'are people, 'Ainiasi, Malaita, Solomon Islands, 1969

Ex.4

animals, the patter of drops of water on a leaf, the murmur of streams, the roar of the sea, the crackling of tree branches or other natural sounds. Human sounds also can be the theme of a piece, such as the crying of an infant, the moaning of the sick or wounded, sleepers' snoring, spoken words, and sounds made at work. Some compositions are based on songs or melodies played on other instruments. A piece may translate a visual movement, such as the swaying of a spider or the comings and goings of people. The history of the composition and the name of the composer are passed on to young musicians, but non-musicians are usually ignorant of these aspects, and often do not even know the name of a composition. The title and composer of some pieces believed to be very old are no longer known even among musicians. These pieces are now known as part of the repertory of a celebrated musician or of a village.

2. Guadalcanal and Savo. Guadalcanal is the largest island of the Solomons and includes the capital Honiara. On Savo, a small island only 20 km distant from Guadalcanal, one of the few Papuan (i.e. non-Austronesian) languages of the Solomons is spoken, but the music is closely related to that of Melanesian-speaking Guadalcanal people, with the exception that on Savo there are no panpipe ensembles.

Singing on Guadalcanal and Savo is characterized by three-part polyphony, with two independent solo voices against a background of a drone sung by a choir. Many songs feature the two solo voices covering a wide range of notes, with rapid changes to chest and head voice to produce yodelling.

Panpipe ensembles on Guadalcanal are also characterized by drone pipes with closed tubes blown as flutes and open tubes blown as trumpets. In contrast to the panpipes of Malaita, the instruments on Guadalcanal have two rows of pipes, the second row with open pipes producing an upper octave that effectively enriches the timbres. Compared to the panpipe playing on Malaita, with its soft, pulsating sounds, the aesthetic of the Guadalcanal panpipe ensemble prefers a harsher sound. High-pitched overblowing is used to signal a stop or to cue the move into the closing formula of the piece. In both panpipe ensembles and vocal music, the melodic parts join the pitch of the drone at the end of the stanza or the piece, so that all the parts end in unison or on the octave. On the south-eastern point of Guadalcanal, some villages populated by 'Are'are people from Malaita have kept their language and music while also borrowing from their neighbours the characteristic 'Guadalcanal sound' of panpipe ensembles.

The Aeolian organ is a spectacular instrument used in former times during the funeral ritual to recall the spirit of the dead back to the village from the sea where the body was committed. The organ consists of four long bamboo canes, approximately 5 m in length, with holes of different sizes and form cut in each internode (fig.10). An enormous amount of air is needed to make a loud sound, simultaneously producing a multitude of partials



Ex.6

♩ = 108

≃ 10 times

sili i na'o

sili i buli

osifolo i na'o

osifolo i buli

na'o i na'o

na'o i buli

nguu i na'o

nguu i buli

Percussion

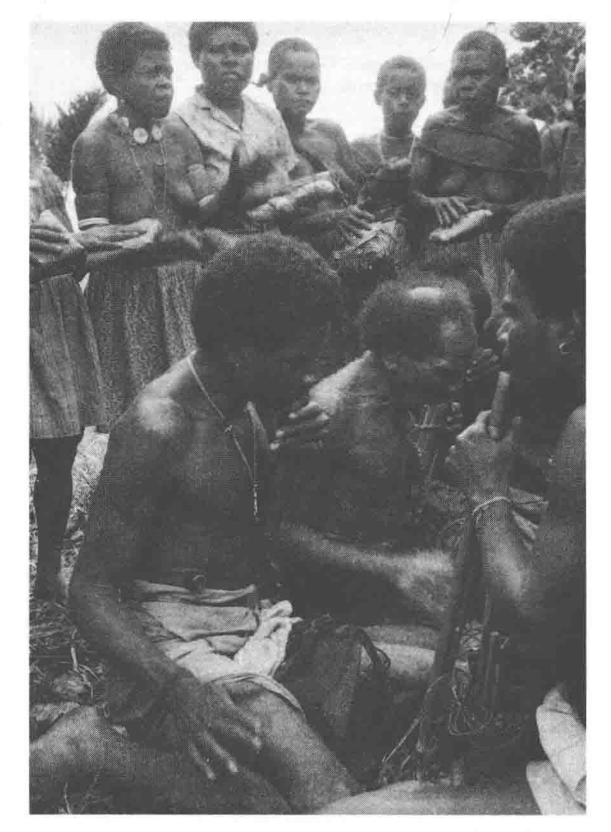
Percussion

(harmonics). This occurs because the internodal segments become shorter and thinner from the bottom to the top, creating cavities with different volumes; thus different pitches can be obtained when blowing.

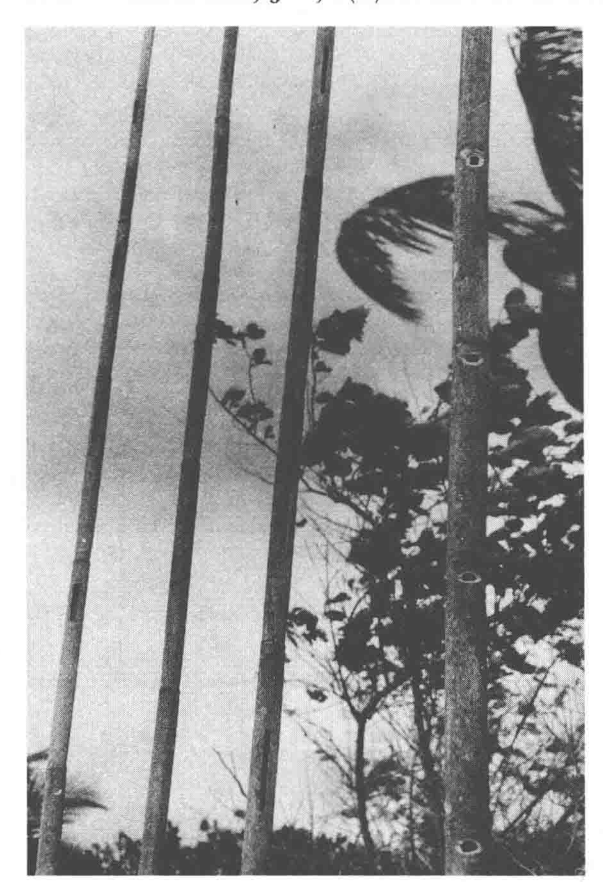
3. Polynesian outliers.

(i) Ontong Java. The traditional music of the Ontong Java atoll, like that of all Polynesia, is essentially vocal. Instruments are used exclusively for the rhythmical accompaniment of song: small slit-drums, sometimes replaced or complemented by pieces of wood or bamboo struck with two sticks; bamboo stamping tubes (each singer plays only one tube); fans struck on the palm of the hand. Some types of song are danced. The musical beach games of young girls consist for the most part of sitting dances. Most standing dances have a slow first part, in which the dancers, men or women, stay in place; then there is a great acceleration of tempo, at which point the dancers advance with rapid motions towards the choir sitting on the ground. Formerly many types of song were performed only once a year, in the course of an important ritual dedicated to the ancestral gods. Other songs were associated with the birth of the first child, with funerals, or were sung for amusement. The songs are performed by male, female or mixed choirs, with the exception of prayers, which are chanted by the ritual leader. Two archaic vocal styles are characteristic of Ontong Java (as of all Polynesia): one-note recitative and speech-song. Passages of both styles also appear in songs that otherwise use several pitches. Songs in two- or three-part polyphony have a drone.

(ii) Bellona and Rennell. Located at the southernmost tip of the Solomon Islands archipelago, Bellona and Rennell are tiny raised coral islands whose inhabitants



9. 'Au sisile panpipe ensemble, with women beating leaf parcels, Kwaio people, Ngarinasulu, Malaita, Solomon Islands, 1970



10. Ghau kilori aeolian organ, Ghaombata people, Makile, Guadalcanal, Solomon Islands, 1970

share the same Polynesian language and culture. Bellona is 7 km long and 2 km wide, whereas Rennell is somewhat larger. In 1986 the combined population of both was approximately 2500. A colony of people from both islands live in a suburb of Honiara, the capital city of the Solomon Islands.

Traditional to the Polynesian culture of Bellona (Mungiki) and Rennell (Mungaba) is heterophonic vocal music sung by leader and group, often with rhythm accompaniment and/or dancing. The poet-singer tradition is strong, the poet often leading his song. In this society, ability in singing, dancing and composing poetry are factors in winning status. Poets are the scholars, mastering old songs in the classical poetic language. Lineage elders teach the young men to sing and dance correctly. The numerous song types are types of poetic compositions, each having certain melodic tropes.

According to oral traditions, West Polynesians populated Bellona and Rennell over 24 generations ago from a homeland called 'Ubea, probably Uvea (Wallis) Island, west of Samoa. They brought several song-dance suites with them in the archaic language of their ancestors. In one of these, the *suahongi*, two different song-dances are performed simultaneously and coordinated in an organized manner (Rossen, 1987; *Polynesian Dances of Bellona*, 1978). It includes a song called *te pese a Kaitu'u* composed by Kaitu'u, one of the first immigrants (Rossen, 1978 and 1987).

Song titles contain the name of the poet and that of the song type. A men's double chorus sings *pese* songs, clapping in accompaniment. *Tangi* laments are strophic songs composed primarily by women, but men join the singing; all beat their hands on available objects, creating a polyrhythm with the song (Rossen, 1987). Many of the 26 song genres are suites that have a set sequence of up to six song types, including introductions, main songs and special endings. There are dirges, praise songs, songs for rituals and for hauling, singing games and many others.

Christianization by the Seventh Day Adventist Church in 1939 resulted in prohibition of traditional songs and dances. Nevertheless, some people perform despite church sanctions, and older Bellonese remember the traditional repertory. Performances are in demand for official occasions such as the visits of dignitaries, for tourists in Honiara and for festivals further abroad.

Songs and dances are unaccompanied or accompanied by clapping; the only instrument, a wooden soundboard (*papa*: 'flat'), The *papa* is beaten for some dances. It is flat, crescent-shaped, about one metre long, and beaten with two batons. A stake in the ground holds the convex edge; the beater props the concave edge up on his feet, forming a resonance chamber below. It produces a low and a higher tone. The person beating the rhythm also leads the singing. Most of the 17 song-dance suites and nine song genres are performed by men only, with women participating in five song genres and two dances. A leader and approximately 25 singers dance in unison, in circle or line formation (fig.11).

The local vocabulary has terms for several qualities of vocalization. An intermittent bass bourdon, *tuku ki songongo*, is typical for traditional songs but rarely sung today. Young people emphasize a high male voice in their songs. These are sometimes in English in the introduced pan-Pacific pop style using ukuleles and guitars.

Singing and dancing were originally performed during rituals: food distributions, tattooing and group visiting. Food distribution feasts still occasion singing today, although the islanders now sing Christian hymns.

Children use a musical bow and a ribbon reed as toys. Notched and fipple flutes were introduced between 1930 and 1940, in addition to a musical bow. Children still play the bow today; the flutes, made of green papaya stalks, have almost disappeared from use. Still popular are the song-dances *mako tu'u* and *ngongole*, introduced to both islands in the 1900s by castaways from Tikopia (see §(iii) below).

(iii) Tikopia. Located in the eastern Solomon Islands, Tikopia is a Western Polynesian outlier situated 120 km south-west of the nearest other outlier, Anuta. This article discusses traditional Tikopian music and takes no account of modern songs in European musical idiom, called *pese* (singing) or *pese fuere* (just singing).

Drums and chordophones are absent. Idiophones include the *tā* or sounding board, *lopu* or stamping tubes, and *ū sēru*, a bundle of dried leaf pinnules beaten on the hand as a sacred object. Aerophones are limited to the *pū* or shell trumpet and *fakatangitangi* or *pū kofe*, a flute said to have been blown either with the mouth or the nose.

Group rather than solo singing is usual. Texture is either unison or at the octave. Voice quality is moderately tense, with some nasality. There are two broad classes of songs, called *mako* and *fuatanga*. *Mako* are dance-songs,



11. Ending shout 'Ooho!' of the mako ngangi (dance of heaven), with Haman Songo'ungi beating the sounding board, Bellona, Solomon Islands, 1974

of which the commonest form is the *matāvaka*. It is accompanied by a song and by drumming with two sticks on the sounding board. Also common is the *ngore*, which is sung by a seated chorus and accompanied by hand-clapping. Differences between the two dance-songs are wholly temporal. Scales are anhemitonic pentatonic or tetratonic. *Matāvaka* are in duple time, either 2/8 or 2/4, and are typically accompanied by a tap from the sounding board on each beat. Tempos are either steady or accelerate. *Ngore* are 3/8 songs with a hand-clap marking the beat. Syncopations occur across bar lines, and word rhythms may run counter to the metre established by the hand-claps. Tempos are steady and about 60% slower than those of *matāvaka*. Because the differences between *matāvaka* and *ngore* are rhythmic rather than melodic, a *matāvaka* melody can transform easily to *ngore* and vice versa.

Fuatanga are highly serious compositions performed either as elegies eulogistic of living persons or, most often, as laments or dirges at funerals. *Fuatanga* differ from *mako* both melodically and rhythmically. The scales are frequently hemitonic (with semitones), and a conspicuous characteristic is extremely slow tempo with many long-held notes. Metres are often additive, with 5/4 patterns of either 2 + 3 or 3 + 2 the most common. In contrast with *mako*, there is no audible accompaniment. The songs are characteristically pitched extremely low with switches of octave up and down as male singers reach their limits of range.

V. Vanuatu

The archipelago of Vanuatu (formerly the New Hebrides), composed of 80 inhabited islands, lies about 800 km west of Fiji and 400 km north-east of New Caledonia; the main islands are Espíritu Santo, Malekula, Pentecost, Aoba, Maewo, Ambrim, Tana and Efate. The climate is tropical and subject to hurricanes, and the islands experience occasional earthquakes. The Austronesian (Melanesian) population arrived about 4000 years ago, probably in two major migrations. The people were pioneers of exploratory ocean navigation, and their large double-hulled canoes covered vast distances, feats not equalled with comparable accuracy and skill until the chronometer was invented. At the end of the 20th century the twin symbols of canoe and rooted tree, standing interrelatedly for both movement and place, continued to play an integral part in the traditional cosmology of the ni-Vanuatu (the people of the islands). The name Vanuatu, adopted in 1980, embraces the meaning 'permanent land'. Owing to a history of sporadic settlement, the population of 170,000 speak over 100 indigenous languages. Many people are polyglot in various vernaculars, but Bislama (Bichelamar) is the lingua franca. Europeans first visited in 1606, with the French arriving in 1768 and the British in 1774. The islands' traditions were affected by the various Christian denominations that tried to evangelize, suppressing traditional rites and customary practices in some areas. Independence from the dual colonization of Great Britain and France, which began in 1906, was not

gained until 1980. The history of an independent Vanuatu has been marked by much political turmoil, in which traditional song and dance has often been used to invoke national identity. In recent decades a conscious revival of *kastom* (custom) has attracted political support. Support from UNESCO and other sources enabled the establishment of an Oral Traditions Programme, which had over 50 local fieldworkers in the 1970s and 80s.

1. Genre and musical occasion. 2. Instruments. 3. Popular music.

1. GENRE AND MUSICAL OCCASION. In Vanuatu, traditional music is performed at public and ceremonial occasions and in private. Ceremonies such as marriage involve music, but the most notable ritual is *na huqe* ('grade-taking'), involving song, dance and integral music played on slit-drums. This is part of the process in becoming a *huqe*, 'great person', through the sacrifice of valuable tusked boars. Days of 'settlement' and further debt creation are also public rituals involving music-making. While there are many possible structures for such rituals, one typical ceremony includes the announcement of the appointed day and precautionary rituals; on the day itself, the presentation of the pigs, speeches, the wearing of special finery and use of special mats; the sacrifice; the drinking of kava; and night-time celebratory dancing. Certain music is performed only for higher 'grade' ceremonies. One such documented occasion involved the 'calling' of pigs; 'signal cries' for the pigs being brought; and a celebratory welcome on slit-drums for the donor and his pigs, while look-out men performed a song of welcome until they were drowned out by drumming as the pigs were brought on to the *na sara* (arena).

At another such ceremony in eastern Ambae that involved a group called a *dingidingi*, the player of the *ratahigi*, the 'largest drum', directed the starts, changes and endings according to the progress of the ritual. He gave cues for changes from section to section both by musical means (pauses and changes in pace), by verbal command and by hissing (as the players had their backs to each other); sections were extended for as long as was necessary. Other drums involved were the *simbegi*('middle-sized'), responsible for rhythmic coordination with the dance and other movements, while the small drum, *valagi*, provided 'decoration'. Towards the end of such an event the men perform an antiphonal *ahi tigo* or 'jump song', at some points *a cappella*, at others with slit-drum accompaniment.

In some areas these rituals were discontinued in about 1930, due to the combined pressure of evangelizing missions and the shortage of land for pig-raising, caused when cash cropping for copra became important. In certain areas where the ritual is no longer practised, slit-drum ensembles, including that of the Nduindui district, have brought renewed life to the repertory, almost making it a concert music. In the eastern part of Ambae, where dominant religious missions were more tolerant towards *kastom* and there was no shortage of land for both pig-raising and coconut plantations, *na huqe* continues to flourish both as a spectacular ritual and as a dynamic local political factor in a period of change and adaptation.

On south Pentecost Island a unique practice called *gol*, which involves jumping from a specially constructed tower with vines tied to the legs, always includes music. In many areas traditional dances are now performed at church festivals and for government events such as the opening of a new council building. There is rarely public music except in such contexts.

Most types of solo music are performed privately. Some islands have solo songs specially composed for a particular ceremony, in honour of the person involved or even, as in the case of grade-taking in Ambrim, insulting songs. Magic songs intended to procure personal benefits such as a good yam harvest or the attendance of pig-owners with their pigs at the singer's grade-taking ceremony, are still in use in some areas and are performed in great secrecy. Story-tellers often include songs in the narration of traditional stories. At Lombaha on the island of Aoba, songs of a solo genre called *tanumwe*have complex texts that deal with their subject in highly allusive language. The songs associated with certain dances (for example *sawagoro* and *bolo*in the northern islands) are also performed as private solo songs. Other songs include lullabies, songs sung in children's games, counting songs etc.

While most traditional music performed is now of unknown authorship, composers in the islands where traditional music survives are still commissioned to compose new songs for special occasions or in honour of particular persons. Song is taught orally to performers; in the language of the Banks Islands, the composer is said to 'measure' the song while the performer 'sews' it, the singer as it were drawing out his song stitch by stitch.

Within Maewo tradition it is considered that melodies were first invented by women, but that mere tunes were 'something-nothing' until men gave them significance by adding poetry. The maleness of a given song is thought to reside in its text (even when that text may be composed by a woman), while its femaleness resides in its melody (even when composed by a man). In the case of a song with a text that is no longer understood, its female profile may indicate its place of origin. There are a number of auxiliary song languages within which imagery through metaphor, among other poetic devices, is prized and refined. Composing songs is in principle open to anyone, but some individuals are recognised as songsmiths, i.e. makers and menders of songs. They may be commissioned with payment in mats, pigs, kava, food and other valuables in return for ownership, effectively a form of copyright. Songs and dances may thus become exchange objects or gifts.

Many Vanuatu musical practices are based on anti-clockwise directional movement. For example, dances that involve participants circling always go this way. Slit-drums are normally played by striking the right hand lip, which in the case of horizontal instruments depends on which side of the player the root end of the tree is placed – if to the right, then the upper lip will be the right-hand side. While this is in principle considered correct for drumming, it is not always respected. Broadly speaking, the left hand side is considered wild and untamed and the right civilized. Dances are to a certain extent borrowed from other islands, which involves singing in another islands' languages, sometimes in a language no longer understood by any participant. In the Banks Islands each island has, in addition to its own language, its own corresponding song language, distinct from the everyday language of other islands. Many dances begin with vocables that serve to identify the type of song or dance to be performed.

The form of many dance-songs is responsorial and repetitive, as in the *lenga*, for example, a dance common to the northern and central islands. The chorus of dancers is arranged in lines, the leader carrying a bamboo slit-drum and acting as soloist. The soloist usually sings a short rhythmic phrase that is answered by the chorus. This exchange is repeated several times while the dance movement continues. At the end of a particular section of the dance the soloist introduces a new phrase, which receives a new answer from the chorus. The whole section (old phrases plus new phrases) is then repeated, this repetition continuing until the dance is completed. As the soloist takes up his phrase at the end of the chorus's response, the two parts often overlap, introducing an element of polyphony. The *sawagoro*, a dance extremely popular in the northern islands and the Banks Islands, is often performed in an impromptu fashion on festive occasions, danced on the spot in a close circle by as many as wish to join in. One documented example, taking the form of a narrative song, shows the careful design of the poet-composer, who uses thematic metaphor as a structural device: events unfurl like leaves one after the other, then the bud appears, and in the penultimate verse a flower bursts open, with the hero(ine) or anti-hero(ine) named, only in the final verses unveiling of the floral metaphor. The structure creates a sense of tension, often paralleled by crescendo and accelerating tempo (when danced) as the dénouement approaches. The song is responsorial and includes hand-clapping on the off-beats or (in the Banks Islands) sticks pounded on a board laid above a hole in the ground.

Another dance found on Aoba, called *ahi bue* (bamboo song), takes its name from the *bue*, a bundle of dried bamboo placed on forked sticks and used as an idiophone. At the repetition that marks the final section of each movement, the bamboo players break into a 6/8 metre, while onlookers may run in anticlockwise circles around the line of dancers. Similar public participation occurs in many dance forms. Physical stamina and a knowledge of a large repertory of songs are essential for participants. For males, a dance may be athletic, an opportunity to exhibit vigour and a hope for sexual favours, coupled with a display of intellectual prowess (i.e. memory, the ability to manipulate optional repeats through vocal cues). Women's dancing and singing is valued through distinctive gesture, decoration and vocal quality. Women's repertories tend to be reserved for the company of other women. Umulonko one such session involving a *gogona* song, for female rituals, included much use of asymmetrical rhythms with paired voices using percussive timbres. Umulonko women also sing during the preparation of pandanus for the weaving of mats. Learning such songs socializes girls into the work involved in the creation of what is regarded as a woman's wealth, her mat weaving.

Except in one area, musical vocal parts are monophonic. In north Malekula, however, voices are frequently in a polyphony, of which one part is a drone. The melodies are most commonly anhemitonic pentatonic (ex.7), but

Ex.7 Magic song used to 'pull' pigs, east Aoba; rec. and transcr. P. Crowe



Ex.8 From weeping song, *talang lang ana* genre similar to *tanamwe*, north Pentecost; rec. and transcr. P. Crowe



many songs are either fanfares or are made up of three or four alternate major and minor 3rds (ex.8). Sometimes the highest of the series appears an octave lower. Passages of such 3rds sometimes occur in otherwise pentatonic songs. Occasionally a passing note is added to the series of 3rds.

2. Instruments. *Kastom* instruments played in Vanuatu consist of sound makers of wood, bamboo, shells and stones, leaves and roots. Instrument making tools are made of stone and shell (adzes), bamboo (knives) and fire and grinding paste (drills). By far the most important instrument, the slit-drum, is made of logs or of lengths of bamboo. Making drums involves as much labour and skill as was exercised in the carving of giant double canoes for which the islands are famous. Indeed, canoe hulls can substitute as slit-drums, but the wood used is normally lighter. Slit-drums made from logs occur throughout the islands. In the islands north of Malekula and Ambrim, they are left undecorated (although they do sometimes have carrying handles) and are placed horizontally on the ground; in Malekula and Ambrim themselves, and in islands to the south, they are normally carved on the upper part with representations of the human face and are buried upright in the ground (fig.12). In areas that use upright slit-drums, portable horizontal ones also occur. The upright carved slit-drums, seen in many ethnographic museums, are giant instruments, which when planted stand 6–7 metres above the ground and have a restricted distribution.

The best horizontal drums are cut from hard wood (*boga*), which has powerful resonance properties and durability. They act as 'Helmholtz resonators', in that pitch for a given interior capacity (the cavity) rises if the slit is widened. In south Pentecost and possibly elsewhere, slit-drums resting on a forked stick are sometimes placed at an angle. Both vertical and horizontal slit-drums vary in size, from the length of a single node of bamboo to up to 7 metres for wooden drums. In some places they are used singly and in others in groups of varying sizes. In groups they are normally used to play rhythms in counterpoint. Used singly, as in the Small Nambas mortuary rite on Malekula, they play a complicated series of rhythms accompanying ritual chants. In some places they are still used to send messages: on Aoba there is now a particular rhythm played on a small slit-drum to call

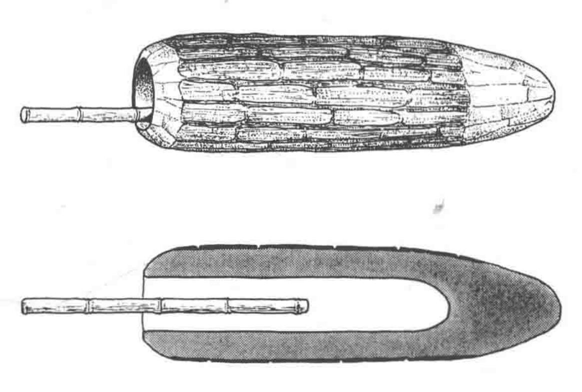
12. Upright and horizontal slit-drums at Iapktas, south-central Malekula, Vanuatu, 1974

people to church. Bamboo slit-drums are used for certain kinds of dances. They are held in one hand and beaten with a stick held in the other hand (as by the soloist in the *lenga*), or held by one performer and beaten by another (as in some Banks Islands dances) or laid on the ground in groups (as in the Torres Islands), in which case all the performers play the same rhythm.

Other idiophones include the *bue* (bamboo bundles) of Aoba, which accompany the *ahi bue* dance; a ground-resonated percussion beam made from the buttress root of a tree and beaten with sticks, still used in the Banks Islands, Maewo, Paama and Espíritu Santo and formerly used on Ambrim; and shell rattles attached to the dancers' legs. Bullroarers and certain leaves, formerly used to simulate the voices of spirits, are now rarely used as instruments. On Motalava, in the Banks Islands, singing in certain dances is accompanied by the scraping of the butt of a leaf-stalk against a stone, producing a loud rasping sound. Although this is not now recognized as the voice of *natmat woywoy*, a spirit, the performers nevertheless remain inside a leaf enclosure, and only men are allowed to see the instrument. On Ambrim the voices of spirits were simulated by holding another type of leaf between the palms and blowing on to it.

The most common aerophone is the conch-shell trumpet, used as a signalling instrument both for calling people together and to mark significant moments in ceremonies. The pitch can be slightly varied by putting the fist into the shell's opening. Bamboo endblown flutes are commonly made but largely for the tourist trade, since they are played rarely and never in a public context. The distances between the holes are calculated by finger sizes: ineffective notches may be cut off and another begun, changing pitch relationships. Panpipes were once common: in remote parts of Espiritu Santo *bue balabala hangavulu*, instruments with ten pipes, are still used in polyphonic ensembles.

An instrument known as *temes naainggol* on Malekula and *tematne are* on Ambrim, and reputedly still in current use (in the 1970s there was still at least one player of the musical bow in north Ambrim), is a wooden vessel rather like a deep mortar, into which the performer blows through a reed tube (fig.13), producing a booming note. The performer uses several of these vessels, each of a different pitch, and dexterously withdraws the reed pipe

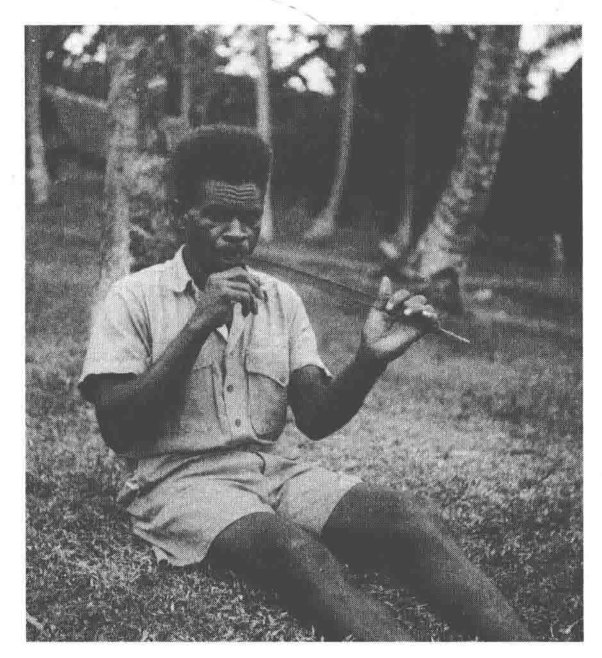


13. Temes naainggol (wooden vessel with reed tube); general view and section

from one and inserts it into another while accompanying singing. One end of the bow is held in the teeth while the string is plucked with a piece of coconut-leaf rib (fig.14).

3. POPULAR MUSIC. Types of popular music that have come to Vanuatu include 'cowboy' songs, accompanied by ukulele or guitar, and gospel hymn tunes, especially of the Moody and Sankey variety (*see* GOSPEL MUSIC, §I, 1(iii)). New music is being composed in these styles, and popular musics from other parts of the world are often adapted in performance by changing aspects of melody and harmony, by the insertion of extra beats and by the shortening of long notes, often creating irregular rhythms. In certain islands, traditional music has almost completely disappeared, and only these new popular styles are known. This has occurred mainly where people have been told that traditional music was unfit for Christians. Often where this has happened the islanders have been amazed to learn that people in other islands still perform their traditional songs and dances without any sense of impropriety. The disappearance from Hiw of certain customary music and rites that survive in the other Torres islands is attributed to the fact that those who knew them died without passing them on to the next generation. The learning of music and rites is often connected with initiation into status grades of society: where this initiation is neglected, associated traditions may disappear. However, there are large enough areas in Vanuatu where traditional music is still composed and performed to ensure its continuance as a cultural expression.

Recordings of Vanuatu traditional music are held in the Archive of Maori and Pacific Music (Crowe Collection), Department of Anthropology, University of Auckland; Crowe Collection, University of New South Wales; Music Department of Monash University (MacIntyre Collection); Pitt Rivers Museum (Layard Collection), Oxford. The New Hebrides Cultural Centre, Port Vila, began a systematic collection of oral traditions, including music and dance, in 1976.



14. Musical bow from north Ambrim, Vanuatu, 1949

VI. New Caledonia

The New Caledonian archipelago, which covers over 19,000 km², consists of the main island of New Caledonia and the surrounding Isle of Pines, Loyalty Islands and Belep Islands. The archipelago has been inhabited for 3500 years by a Melanesian people who today call themselves Kanaks. Several Polynesian migrations (the most recent reached Uvea in the 18th century) contributed to the process of linguistic diversification: over 30 separate languages were being spoken when the first European explorers came to New Caledonia at the end of the 18th century. The territory officially became a French colony in 1853. Colonization brought violent upheavals into Kanak life, as well as various waves of immigrants. In 1989, out of the 164,000 inhabitants of New Caledonia, 74,000 were Kanaks. Only Kanak music will be described here, since the music of the other ethnic groups resembles that of their countries of origin.

In spite of the linguistic diversity of the Kanaks, their cultural practices are relatively homogeneous, the greatest difference being between the main island and the Loyalty Islands. Kanak music can therefore be described as consisting of a number of distinct musical types. Private music linked to domestic life includes lullabies, children's games, flute tunes and curative and religious invocations. Forms of community music, performed in the village square on the occasion of major public ceremonies, include rhythmic speech, group dances and men's songs. To this body of music should be added choruses modelled on Protestant hymns, whose four-part harmony is entirely European. Finally, groups of young musicians are now composing works that try to synthesize elements of Western popular music and the old Kanak tradition.

The 'private' musical genres are disappearing faster than the public genres. Lullabies can still be heard almost everywhere; some are sung in two-part counterpoint. The words of these songs often contain a wealth of place names and historical facts, and thus consititute a disguised political commentary. The children's games make use of a variety of small instruments quickly made from various kinds of plants: a jew's harp made from a coconut leaflet, a whirring disc, a coconut-leaf whizzer, three kinds of small double-reed pipes, a bamboo panpipe and a piston flute. Young people used to play other aerophones that have now almost disappeared: a water flute and an oblique flute made from a papaw petiole in the Loyalty Islands; a transverse flute on the main island; a duct flute and a transverse trumpet, both made of papaw petioles, in the Isle of Pines. The conch is still a symbol of chieftainship and is blown to summon people together or is fixed to the carving on the roof ridge of the chief's house.

The most important ceremony is the one that concludes the period of mourning for a chief, held a year after his death. On the main island, an appointed orator chants a rhythmic speech on this occasion, recalling the history of local alliances. The orator is raised above his audience and recites *recto tono* in a very rapid tempo, with as few interruptions as possible. The men of his community surround him and back him up with rhythmic silibance and whistles, coded cries and exclamations.

A group dance tells a story through a succession of figurative, stylized movements, synchronously performed by all the dancers. Their movements follow the rhythm of a percussion ensemble, which on the main island consists of bamboo stamping tubes and a bamboo slit-drum. In

the Loyalty Islands and the Isle of Pines, these dances are led by a chorus of men and women simultaneously striking rhythmic instruments (pads of leaves, bamboo stamping tubes). On the main island there is no chorus to accompany these dances, and in the central region of New Caledonia the only sound-producing instruments are the ornaments worn by the dancers.

The principal form of music on the main island is the male voice duet (fig.15). The two singers are surrounded by a dozen musicians stamping bamboos, striking beaters made of bark (an instrument apparently unique in Oceania) against each other or scraping palm spathes. Finally, all present at the festivities dance in a circle around this orchestra and participate in the music-making with exclamations and whistles. In such a song the rhythm, which must be played in two parts, is constant, and only the tempo may vary from one song to another. The song is a counterpoint between the two men, its aesthetic aim being to maintain great melodic tension. In many of the Kanak languages the words are called 'the tuber of the song'. These texts can be up to 40 lines long. They may narrate historical events, describe interaction with the natural world or sometimes tell love stories.

The musical tradition of New Caledonia has been formally banned by Christian priests, weakened by the spread of the international music industry, and to some extent decontextualized by social change. Despite this it remains alive, latterly given new value by the younger generation's musical creativity and awareness of its past.

VII. Fiji

The Fiji archipelago comprises well over 800 islands in the south-western Pacific Ocean, of which approximately 100 are inhabited. The group covers 18,278 km², with the total area of the two largest islands, Viti Levu and Vanua Levu, making up almost 90% of the total land mass. Fiji represents the confluence of two Pacific areas, the Melanesian and the Polynesian. Geographically, the islands form part of the Melanesian group, but the indigenous people are of Melanesian stock with an admixture of Polynesian blood. The relative influence of Polynesian and Melanesian elements found in indigenous language and culture varies enormously. Generally, Polynesian features dominate in the east and Melanesian in the west, with many combinations in between. A substantial part of Fiji's population is comprised of non-indigenous peoples, most significantly Indians. Other communities include Chinese, European and other Pacific Islanders (*see* MICRONESIA, §I, 1). There appears to be general respect for each of the many distinct cultural traditions, though actual interaction and exchange tends to be limited.

Although the music of Fiji embraces several disparate musical cultures, studies have focussed solely on the many musical systems of indigenous Fijians and, principally, on the musical genre of *meke*. Such research has varied in approach, quality and scope, but the various impacts of the church, school education, urbanization, radio and other mass media, developmental strategies and European



15. Two singers of Gööpä with bamboo stamping tubes, New Caledonia, 1986

popular song have rarely been fully considered. The diverse range of musical cultures and the essentially dynamic nature of music-making in Fiji mean that generalizations about musical life there are of limited value.

1. Instruments. 2. Vocal music. 3. The social environment.

1. INSTRUMENTS. Most instrumental music in Fiji functions as a signalling device. Purely instrumental music, common in former times, is now obsolete, and introduced instruments used for this purpose (e.g. those common in police and military bands) tend to be confined to urban areas. There does not appear to be a comprehensive term that identifies sound-producing instruments as an entity. According to the means of sound production, the inventory of traditional instruments is confined to idiophones and aerophones. Introduced chordophones include the *qitā* (guitar), *ukalele* (ukulele) and mandolin; all are used exclusively to accompany casual group singing.

There are two principal types of wooden drum common throughout Fiji. *Lali* (large wooden slit-drums) are used to signal a variety of religious and secular activities of social significance, the precise rhythmic pattern varying according to the nature of the event. Constructed from a canoe-shaped single block of wood, hollowed out and left with a large open slot, *lali* are usually beaten in pairs of unequal size, one person to each drum (fig.16). Each drummer uses a specially crafted pair of *iuaua* (drumsticks). Due to the essentially functional nature of the instruments, the active repertory of *qiriqirinilali* (the rhythmic patterns of *lali* drums) varies in size and content according to the needs of a given community. The most common beat heard is the *lali ni lotu*, which signals church-related activities. The instruments were more frequently used in former times, and the discontinuation of certain *qiriqirinilali* seems directly attributable to the decline in former performance contexts (e.g. local warfare). A much smaller drum, the *lali ni meke* – slender, canoe-shaped, with a small rectangular cavity on its flat bottom – usually accompanies dancing and some forms of group singing. Struck on the curved side, usually directly over the cavity that acts as a resonating chamber, pitch variation is produced by varying the points of contact of the *iuaua*. To enhance the sound further, the chamber may be held against an adult's chest or blocked by the player's thigh and calf or upturned foot. The different rhythmic patterns belonging to the *lali ni meke* are named in some areas of Fiji. On both types of drum, *daunilali* (a skilled *lali* player) may demonstrate talent and expertise by improvising on the prescribed rhythmic pattern.

Several idiophones commonly form part of the rhythmic accompaniment to group singing and dance. Body percussion in the form of *cobo* or *obo* (clapping with the hands at right angles and cupped), *sau* (clapping with the hands held parallel and flat) or thigh-slapping is used both formally and spontaneously in the performance of many genres. *Derua* (stamping tubes), constructed from bamboo tubes of varying lengths, which have been hollowed out leaving a single node closing the tube at one end, may mark the pulse of the music (fig.17). The tubes are held vertically with the stopped end closest to the ground and



16. A pair of lali (slit-drums) at Ben Tailevu, Fiji, 1959

17. Lali ni meke (slit-drum) and derua (stamping tubes) at Rewa, Fiji, 1958

are struck on the ground, emitting a dull thudding sound similar in quality to that produced by *cobo*. The striking of pairs of half coconut shells together and ground-flicking or slapping may punctuate or reinforce the musical pulse. Occasionally, dancers' costumes include rattles constructed from *icibi* (the shells of a fruit), which are fastened to the body and produce a sound as dancers perform.

Several aerophones were once common, though only one appears still to be used today. The *davui* or *tavui* (the conch-shell trumpet) continues to be used for a variety of ceremonial and signalling purposes such as to signal the catch of a turtle, and it forms an essential part of ceremonial grieving for the death of a high chief. In the traditional religion, the *davui* was used as a means of communication with the supernatural world. Nose-flutes (*dulali* or *duvu vātagi*; fig.18) appear to have become obsolete relatively recently. The flutes varied in form, ranging in length from approximately 35 to 70 cm and in width from 5 to 12 cm, and having between four and eight holes. It is thought that traditional musical structures are based on the notes produced by nose flutes. Early writings include references to panpipes (*bitu sonisoni*, *duvu soro* or *bitu sanisani*) and two types of whistle (*sici* and *va-kakalu*).

2. Vocal music. Fijian music is principally vocal, and it is presumed that most individuals possess the ability to participate in various genres of song. Categorizing vocal genres is troublesome, as the designative terms that describe broad categories of music may change in meaning or specificity according to local dialect, syntax and social context. For the purposes of the following discussion, vocal music has been divided into *meke* and all other forms. *Meke* is broadly defined here as a group form of sung, metrical, rhymed poetry performed with or without rhythmically dependent, choreographed actions and usually accompanied by *lali ni meke*, *derua* and body percussion.

Meke is the most complex and valued group musical genre in terms of musical structure, performing practice, composition and adherence to what is perceived as



18. Dulali (nose flute) at Nananu, Tailevu, Fiji, 1957

Ex.9 *A Vakawelegone*, performed by Roiva Wavu, Nagonedau village, rec. and transcr. K. Glamuzina, April 1991



['One, two, Lady Siguta, Three, four, Lady Vā, Five, six, Lady Nairogo, Seven, eight, Lady Naivalu, Nine, ten, Lady Giāvidi, It costs one shilling.']
Performance note: the first line is slightly slower than the tempo marking as the singer takes several seconds to attain a stable tempo; the quaver rest indicates where the singer takes a breath; the approximate range is an octave.

tradition. It is multi-functional according to social context: it is a high-art form as well as popular entertainment, it is poetry as well as a means of recording history, and it is a way of generating group identity. *Meke* are performed at a wide variety of public occasions, the type of *meke* being determined by the social requirements of the event. Different types include *meke iwau* (a men's club dance), *meke wesi* or *meke moto* (a spear dance for men) and *vakara*, all kinds of *meke ni valu* (war dance); *vakamalolo* (a sitting dance); *seasea* (a standing dance for women); *meke iri* (a fan dance); *ruasa* (a standing dance for men) and *meke ni yaqona* (a dance performed as part of ceremonial kava drinking). Casual festive occasions may include performances of *meke vāgalu* (a dance with rhythmic accompaniment only) and *meke vālasalasa* (a comic dance), two forms to which little enduring value is attributed. *Meke* performed without the accompanying actions or, indeed, those that do not have any choreographed movements, may be termed *vucu*, *vucuvanua* or *vāvunigasau*.

The most frequently rehearsed and performed group forms today are those associated with Christianity. These include genres that are wholly imported, such as *serenilotu* (hymns) and *serenilotu qiriqiri* (song of praise accompanied by guitar(s) and associated with fundamentalism) as well as *same* (religious songs) and *taro* (rhythmically recited or sung section of the catechism), two forms performed exclusively by women using sonic structures and performing practices that resemble *meke*, though without instrumental accompaniment. It is generally acknowledged that incantations used in traditional religion remain extant, though these are hidden and it is impossible to determine their form or content.

A variety of casual group songs are performed for amusement, including wholly imported popular Western songs, songs that borrow texts or purely musical elements from the same, and some forms that incorporate features of SATB choral structures while maintaining certain characteristics of *meke*. The nomenclature employed for casual songs appears to consist of several terms applied inconsistently. The term *serenicumu* (casual or occasional songs) may denote various types of popular song performed by small groups accompanied by guitars and ukeleles. They may be accompanied by informal dance types termed *taralala*, *tauratale* or *danisi* (the latter coming from the English 'dance'). They also accompany songs performed by larger groups using body percussion during kava-drinking parties (sometimes called *sigidrigi*, from the English 'sing-drink', or *vālutuivoce*) or locally composed anthems performed unaccompanied by choirs. *Serevoli* are performed during New Year celebrations and occasionally in other celebratory contexts, such as on the return of a particularly successful fishing expedition.

Most extant solo and unison songs are associated with children. *Vakamocegone* (lullabies) are recited or sung and usually performed by women of all ages. *Vakawelegone* (infant's amusements) are short, usually rhythmically recited verses with or without rhythmically dependent prescribed movements, which are directed towards, or performed with, infants. Often *vakawelegone* function as an elementary educational aid to teach children such things as counting, place names or the names of high-ranking individuals (ex.9). *Oitonigone* (children's games) are short recited games usually played in groups, with prescribed movements that may be rhythmically dependent. Legends called *itukuni* are told for the amusement of everybody and may incorporate short sung or recited texts, which are performed at critical points in the narrative.

Few musical forms associated with work appear to have survived. There is evidence that *vakalutuivoce* (paddling duets) are now rarely performed to assist transport, though with the addition of other voice parts the songs may be performed in other contexts (e.g. as *serevoli*). *Gi* (group songs performed on completion of land preparation for the cultivation of yams), *serenisiwa* (line-fishing songs) and group work coordinating *kacikaci* (calls) seem to be used with decreasing frequency. Ritual calls associated with ceremonies of exchange and other social interaction include *isevusevu* (kava presented to hosts), *qaloqalovi* (presentations of whales' teeth) and *tama* (greeting calls). These forms appear to be the least dynamic musical genre, with change considered unacceptable.

Stylistically, Fijian song types may be divided into two broad categories: solo and unison songs and group songs. Most categories of solo and unison songs are associated with children and tend to be rhythmically recited rather than sung, with evidence of widespread use of stereotyped pitch variation. By contrast, those *vakamocegone* that are sung may use personalized stereotypes. Vocal range tends to be limited, with the highest and lowest pitches often found only in the cadential phrase. The final syllable of text may be assigned a note of short or extended duration;

in the latter case, a terminal fall on that note is common (ex.10). Solo songs characteristically have a sense of simple duple or simple triple metre and do not contain complex rhythms or a wide variety of note durations. Textual organization varies enormously: textual lines may vary in length, and though most texts include some use of rhyme, no particular scheme appears to be characteristic.

Stylistically, types of group song are distinguishable largely by the extent to which musical structures adhere to tradition or incorporate introduced elements. Traditional group musical structures are characterized by two inner solo voices termed *laga* (or *lagalaga*) and *tagica* (or *tarava*) and a number of group and subsidiary voices collectively termed the *vakatara* (accompanying group). The *vakatara* may include at least one each of *druku* (or *gudru*) and *gerea* (bass and highest voice part respectively), *vaqiqivatu* (an intermittent bass part) and *vakassalovoavoa* (or *domo rua*, a descant voice). Typically, the *laga* leads the performance and may complete from one word to a whole line of text before any other voice enters. The *tagica* voice may enter several seconds before group voice parts or at the same time. The most common range of the two solo voices is a 5th, and the parts characteristically cross, an interaction termed *vīdolei* (ex.11). Group voices, however, tend to be stereotyped and are often confined to maintaining pedals. Harmonic structures are typically clustered, with frequent use of major and minor 2nds as harmonic intervals. Cadential formulae often incorporate



Ex.10 *A Vakamocegone*, sung by Arieta Latabua Domo, Levuka village, Kadavu Island, June 1991, rec. and transcr. K. Glamuzina

['O, Lōlō drove me away. I went to catch a fiddler crab for me to eat. Low tide, high tide. They two go up to Xoronitabua. Where they go to catch mud crabs. What mud crab? A pointed mud crab, the mud crab that killed its grandmother, e!']



Ex.11 A section of a *meke* showing *vīdolei* interaction between the *laga* and *tagica* solo voices; performed by villagers, Levuka village, Kadaru Island, 1991; rec. and transcr. K. Glamuzina

the suspension of the harmonic interval of major 2nd, and notes of extended duration may be assigned to the final two syllables of text. Sometimes, the final note features a terminal fall in all voices. On other occasions, the penultimate syllable of text is assigned a note of extended duration, following which all voices fall to a low final pitch characterized by an almost spoken unison delivery. Such structures are characteristic of older style *meke*, *same* and *vakalutuivoce*; in the latter case only the *laga* and *tagica* parts are present. Although *taro* are rhythmically recited, with a leader speaking the question to which a group response is returned, cadential formulae follow those common for all group forms.

Clearly, the SATB structures and chordal harmony that gained widespread use during the Fijians' conversion to Christianity and the introduction of associated musical forms is in great contrast to traditional structures. The nomenclature applied to voice parts in SATB structures tends to derive directly from English terms, *soprano*, *alto*, *tena* and *besi*, and the term *matasere* equates with the English term 'choir'. The incorporation of some wholly introduced features is now common in traditional forms, particularly those performed within educational contexts and urban and tourist areas. For example, though traditional nomenclature and most performing practices may remain, the harmonic structures of some *meke* are triadically based. Likewise, for some acculturated forms such as *sigidrigi* and *serevoli*, the use of traditional nomenclature and other musical features is standard, though the songs are commonly homophonic, in major keys and contain simple harmonic movement.

3. The social environment. The impact of the rapidly changing social and economic environment on musical

performance varies widely throughout Fiji. Perceptions of tradition and innovation as applied to musical genres, styles, performing practices and processes of evaluation are similarly diverse. Composition methods vary among genres. Most solo and unison forms are known over a wide geographical area, incorporating elements of improvisation that reflect the performer's immediate environment, although usually the composer is not remembered. For traditional group forms, most villages have a *dauni-vucu* (composer), who is responsible for providing comprehensive compositions. Earlier the term exclusively denoted magico-religious specialists who composed through spirit possession or with the assistance of supernatural entities, and while this may still be the process employed, the term now appears to be more generally applied to any composer of *meke* and sometimes other group forms. An alternative term, *daubuli*, may be used for composers of acculturated and introduced genres. Formal education, travel and broadening musical experiences have resulted in the emergence of composition methods comparable to those in Western societies, including the use of staff or tonic sol-fa notation. With increasing frequency, payment for compositions may supplement or replace items of traditional wealth with cash.

Overt notions of ownership appear to be applied exclusively to *meke*, the rights to which are vested in the commissioning group. There is deep resentment if a group performs a *meke* not intended for them, and traditionally the offending party should approach and appease the owners. For some other group forms, specific textual references to local landmarks, events or people mean that performance by non-local groups would be nonsensical. Casual group songs tend to be performed over wide geographical areas. The performers often imitate songs heard on the radio or while visiting other parts of Fiji, and the composers are rarely known.

Evaluation of the quality of group music performance tends to focus on the communal rather than individual effect. Ideally, a group of dancers should execute their movements as if comprising a single entity. Likewise, in all group singing, voices should combine to produce a solid, balanced sound without any one part dominating another. Traditionally, within the striving for group excellence there are ways in which individual identity and superior skill are expressed. For example, dance formations and costuming can reflect the relative rank, and sometimes skill, of individuals. Superior executant musical ability is recognized and is considered an acquired, rather than inherited, skill. It is thought that through observing, participating and practising one may become a proficient musician. The attributes of a good musician vary among performance roles. For example, a competent *laga* should have a clear, strong voice, be able to sing in close harmonic intervals, establish an appropriate pitch and provide melodic and textual cues for the remaining singers.

Usually no participatory restrictions are associated with formal group performance, though there are exceptions. For example, for ritual *meke ni yaqona* only male members of the chiefly social group may participate. Certain informal group genres tend to be sung by young men, although this is largely due to their personal musical preferences. Some solo songs are routinely performed by men (for example, ceremonial calls) and others by women (songs associated with children). The dance movements of *meke* tend to be performed by single sex groups. Most commonly during musical performances, the *vakatara* are seated in an inward-facing circle with leading performers in the centre; for *meke*, the group is behind the dancers. *Matasere* tend to stand with each voice part clustered together facing their audience. For most casual group songs and solo and unison songs the positioning of performers is flexible, although some have prescribed physical arrangements.

The contexts in which group musical performance occurs directly reflect the diverse nature of current social environments. Traditionally, performance tends to be part of ceremonies of exchange and other social interaction between groups; for example, ceremonies connected with marriage, pregnancy and birth or the installation of a chief. While many such occasions are still commonly observed, other occasions for performance are many and varied, including cultural festivals such as the Festival of Pacific Arts (*see* PACIFIC ARTS, FESTIVAL OF), church-based events, events associated with schools, sports teams, government activities and political events, developmental projects and economic events, including those which are cash-paying. The adherence to traditional performing practices is similarly varied, reflecting the nature and inclinations of performing groups and the age, relative musical knowledge, knowledge of tradition and life experiences of the group.

While changes in musical life are generally accepted as inevitable, innovation appears least tolerated in the performance of *meke*. Many performances, particularly within urban areas and the tourist industry, display few of the complex practices usually associated with the genre and are disparaged by those who value tradition. Fear of radical change and heavy loss of traditional musical knowledge has produced some attempts to preserve and maintain musical genres, values and performance standards, and highly regarded performances in these contexts tend to be those that adhere most closely to tradition (for example, performances by the Dance Theatre of Fiji). Radio broadcasting, once focussed on Western popular music, has since developed programmes dedicated to oral traditions. Despite such developments, it is clear that many younger and, in particular, urban Fijians have little knowledge or interest in traditional music and listen primarily to popular acculturated or imported forms.

Important collections of recordings and video material are held by the Archive of Maori and Pacific Music, Auckland; and the Fiji Museum, the Fijian Broadcasting Corporation, the Ministry of Information, the Pacific Music Archives and Tabana Ni Vosa Kei Na Itovo Vakaviti (Institute of Fijian Languages and Culture), Suva, Fiji.

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Melani. Italian family of musicians. At least three related families of this name from Pistoia produced musicians during the 17th century. The most prominent were the seven sons of Domenico di Sante Melani, bellringer of Pistoia Cathedral from 1624 to 1650. Of these the most

important were the two oldest, Jacopo and Atto, and the youngest, Alessandro, who are discussed separately below. The others were: Francesco Maria (Padre Filippo) (*b* Pistoia, 3 Dec 1628; *d* ?Florence, *c*1703), a Servite monk allowed to leave the order while remaining a priest, who was a soprano in the service of Archduke Sigismund of Austria in 1657–63, sang a leading role in Cavalli's *Xerse* in Paris in 1660 and served the Grand Duke of Tuscany as a singer from 1672 to 1700; Jacinto (*b* Pistoia, 1631; *d* Pistoia, 1705), bellringer in succession to his father; Bartolomeo (*b* Pistoia, 6 March 1634; *d* Pistoia, 1703), an alto at Pistoia Cathedral from 1654 to 1656, in the chapel of the Duke of Bavaria in Munich from 1657 to 1660 (though he sang at the Pergola and Cocomero theatres, Florence, in 1661), *maestro di cappella* of Pistoia Cathedral from 1668 to 1677 and from then on organist there until his death; and Vincentio Paolo (*b* Pistoia, 15 Jan 1637; *d* before 1667), known to have been a soprano at Pistoia Cathedral between 1650 and 1659 and to have sung at the Teatro della Pergola, Florence, in 1661. Three further musicians belonging to other branches of the Melani family deserve mention: Antonio (*b* ?Pistoia; *d* ?Austria), Kapellmeister to Archduke Ferdinand Karl of Austria at Innsbruck in 1659 and composer of *Scherzi musicali, ossia capricci, e balletti* for one or two violins and optional viola (Innsbruck, 1659); Domenico (*b* Pistoia, 7 March 1629; *d* Florence, 12 July 1693), a soprano in the service of Queen Christina of Sweden from 1652 to 1654 and in Dresden from then until 1680, when he retired to Florence; and Nicola (*b* Pistoia, before 1632), a soprano who accompanied Domenico to Dresden.

(1) Jacopo Melani (*b* Pistoia, 6 July 1623; *d* Pistoia, 18 Aug 1676). Composer and organist. In 1644 he accompanied his brother (2) Atto Melani to Paris. He was elected organist of Pistoia Cathedral on 24 November 1645 and in 1657 became *maestro di cappella*. He also served Prince Mattias de' Medici by composing music (none of which has survived) for his birthday and for Easter celebrations. He moved to Rome in 1667. On 7 October 1673 his name reappears in records as organist of Pistoia Cathedral and continues to do so until his death, although as payments were to someone else he may not actually have assumed the office.

Jacopo Melani was the leading 17th-century composer of comic operas. Only two of them survive. He may have begun to compose opera as early as 1652, for he was engaged at that date in some capacity by Grimani in Venice; during that season an anonymous opera, *Helena rapita da Theseo* (erroneously attributed to Cavalli), was performed at Grimani's theatre, SS Giovanni e Paolo. Melani was a member (with the duty of composing) of the Florentine Accademia dei Sorgenti, for which he composed *intermedi* to *La donna più costante* in 1655 and probably also *Scipione in Cartagine*, an opera with a text probably by G.A. Moniglia, in 1657. He composed the music for five of the seven operas mounted by the Immobili, a Florentine dramaturgical academy, in their theatre, the Pergola: *Il potestà di Colognole* (1657), more commonly, though incorrectly, known as *La Tancia*; *Il pazzo per forza* (1658); *Il vecchio balordo* (1659); *Ercole in Tebe* (1661); and *La vedova* (composed in 1662 but not performed until 1680, under the sub-title *Amor vuol inganno*). All the librettos are by G.A. Moniglia. *Ercole in Tebe*, a *festa teatrale* composed for the wedding of Cosimo de' Medici and Marguerite d'Orléans, set the style for the operas composed for the coronations of Louis XIV (Cavalli's *Ercole amante*, 1662) and Leopold I of Austria (Cesti's *Il pomo d'oro*, 1668).

For Rome he is known to have composed only one opera, *Il Girello* (Palazzo Colonna, 1668), with libretto by Filippo Acciaiuoli and a prologue composed by Stradella. *Il Girello*, a satirical work containing pointed criticism of absolutism, inaugurated a second period of Roman comic opera, which affords a direct link between 17th- and 18th-century comic opera. One of the most frequently performed operas of the century, it was staged throughout Italy between 1669 and 1676 by a touring troupe of *comici*, with whom Melani may have been associated. His remaining three operas were again to librettos by Moniglia. He composed *Il ritorno d'Ulisse* (1669) and *Enea in Italia* (1670) for performance in Pisa during the annual winter sojourn of the Medici court, and *Tacere et amare* for an academy of Florentine gentlemen in 1674.

Melani's music, which is tuneful, graceful and, especially in the lovers' parts, tinged with sweet melancholy, established melodic prototypes which, through the revival of his comic operas early in the 18th century, informed the styles of Ferdinando Rutini, Moneta and Neri Bondi. By the third quarter of the century that style had merged harmoniously with the Florentine taste for farces 'in the French manner'.

WORKS

Intermedi with La donna più costante, Florence, Cocomero, wint. 1655–6

Il potestà di Colognole [La Tancia] (dramma civile rusticale, 3, G.A. Moniglia), Florence, Pergola, 5 Feb 1657, *D-Bsb*, *I-Fc*, *Rvat*, excerpts in Goldschmidt

Scipione in Cartagine (dramma musicale, 3, Moniglia), Florence, Cocomero, 25 Nov 1657, lib *Bc*

Il pazzo per forza (dramma civile rusticale, 3, Moniglia), Florence, Pergola, 20 Feb 1658, lib *Fn*

Il vecchio balordo [burlato] (dramma civile, 3), Florence, Pergola, carn. 1659, lib *Fn*

Ercole in Tebe (festa teatrale, 3, Moniglia), Florence, Pergola, 8 July 1661, *B-Bc*, *F-Pn*, *I-PSrospigliosi*, *Rvat* (facs. in IOB, iv, 1978), *US-Wc*

Amor vuol inganno (dramma civile, 3, Moniglia), for carn. 1663 but unperf.; as La vedova, ovvero Amor vuol inganno, Florence, garden of Marchese Bartolomeo Corsini, 1650, lib in Moniglia: Poesie dramatiche, iii (Florence, 1689)

Il Girello (dramma musicale burlesco, prol., 3, F. Acciaiuoli), Rome, Palazzo Colonna, 4 Feb 1668, *GB-Lbl*, *I-MOe*, *Nc*, *Rvat*, *STborromeo* [prol by A. Stradella]

Il ritorno d'Ulisse (dramma musicale, 3, Moniglia), Pisa, Palazzo dei Medici, Feb 1669, lib in Moniglia: Poesie dramatiche, i (Florence, 1689)

Enea in Italia (dramma musicale, 3, Moniglia), Pisa, Palazzo dei Medici, Feb 1670, *Fn* (lacking ballet music)

Tacere et amare (dramma civile musicale, 3, Moniglia), Florence, Cocomero, 7 Jan 1674, lib *Bc* and *Mb*

(2) Atto Melani (*b* Pistoia, 31 March 1626; *d* Paris, 1714). Alto castrato and composer, brother of (1) Jacopo Melani. At about the age of 15 he entered the service of Prince Mattias de' Medici, who sent him to Rome in March 1644 to study with Luigi Rossi and Marc'Antonio Pasqualini. He was then sent to Paris, where he quickly won the favour of Mazarin and Queen Anne. During further visits to Paris he performed in such operas as Rossi's *Orfeo* (1647) and Cavalli's *Xerse* (1660). Mazarin and Mattias also used Atto, ostensibly only a singer, as a secret diplomatic courier. Thus he travelled continually from one court to another, gathering favours for himself as he did so from an astonishing number of European

princes; he was rewarded by being made a gentleman of the chamber to Louis XIV and a naturalized French citizen. But the death of Mazarin in 1661 undermined his secure position and when implicated in the embezzlement perpetrated by the minister of finance, Fouquet, he was exiled from France.

He attached himself to Cardinal Giulio Rospigliosi in Rome; his last recorded appearance as a singer took place at the Casa Rospigliosi in 1668. Otherwise his occupation was ecclesiastical politics. He even claimed to be chiefly responsible for the election of Rospigliosi to the papacy as Clement IX in 1667. His connections with Rospigliosi doubtless led to the move to Rome in 1667 of his brothers Jacopo and Alessandro, the latter's appointments to S Maria Maggiore and S Luigi dei Francesi and Atto's own restoration to the good graces of Louis XIV. He returned to France in 1679 and remained there, involved in politics and diplomacy, for the rest of his life. Since he was awarded certain benefices he is sometimes referred to as 'Abbate Melani'.

His extant compositions include 15 solo cantatas (3 facs. in ICSC, xi, 1986) and one duet. One cantata, *Io voglio esser infelice*, was published in M. Silvani's *Canzonette per camera* (Bologna, 1670), and several must have become very popular judging by the number of manuscripts in which they appear (*A-Wn*; *D-MÜs*, *Kl*; *F-Pc*, *Pn*, *Pthibault*; *GB-Cfm*, *Ckc*, *Lbl*; *I-Bc*, *Fc*, *Fn*, *MOe*, *Nc*, *Rc*, *Rvat*; *US-CHH*, *LAuc*). However, his importance lies primarily in the historical record of musical events between 1644 and 1661 found in his numerous letters to various patrons.

(3) **Alessandro Melani** (*b* Pistoia, 4 Feb 1639; *d* Rome, 3 Oct 1703). Composer, brother of (1) Jacopo Melani. He sang at Pistoia Cathedral between 1650 and 1660 and then became *maestro di cappella* in Orvieto and Ferrara. He returned to Pistoia in December 1666 to become *maestro di cappella* of the cathedral in June 1667, replacing his brother Jacopo. Four months later he was elected *maestro di cappella* of S Maria Maggiore, Rome; he assumed a similar position at S Luigi dei Francesi no later than July 1672 and remained there until his death. In Rome he enjoyed the favourable conditions of the Rospigliosi papacy, who paid for an opera at the 1668 carnival, and the patronage of Ferdinando de' Medici, his name appearing among 'celebrated professors of music protected by the Prince of Tuscany' in 1695, and of Francesco II d'Este, who in 1690 commissioned an oratorio from him, probably *Lo scisma nel sacerdozio* (which is lost). The justification for the admission of Alessandro's nephews to the minor nobility of Tuscany speaks of unspecified services to the King of Poland; the fact that he composed an oratorio, *Golia abbatuto*, in 1685 (to celebrate the Holy League against the Turks negotiated by Pope Innocent XI and including the King of Poland) strongly suggests that these services combined politics and music.

As a composer of liturgical music for Rome, Melani was an important precursor of Alessandro Scarlatti. In addition to his three published collections and isolated motets in other published volumes many other works survive in manuscript; the majority are for eight, nine or ten voices and they constitute a surprisingly large corpus of polychoral music which has yet to be studied. Of eight oratorios ascribed to him the most frequently performed was *Il fratricidio di Caino*. *Santa Dimna* (Rome, 1683) is a pasticcio that brought together the three dominant composers in Rome in the second half of the century: Melani, Pasquini and Scarlatti. Alessandro, his brother Jacopo and later Pasquini, Stradella, Antonio Olivieri, Cosimo Bani and above all Alessandro Scarlatti constitute a second school of Roman opera. As noted above under (1), the revival of opera in Rome began with Jacopo Melani's *Il Girello* in 1668. In the following year, also with Filippo Acciaiuoli as the impresario, Alessandro's first datable opera, *L'empio punito*, was performed in the Palazzo Colonna; it is chiefly interesting as the first opera on the subject of Don Juan. These two operas, which were written for Maria Mancini Colonna, together established a bridge between the lyrical, comic style of mid-century Tuscan opera and the second flowering of Roman opera. But it should be noted that neither composer ever wrote another opera for Rome. Nor are any revivals of their operas recorded in Rome, though Alessandro continued to be a leading composer of oratorio and liturgical music there. Instead his operas were more in demand in Florence and Bologna.

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OPERAS

L'Europa (introduttione), Vienna, Cortina, *c*1667, *A-Wn*
Ergenia [?Eugenia], ? Rome, carn. 1668
L'empio punito (dramma musicale, 3, F. Acciaiuoli and G.F. Apolloni, after Tirso de Molina: *El burlador di Sevilla y confidado de piedra*), Rome, Palazzo Colonna, 17 Feb 1669, *I-Rvat*
Le reciproche gelosie (operetta in musica, 3, F.B. Nencini), Siena, 27 Feb 1677, *Rvat* (entitled Scherzo pastorale a 5); as Il sospetto senza fondamento (dramma pastorale), Florence, 9 Aug 1691; as Il sospetto non ha fondamento, o vero La costanza negli amori, Florence, sum. 1699
Il trionfo della continenza considerato in Scipione Affricano (dramma per musica, 3), Fano, Fortuna, 26 May 1677, arias *D-MÜp*
Il Corindo (favola boschereccia, 2, Giacomini), Villa di Pratolino, nr Florence, aut. 1680, lib *I-Fc* and *US-Wc* [reworking with addns by L. Cattani]
Il carceriere di se medesimo (dramma per musica, 3, L. Adimari, after T. Corneille: *Geôlier de soi-mesme*), Florence, Cocomero, 24 Jan 1681, *I-Bc*; as La calma fra le tempeste, overo Il prencipe Roberto fra le sciagure felice, Reggio nell'Emilia, Comunità, 28 April 1684; as Roberto, overo Il carceriere di sé medesimo, Bologna, Malvezzi, 28 Jan 1697
Ama chi t'ama (dramma per musica, 3, Nencini), Siena, carn. 1682; as Gli amori di Lidia e Clori, Bologna, 1688 and 1691, *Bc* (entitled Chi geloso non è amar non sa), *STborromeo*
L'innocenza vendicata, overo La Santa Eugenia (dramma per musica, 3, G. Bussi), Viterbo, ? Nobili, 6 March 1686, *F-LYm* (classified as orat)
Il finto chimico (dramma per musica, 3, G.C. Villifranchi), Villa di Pratolino, nr Florence, 10 Sept 1686, lib *Fc* and *US-Wc*
Santa Dimna [Dinna], figlia del re [Principessa] d'Irlanda [Act 1] (commedia per musica or tragedia per musica, 3, B. Pamphili), Rome, Palazzo Pamphili, carn. 1687 [Act 2 by B. Pasquini, Act 3 by A. Scarlatti]
Arsinda (dramma), Act 1 only, lost, formerly *I-MOe*
L'Idaspe (pastoral, 3), *Rvat*
Il conte d'Altamura, ovvero Il vecchio geloso (dramma musicale, 3), Florence, Casino di S Marco, lib *Bc*, doubtful

Capriccio a 3, bacchettone, soldato e giocatore (int), *A-Wn*
Rinaldo, a 5 (int), *GB-Lbl*, *I-MOe*

ORATORIOS

La morte di Oloferne [La Giuditta] (Nencini), Rome, S Giovanni de' Fiorentini, 1675, lost
Il fratricidio di Caino [Abel; Il sacrificio di Abel] (B. Pamphili), Rome, Palazzo Pamphili, 1677, *I-MOe* (facs. in IO, iii, 1986)
S Francesca Romana, Palermo, 1682, lost
Golia abbatuto, Rome, 1685, *GB-Cfm*
Il giudizio di Salomone, Bologna, 1686, lost
Lo scisma del sacerdozio, ?Modena, 1691, lost
Giuditta, Florence, 1693, lost

S Rosa di Viterbo, Florence, 1693, *F-Pc*
S Eugenia (G. Bussi), 1686, *LYm*
S Filippo Neri, lost, lib pubd (Lucca, 1715)

SACRED

Mottetti sacri, 2–5vv, op.1 (Rome, 1670)
Delectus sacrorum concentuum, 2–5vv, bc, op.2 (Rome, 1673)
Concerti spirituali, 2–3, 5vv, op.3 (Rome, 1682)
?Motetti, 1–3, 5vv, bc, op.4 (Rome, 1698), lost
6 masses, mass sections, 3 requiems, over 100 lits, canticles (incl. 10 Mag settings), hymns and motets in MSS: *A-Wn*; *D-Bs*, *MÜs*; *F-Pc*, *Pn*; *GB-Lbl*, *Och*; *I-Bc*, *Nc*, *Nf*, *PS*, *Rsc*, *Rvat*; *S-Uu*

CHAMBER

34 cants, notably A bella gloria in seno, cantate in onore di Luigi XIV, ?Rome, 1678, *I-Rvat* (anon), *Vqs*; Oratio Coclite, S, 2 vn, bc, *Fc*; Dialogo di Lilla e Lidio, 2 S, 2 vn, bc, *D-MÜs*; All'armi pensieri, S, tpt, bc, *GB-Lbl*, *I-Rc* (facs. (Nashville, TN, 1980)); Armida (dramatic cant.), *MOe*; 20 Duetti di Solfeggia meutia Basso, e canto *Msartori*; 13 facs. in ICSC, xi, 1986
85 arias in *A-Wn*; *B-Bc*, *Lc*; *D-Bs*, *Kl*, *MÜs*, *Mbs*; *F-Pc*, *Pn*, *Pthibault*; *GB-Cfm*, *Ckc*, *DRc*, *Lbl*, *Ob*; *I-Bc*, *Fc*, *Fl*, *Fn*, *MOe*, *Nc*, *Rc*, *Rvat*, *Vqs*, Gatti Kraus's private collection, Fiesole; *S-Gu*; *US-LAuc*
2 canzonettas, S, S, B, bc, *F-Pn*, *I-Rc*
Sonata a 5 for 2 vn, va, 2 tpt/ob, bc, *S-Uu*; sinfonia a 5, *GB-Ob*

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ROBERT LAMAR WEAVER

Melanippides (*fl* 5th century BCE). Greek dithyrambic poet and composer. Born on Melos, he died at the court of King Perdiccas II of Macedonia (*c*450–413 BCE), whom he had served as a musician. Xenophon and Plutarch rank Melanippides with the greatest artists of earlier times, among them Homer, Simonides and Euripides (Xenophon, *Memorabilia*, i.4.3; Plutarch, *That Epicurus Actually Makes a Pleasurable Life Impossible*, 1095d). In the *Suda* he is credited with extensive innovations in dithyrambic composition. The critical tone of this reference probably reflects the estimate given in a fragment from the *Cheiron*, a comedy ascribed to PHERECRATES and preserved in Pseudo-Plutarch's *On Music* (1141d–1142a). In this passage, Music (*mousikē*), personified as a woman, has suffered various outrages at the hands of modern composers, the worst of whom is Timotheus. Justice asks how this came to pass, and Music replies: 'My woes began with Melanippides. He was the first who took and lowered me, making me looser [*chalarōteran*] with his dozen strings [*chordais dōdeka*]. Yet after all I found him passable compared with the woes I suffer now'. The passage continues with numerous plays on words, the precise meaning of which is not always certain, but the general imagery of the rape of Music by modern musicians and the expansion of the kithara to as many as 12 strings is unmistakable.

The controversy surrounding Melanippides' style is also discernible in Aristotle's explanation (*Rhetoric*, iii.9, 1409b24–32) of an attack by a minor poet on Melanippides' use of the extended *anabolē*: he states that it had been substituted for metrical correspondence in the antistrophic portions of the dithyramb. From the time of Homer onwards, the *anabolē* had been an instrumental prelude; Melanippides pressed it into service as an interlude of some sort. The author of the Pseudo-Plutarch *On Music* associates him with the new importance accorded to the aulos and an increase in the number of *chordai*; in rapid succession he is categorized as a *melopoios*, that is, a lyric poet, and again as a dithyrambic poet (1141c–d, 1136c). The first of these descriptions does not imply a lack of poetic content, as has been supposed. From a very early period Melanippides was regarded as one who made the text secondary to displays of virtuosity on the aulos. The term *anabolē*, which properly describes instrumental music, could therefore be applied to his interludes.

Melanippides was thought to have been the forerunner of such controversial dithyrambic poets as Philoxenus and Timotheus; the *Cheiron* passage strongly supports this conclusion. Surviving fragments of his works, not clearly identifiable as dithyrambs, have stilted diction and a mild degree of metrical slackness. They include lines from a *Marsyas* (Athenaeus, xiv, 616e–f; Edmonds, frag.2), which portray Athena casting the double aulos from her: she calls the twin pipes 'an affront to my body', adding, 'I do not give myself to ugliness [*kakotati*]'. This term regularly denotes moral rather than physical shortcomings. Here it stands in curious conjunction with the tradition (*see* MARSYAS) that Athena's disgust was provoked by an awareness of the facial distortion resulting from playing upon the pipes. Athenaeus suggests that Melanippides meant to attack aulos playing when he made Athena speak thus, but the evidence indicates that he championed the aulos and the astrophic metrics that were a necessary consequence of its growing predominance in the dithyramb.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Melartin, Erkki (Erik Gustaf) (*b* Käkisalmi, Finland [now Priozersk, Russia], 7 Feb 1875; *d* Pukinmäki, nr Helsinki, 14 Feb 1937). Finnish composer. He studied at the Helsinki Music School with Wegelius (1892–9) and in Vienna with Robert Fuchs (1899–1901). Despite uncertain health he worked unstintingly at the Helsinki Music School, first as assistant teacher (1895–8), then as teacher (1901–7) and finally as director (1911–36). Between 1908 and 1911 he worked as a conductor in Viipuri where he founded an orchestra school; his rendition of the Andante from Mahler's Second Symphony was the first performance of Mahler in the Nordic countries (1909). Melartin conducted primarily his own work in Finland and also in Scandinavia, Russia and Germany. His extensive trips abroad took him also to North Africa, India and Egypt. He was given an honorary professorship in 1919.

He raised an entire generation of composers as a teacher, and supported young modernists. He approved of atonality as a working method, but not as a systematic style. His large output can be divided into two distinct groups: serious music that is stylistically radical and artistically ambitious, and salon music. Despite his essentially lyrical talent, Melartin's focal concern remained the symphony; he wrote six at about the same time as Sibelius but remained distinctly free of his influence. Hints of Impressionism and Expressionism are present in his symphonies, as is the imprint of Mahler. The Fifth Symphony by Melartin is perhaps his most masterly, the last movement combining all the work's main themes in a four-part fugue in a summary of the composer's polyphonic skills. His theosophical outlook is reflected in the opera *Aino*, which is built on post-Wagnerian leitmotifs.

WORKS
(*selective list*)

Stage: Aino (op, 1, J. Finne, after the *Kalevala*), 1907; Sininen helmi [The Blue Bead] (ballet), 1930; incid music for *c*20 plays, incl. Prinsessa Ruusunen [The Sleeping Beauty] (Z. Topelius, after J.L.C. and W.C. Grimm), 1904
Syms.: 1903, 1904, 1907, 1913, 1916, 1924
Sym. poems: Siikajoki [Whitefish River], 1903; Väinämöinen luo kanteleen [Väinämöinen Creates the Kantele] (after the *Kalevala*), 1906; Patria; Traumgesicht
Other orch: 3 Lyric Suites, 1906–17; Vn Conc., d
Chbr: 4 str qts; Str Trio; Sonatina, fl, hp; Qt, 2 tpts, hn, trbn; Trio, fl, cl, bn; Qt, 4 hns; 2 sonatas, vn, pf
*c*350 pf pieces, more than 300 solo songs

Principal publishers: Fazer, Finnish Broadcasting Company

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ERKKI SALMENHAARA

Melba, Dame **Nellie** [Mitchell, Helen Porter] (*b* Richmond, Melbourne, 19 May 1861; *d* Sydney, 23 Feb 1931). Australian soprano of Scottish descent. She had already had some training and concert experience before 1886, the year she left Australia for further study in Europe. She studied in Paris with Mathilde Marchesi, and made her operatic début on 13 October 1887 at the Théâtre de la Monnaie, Brussels, as Gilda; in the following year she appeared at Covent Garden as Lucia and at the Paris Opéra as Ophelia. Her rare beauty of tone and finish of technique created an instant stir, and these virtues soon began to be matched by equivalent qualities of taste and musicianship, notably as the Gounod heroines, Juliette and Marguerite. She had studied both parts with the composer, and often sang them with Jean de Reszke, who became a decisive influence on her musical development.

Melba's Lucia in 1893 began an association with the Metropolitan Opera that lasted irregularly until 1910; she also sang for Hammerstein's Manhattan Opera Company and in Chicago, and organized occasional operatic seasons in Australia. But Covent Garden always remained, as she said, her 'artistic home'; she sang there almost every year until World War I, and occasionally thereafter, making her farewell appearance in a mixed programme on 8 June 1926 – when direct recordings were



Nellie Melba as Juliet in Gounod's 'Roméo et Juliette'

made of the occasion, including the diva's emotional speech. After the brilliant French and Italian roles of her early career, Melba had come to concentrate increasingly on the role of Puccini's Mimì; from 1899 until her retirement it became the most famous of all her parts. Although her timbre was often called silvery, it also possessed in her prime what the American critic W.J. Henderson described as 'a clarion quality', adding that 'from B flat below the clef to the high F ... the scale was beautifully equalized throughout and there was not the smallest change in the quality from bottom to top'. These virtues are well exemplified in the best of the 150 recordings she made between 1904 and 1926 (most transferred to LP and CD). Her name became commercially valuable, and both peach melba and melba toast were named after her. She was created DBE in 1918 and after her retirement from the stage became president of the Melba Memorial Conservatorium in Melbourne.

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DESMOND SHAWE-TAYLOR/R

Melbourne. City in Australia, capital of Victoria. Founded in 1834 as a port, Melbourne expanded rapidly into the largest and most active city in Australia when gold was discovered in Victoria in the 1850s. An evolving moneyed class encouraged the development of musical life, and the city became the major Australian centre for concert parties and opera troupes travelling the Empire circuit.

1. Choirs and opera. 2. Other activities.

1. Choirs and opera. In 1853 John Russell founded the still extant Melbourne (later Royal Melbourne) Philharmonic Society, the first permanent choral society in Australia and the best known of many local groups that together formed the large 19th-century festival choirs. In 1868 the Melbourne Liedertafel was established by German-speaking migrants, followed two years later by the Metropolitan Liedertafel and thereafter by similar groups in outlying areas of Victoria. All abandoned German as their club language when English colonists joined in numbers, attracted by the social life and business contacts available. The two Melbourne groups amalgamated in 1903 as the Royal Victorian Liedertafel, disbanding only in the 1980s. Other choirs include the professional bodies associated with the ABC and various opera companies, as well as numerous amateur groups. The leading choir of the late 1990s was the Melbourne Chorale.

Opera troupes of the gold-rush era included Black's English Opera Company (1856), a venture by George Coppin and Anna Bishop (1857) and the Bianchi Royal Italian and English Opera Company (1860). In 1861 William Saurin Lyster began his association with the city as impresario, fostering a period of feverish operatic activity: Melbourne was – and is – opera mad. Lyster died in 1880, and his crown passed to James Cassius Williamson, though not without challengers: the companies of Montague-Turner and the Simonsens, and the Cagli and Paoli troupes and their derivatives. Williamson fell out with his partners Garner and Musgrove in the 1890s, but their attempts to oust him as the dominant Melbourne entrepreneur were not successful. In 1911 he brought Melba home for her first opera season since she had achieved international stature, beginning in the city from which she derived her name and where she lived, taught, retired and was buried. Williamson died in 1913, but his firm lived on to present the huge 1924 Melba-Williamson seasons and the 1928 co-productions in which Melba did not appear. (Other Melbourne singers to have achieved international recognition include Florence Austral, John Brownlee, Ronald Dowd, Joan Hammond, Sylvia Fisher, Elsie Morrison and Marie Collier.)

In 1913 the Thomas Quinlan company presented the first *Ring* cycle in Australia. World War I prevented this troupe's return and it was left to the Gonzalez and Rigo companies to challenge the Williamson organization, now known as the Firm and run by the Tait brothers, who presented smaller seasons during the economic depression of the 1930s. In 1934–5 Sir Benjamin Fuller presented the Melbourne centenary season centred on Austral. World War II saw a contraction to radio opera, but with public interest also kept alive through the Sun Aria Competition, the Mobil Quest and the Australian Broadcasting Commission's vocal competitions. The era of imported stars supported by local choruses and orchestras did not fade completely until after the 1965 Williamson season with Joan Sutherland. In the immediate postwar period Gertrude Johnson's National Theatre Movement (founded in 1935) gradually built up standards and gave rare opportunities to local artists.

The Victorian Opera Company, at one time the country's second largest, was founded in 1962 and renamed the Victoria State Opera in 1974; Richard Divall was its musical director from 1972 to 1995. Its main home was the Princess Theatre until it moved into the Victorian Arts Centre's State Theatre, which opened in 1984. Though the stage of the State Theatre is vast and technically comprehensive, its pit is small. In 1996 it effectively ceased operations as a separate organization and has since been absorbed into Opera Australia. Opera is also presented by Chamber Made, whose unconventional productions of works outside the standard repertory have provided new insights and an outlet for local composers. Oz Opera, the research and development arm of Opera Australia, is based in Melbourne.

2. Other activities. Orchestral music was the province of pit players in the many theatres and of regimental bands. Town bands had existed in the city and suburbs since 1839, when George Tickell, a plasterer, assembled 12 players to parade on Christmas Eve. Professional dance bands, with Wilkie, Greggs and the Hore family bands among the earliest, arrived in the 1840s, but the most conspicuous bands were those of the total abstinence societies. The brass-band movement was to take hold in Melbourne and almost every rural centre.

Megson, Reed, Clarke, Buddee and Gautrot organized the earliest concerts. After the sudden increase in population caused by the goldrush, entrepreneurs followed the lead of Charles Winterbottom and began offering promenade concerts, often employing theatre musicians, the amateurs of the Philharmonic Society's oratorio performances and the town's many professional teachers to create ad hoc orchestras. In the 1860s orchestral standards rose under the influence of the composer-conductor Charles Horsley. By the 1880s acclaimed orchestras were being employed for major festivals, notably that of the 1888

Centennial International Exhibition, which presented 244 concerts during its six-month run. The orchestra was briefly retained by government grant as the Victorian Orchestra, but failed in the 1890s economic depression. It was revived and augmented under the name of the composer-conductor G.W.L. Marshall-Hall, who went about a systematic education of public taste in a series of Town Hall concerts running from 1892 to 1912. Then the Melbourne SO, founded in 1906, attempted to fill the gap, becoming the major orchestra under Alberto Zelman jr and his successor, the composer-conductor Fritz Hart. In 1936 it was amalgamated with the university orchestra under Bernard Heinze and passed into the control of the ABC. Between 1949 and 1964 it was known as the Victorian State Orchestra, but then returned to its original name. Resident conductors have included Alceo Galliera, Juan Jose Castre, Walter Susskind, Kurt Wöss, Georges Tzipine, Willem van Otterloo, Fritz Rieger, Hiroyuki Iwaki and Marcus Stenz. In the 1970s the Proms were popularized by the conductor John Hopkins; open-air concerts have been a regular feature at the Myer Music Bowl. The newer State Orchestra of Victoria plays mainly with the opera companies and the Australian Ballet; the Australian Pops Orchestra is also based in the city.

The Musical Society of Victoria, founded in 1861 by Horsley, has continuously promoted recitals, joined in 1945 by Sydney-based Musica Viva. The Melbourne branch of the ISCM was particularly lively in the 1960s and 70s under the influence of the composers Keith Humble and George Dreyfus, when it presented Australian and other new music, as did the Astra Chamber Orchestra and Choir under George Logie Smith. The latter organization continued as the Astra Chamber Music Society. Other chamber groups include the Australian Chamber Soloists, the Academy of Melbourne, Australia Pro Arte, the Australian Art Orchestra and the Ensemble Gombert. Elison was based in Melbourne until its move to Queensland in 1997.

The Melbourne University Conservatorium opened in 1894 under the direction of Marshall-Hall, who the next year founded the Melba Memorial Conservatorium, at which Melba conducted her singing school. Music departments were subsequently established at Monash University, the Victorian College of the Arts and La Trobe University.

Music patronage, originally the province of individuals – William Clarke, Francis Ormond, George Tallis, Herbert and Ivy Brookes, Sidney Myer and James and Louise Dyer among them – has largely passed to the state. Arts Victoria is the major provider of funding, together with the Australia Council. Australia's oldest music-publishing house, Allan and Co., founded in 1850, is based in Melbourne.

In the late 20th century Melbourne's music making proliferated. Rock music is played in hundreds of venues; recording companies appear and disappear as the technology becomes easier and cheaper; radio is still a major source of access to both popular and classical forms. With the largest immigrant population in Australia, the city has also absorbed the music of other cultures. There is reason to anticipate hybrids evolving out of this dynamic mix. Jazz is in a state of reappraisal and development, notably through such activities as the Montsalvat Jazz Festival and, more recently, the Melbourne Jazz Festival. In a very different vein, there is a long-standing annual Melbourne International Organ and Harpsichord Festival, and choral festivals are seeing a revival of older traditions and the appearance of new forms.

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THÉRÈSE RADIC

Melcarne, Gervasio. *See* MONTESARDO, GIROLAMO.

Melcarne, Girolamo. *See* MONTESARDO, GIROLAMO.

Melcelius [Meltzelius, Mältzel, Möltzel, Melcl], **Jiří** (*b* Horšovský Týn, 1624; *d* Prague, 31 March 1693). Bohemian composer. Melcelius was a member of the Premonstratensian order. His life was passed in a succession of ecclesiastical musical appointments, the most notable of which was at St Benedikta, Prague, between 1663 and 1669. There he was organist and choirmaster and was apparently responsible for modernizing the repertory and building up an archive. In his old age he retired to the Strahov monastery in Prague.

The surviving music of Melcelius is all sacred (manuscripts in *CZ-K*, *KRa* and *Pnm*). A ten-part instrumental sonata is listed in the inventory of Tovačov Castle, but has not been found. Melcelius's musical style resembles that of Michna and shows a similar skill in manipulating large choral forces with solid string accompaniments and frequent use of obbligato trombones and clarinos. His works include seven masses, two vesper settings, two motets, one requiem and one *Te Deum*.

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ADRIENNE SIMPSON

Melcer-Szczawiński, Henryk (*b* Marcelin, nr Warsaw, 25 July 1869; *d* Warsaw, 18 April 1928). Polish composer, pianist, teacher and conductor. Son of Karol Melcer, violinist and director of the Kalisz Music Society, Henryk made his début as a pianist in Kalisz in 1878, and in Warsaw in 1882. From 1887 he studied mathematics at the University of Warsaw, continuing from 1892 in Vienna. He graduated from the Music Institute in Warsaw after studying with R. Strobl (piano diploma, 1891) and Z. Noskowski (composition); he was probably also a student of A. Michałowski (piano). From 1892 to 1894 he refined his pianistic technique with Leschetizky in Vienna. In 1895 he was awarded first prize in the composition category of the second Anton Rubinstein competition in Berlin (for his Piano Concerto in E minor, his Piano Trio in G minor, and two of his three *Morceaux charactéristiques* later published as his op.5), and third prize in the category for piano performance. In 1895–6 he was professor of piano at the Helsinki Conservatory,

and from 1896 to 1899 at the Lemberg Conservatory. In 1898 he won the first prize at the Paderewski composers' competition in Leipzig for his Second Piano Concerto. From 1899 to 1902 he was director of the Music Society in Łódź and continued his extensive concert schedule: in 1895 in Berlin, Kiev, Kraków, Lemberg and Paris; and after 1901 in St Petersburg, Berlin, Leipzig, Dresden, Vienna and Budapest. In October 1902 he made his début as a conductor with the Lemberg PO, and from 1903 to 1906 he taught the advanced piano class at the Vienna Conservatory, where he also gave many concerts, for example, playing with Max Reger in his Variations and Fugue for two pianos op.86 (15 December 1905), and playing Brahms sonatas with F. Ondříček (1 December 1906). He also travelled to Prague (12 February 1906), Kraków (1906), Geneva (23 February 1907), and probably to England for ten concerts (1906–7). From the autumn of 1907 he settled in Warsaw. In 1908–9 he was artistic director of the Warsaw PO, and later also their conductor and choir director. From 1912 to 1916 his greatest successes were as pianist, and he impressed his audiences with his extended Chopin recitals. He was director of the Warsaw Opera (1915–16), and also director of the Warsaw Conservatory (1922–7). A gifted teacher and organizer, he raised the educational and artistic standards of the conservatory. A disagreement with the ministry of education caused his resignation from the directorship. In 1927 he was a member of the jury for the first international Chopin Piano Competition in Warsaw. He died suddenly while in the middle of a lecture at the Conservatory.

Melcer-Szczawiński was an exceptional pianist and a man of great culture, knowledge and authority. His playing was characterized by an immaculate technique, excellent musicality, a superb memory and great discipline. His repertory included J.S. Bach, Beethoven, Chopin, works by Wagner (in transcription), Franck, Reger, Debussy, Honegger and Prokofiev. His pianism was highly regarded by Busoni, Egon Petri and Ignacy Friedman (a noted performer of Melcer-Szczawiński's first Piano Concerto). He often played Polish music, giving the Warsaw première of Paderewski's Polish Fantasy; he also promoted the symphonic pieces of Karłowicz, and many times performed Szymanowski's Second Piano Sonata op.21. In chamber ensembles he performed with B. Huberman (Lemberg, 1903), S. Barcewicz, Wacław and Paweł Kochański and Piatigorsky (Warsaw, 1921). Many well-known pianists were trained by him, including the six-year-old Mieczysław Horszowski (in Lemberg), Michał Kondracki and Aleksandre Tansman (for composition).

Melcer-Szczawiński's compositions grew from a romantic aesthetic, but he was then drawn closer to modernism. His symphonic and theatre works reveal expressionist traits through the dramatic dimension, and his songs and piano pieces demonstrate his impressionistic feel for colour. His fascination for the music of Wagner, Liszt, Tchaikovsky and Brahms was equalled by his well-refined compositional technique, of which the most significant elements were clear instrumentation, well-designed forms (piano trio, violin sonata, paraphrases on songs of Moniuszko), and a rich polyphonic dimension, especially in the opera *Maria*. In his songs to poems by Dehmel and Polish poets he maintained the tradition of Karłowicz and early Szymanowski, as well as Wolf and Reger, creating a through-composed declamatory style. Melcer-Szczawiński came closest to Wagner in his works for the theatre, especially his opera *Maria*, which in addition to *Manru* by Paderewski is the most Wagnerian Polish opera of the end of the century. It is characterized by extended tonality, chromatic harmony, dramatic monologues for the leading parts, pre-eminent roles for the orchestra and choir, and the omnipresent theme of death. Unfortunately the opera did not achieve great success, which may be attributed to shortcomings of the libretto.

WORKS

Stage: Protesilas i Laodamia (op, S. Wyspiański), 1902, Paris, 1925, fragms.; Maria (op, 3, Szczawiński, after A. Malczewski), 1903–4, Warsaw, 16 Feb 1904

Choral: Pani Twardowska ballad (A. Mickiewicz), T, chorus, orch, 1898 (Kraków, 1956)

Orch: Symphony, c, 1900, lost; Pf conc. no.1, e, 1895 (arr. pf, Vienna, 1904); Pf conc. no.2, c, 1898 (arr. 2 pf, Kiev, 1913)

Chbr: Pf trio, g, op.2, 1895 (Berlin, *c*1900); Sonata, G, vn, pf, *c*1896 (Kraków, *c*1910)

Kbd: Trois morceaux caractéristiques, op.5, 1895 (Leipzig, before 1910); Morceau fantastique, e, 1895 (Kraków, *c*1907); Trois pensées musicales (Warsaw, after 1910); pf transcrs. of songs by Moniuszko (Warsaw, 1901)

Vocal: 5 pieśni [5 songs] (R. Dehmel) (Kraków, *c*1909); 3 pieśni [3 songs] (M. Konopnicka, J. Jedlicz-Kapuściński, K. Tetmajer) (Kraków, *c*1910)

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BARBARA CHMARA-ŻACZKIEWICZ

Melchioni, Nicolò. *See* AMATI, NICOLÒ.

Melchior, Lauritz (Lebrecht Hommel) (*b* Copenhagen, 20 March 1890; *d* Santa Monica, CA, 18 March 1973). Danish tenor, later naturalized American. He studied at the Royal Opera School, Copenhagen, and made his début at the Royal Opera in 1913 as Silvio in *Pagliacci*, going on to sing various other baritone roles. The advice of Mme Charles Cahier and subsequent studies with Vilhelm Herold revealed the true nature of Melchior's voice, and he made a second début at the same theatre in 1918 in the title role of *Tannhäuser*. After intensive study with Anna Bahr-Mildenburg and others he made a third, or 'international', début at Covent Garden in 1924 as Siegmund. Later that year he sang Siegmund and Parsifal at Bayreuth, where he returned regularly until 1931. From 1926 to 1939 he appeared every year at Covent Garden, where he quickly became a mainstay of the Wagner repertory; Otello was his only non-Wagnerian London role. He was a regular singer in Berlin, 1925–39, and in Hamburg, 1927–30.

Melchior's Metropolitan début in 1926, as Tannhäuser, and subsequent appearances in the 1926–7 season, were not wholly successful; his great New York period began only with his return, after a year's absence and further study, to sing Siegfried and Tristan in 1929. He remained at the house until disagreements with the Bing regime caused him to take his leave, as Lohengrin, in 1950. During those years he made frequent guest appearances in Europe and in Buenos Aires, and latterly in shows and films; Melchior also made occasional concert and radio

appearances in his old repertory, even singing Siegmund with the Danish RSO to celebrate his 70th birthday.

In his later years Melchior sang little but Wagner, and concentrated on the heaviest roles, in each of which he appeared over 100 times (as Tristan, over 200). These figures suggest the stamina and endurance that enabled him to sound fresh in the last acts of *Tristan* and *Götterdämmerung*. A certain baritonal warmth remained a welcome characteristic, but there was no corresponding constriction in his top notes; Siegfried's lusty high C always rang thrillingly. These virtues, coupled with vivid and expressive enunciation, induced his admirers to overlook his dramatic limitations and even some musical defects – especially vagueness in rhythm and note values. The heroic scale of his singing, even as experienced through recordings, marks him as the foremost Heldentenor of the century.

From 1913 Melchior recorded extensively. His best pre-war years are documented by his Siegmund (with Lotte Lehmann and Bruno Walter) and by a composite but almost complete account of the young Siegfried's music, supplemented by extracts from *Götterdämmerung*, *Tristan*, *Lohengrin* and *Parsifal*, with Frida Leider or Kirsten Flagstad (1939–40). There are also many off-the-air recordings, mainly from Metropolitan broadcasts.

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DESMOND SHAWE-TAYLOR

Melchior de Brissia. *See* PREPOSITUS BRIXIENSIS.

Melchite church music. *See* SYRIAN CHURCH MUSIC.

Melcl, Jiří. *See* MELCELIUS, JIŘÍ.

Mele [Melle], **Giovanni Battista** [Juan Bautista] (*b* Naples, ?1693/4 or 1701; *d* ?Naples, after 1752). Italian composer, active in Spain. In an affidavit of September 1750 he declared himself to be 56 years old, which would place his date of birth in 1693/4. However, most modern sources state that he was born in 1701. On 25 November 1710 he entered the Neapolitan Conservatorio dei Poveri di Gesù Cristo, where he studied with Gaetano Greco and remained for about 10 to 12 years, a fellow student being Leonardo Vinci. By 1735 Mele was in Madrid, where he joined Francesco Corradini and Francesco Corselli as a composer of operas in the Italian style for local theatres. His first work for Madrid was *Por amor y por lealtad*, a Spanish translation and adaptation of Metastasio's *Demetrio*, performed at the Teatro de la Cruz. He also became associated with the court of Philip V and in 1744 composed two Italian serenatas for court events. After the ascent of Ferdinand VI to the Spanish throne in 1746, Mele was engaged by Farinelli to serve with Corselli and Corradini as a composer of Italian operas and conductor of the orchestra at the Nuovo Real Teatro in the palace of Buen Retiro. For Carnival 1747 the three composers collaborated on a setting of Metastasio's *La clemenza di Tito*, to a Spanish adaptation by Luzàn y Suelves.

Mele's first independent work for Buen Retiro was *Angélica y Medoro*, written for the birthday celebrations of the music-loving Queen Maria Bárbara on 4 December 1747. His last known opera, *Armida placata*, was performed at Buen Retiro in 1750 and revived there the next year. Performed during the festivities surrounding the wedding of the Infanta Maria Antonia, it was one of the most elaborate, spectacular and successful productions ever to be staged by Farinelli at Buen Retiro. In an unusually detailed description of the performance, the *Gazeta de Madrid* on 21 April even honoured the composer by mentioning his name. In 1752 Mele asked the king for permission to return to Naples, possibly because despite the success of his *Armida* he had not been charged with writing operas for the 1751 and 1752 seasons (the commissions went instead to the younger Conforto and Jommelli). The petition was granted together with a gratuity of 400 doblones. His fate thereafter is unknown.

Mele's music has an affinity to the style of Feo and that of the much younger Terradellas, but also shows notable individual characteristics. His surviving works are characterized by brilliant vocal writing, rhythmic vitality, strong harmonic direction and sensitive colouring, and display notable pre-Classical tendencies: the instrumental *introduzione* of his 1744 serenata (in *F-Pc*), for the wedding of the Infanta Maria Theresa to the dauphin of France, features a viola part in Alberti-bass style.

WORKS

music lost unless otherwise stated

OPERAS

performed at the Coliseo del Buen Retiro, Madrid, unless otherwise stated

Por amor y por lealtad recobrar la majestad (os, 2, D.V. de Camacho, after P. Metastasio: *Demetrio*), Madrid, Cruz, 31 Jan 1736
Amor constancia y mujer (os, 2, after Metastasio: *Siface*), Madrid, Caños del Peral, carn. 1737
La clemencia de Tito [Act 3] (os, 1. de Luzán y Suelves, after Metastasio), carn. 1747 [Act 1 by F. Corselli, Act 2 by F. Corradini]
Angélica y Medoro (festa teatrale, Metastasio, after L. Ariosto), 1747, *I-Nc*
El Polifemo [Act 3] (os, P. Rolli), carn. 1748 [Act 1 by Corselli, Act 2 by Corradini]
El vellón de oro conquistado (os, Pico della Mirandola), 23 Sept 1748
Endimion y Diana (azinoe teatrale, after Metastasio: *Endimione*)
Armida placata (os, G.A. Migliavacca), 12 April 1750
Music in: El Artajerjes [recits. and arias] (os, after Metastasio), carn. 1749
Ariana e Teseo, opera, ?lost, see Cappelletto
Il Mago per amore, int, ?lost, see Cappelletto

OTHER WORKS

Serenata per la ricupperata salute di Sua Maestà, 5vv, insts, Casa del Monsignor L.G. di Vaureal, 1744, *F-Pc*
Serenata in occasione di festeggiarse i solenni sponsali della real infanta di Spagna, Donna Maria Teresa, con il delfino di Francia, Casa del Monsignor L.G. di Vaureal, 1744, *Pc*
Concerto, fl, vns, violetta, b, *I-Nc*

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H.-B. Dietz: 'Philipo Falconi and Francesco Corradini: Fortunes and Misfortunes of Italian Composers in Eighteenth-Century Spain', *International Journal of Musicology*, vii (1998)

HANNS-BERTOLD DIETZ

Melfiche, Cola. *See* FALCO, MICHELE.

Melfio, Bastiano (*b* Torsi [now Tursi] nr Pisticca; *fl* 1564–87). Italian composer. According to the title-page of his earliest known publication, *Il primo libro de madrigali a quatro voci* (Rome, 1564), he was at that time the holder of a canonry at Torsi, in the Basilicata. The book contains a number of extended cycles including a five-section setting of Ariosto's *Di persona era*, a text often set as wedding music. More than 20 years later he published another collection, *Il primo libro de madrigali a cinque voci* (Venice, 1587), which is also dedicated from Torsi and mostly consists of settings of amorous texts. The final madrigal in the book, *Non havete a temer*, incorporates a strict canon which runs throughout, a retrospective stylistic feature characteristic of Melfio's music.

IAIN FENLON

Melfio, Giovanni Battista (*b* Bisignano, Calabria; *fl* 1555–6). Italian composer. He was a priest. His only known publication, *Il primo libro de gli madrigali a quattro voci* (Venice, 1556), is, according to its dedication, also his first. It is dated 30 September 1555 from Naples and contains settings of Petrarch's verse including *Padre del ciel*, a text which continued to be popular until the end of the century, and of *Dunque baciar* from Ariosto's *Orlando furioso*.

IAIN FENLON

Melgaz [Melgás], **Diogo Dias** (*b* Cuba, Portugal, 11 April 1638; *d* Évora, 10 March 1700). Portuguese composer and teacher. On 10 May 1647 he was admitted as a choirboy at Évora Cathedral, where his teacher was Bento Nunes Pegado. He was elected master of the boys on 14 March 1662, *mestre da crasta* in 1663 and *mestre de capela* in about 1678. In 1697 his former pupil Pedro Vaz Rêgo began to substitute for him because he had become blind. However, the cathedral chapter continued to pay his three stipends until July 1699, indicating the esteem in which he was held.

Melgaz's extant compositions in cathedral archives at Évora and Lisbon, some of them duplicates, are all Latin liturgical works. Of the four incomplete vilhancicos in Évora Public Library, two have Spanish texts, one a Galician text and one a Portuguese text. Melgaz also edited a plainchant hymnal containing 152 melodies, all barred in either binary or ternary metre. He was the first Évora composer to use bar-lines in his polyphonic works, to write functional harmony and to provide independent instrumental parts for harp, organ and unfigured bass (Évora Cathedral employed a harpist from as early as 1643). Usually sober in his motets, he expands into elaborate *fioriture* in his double-choir accompanied Pentecost sequence.

WORKS

Edition: *Diogo Dias Melgás (1638–1700), opera omnia*, ed. J.A. Alegria, PM, ser.A, xxxii (1978)

2 ferial masses, 16 motets, 3 Passion settings, *P-EVc*; 3 motets ed. J.E. dos Santos, *A polifonia clássica portuguesa* (Lisbon, 1937); 1 ed. in Alegria: *Historía*

Salve regina, 4vv, *Lf*

4 vilhancicos, Évora Public Library CL1/1–2; vilhancicos for Christmas, Our Lady and saints' feasts, according to Barbosa Machado

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ROBERT STEVENSON

Meli [Melij], **Pietro Paolo.** *See* MELLI, PIETRO PAOLO.

Melikov, Arif (Jangirovich) (*b* Baku, 13 Sept 1933). Azerbaijani composer. He studied the *tār* at the Baku Music College (1946–54) and composition with Karayev at the Azerbaijan State Conservatory (1955–8). While at the conservatory he composed his first serious works, including his graduation piece, the First Symphony. In 1958 he was appointed to teach at the conservatory, and in 1971 he was made assistant professor. He became a board member of the Azerbaijani Composers' Union in 1959, and in 1965 he received the title Honoured Artist of the Azerbaijani SSR.

Melikov completed his finest work, the ballet *Legenda o lyubvi* ('Legend of Love'), in 1961. It is a work concerned with one of the eternal subjects of Eastern poetry: pure and tragic love. The ballet's number form does not impede a continuous intensive development, for Melikov's inclination towards contrast, an inherent feature of his style, is conditioned by the drama of Nazïm Khikmet. Moments of extreme action alternate with portrait scenes of a psychological character. In many ways *Legenda o lyubvi* continues the tradition of Karayev's ballets, but at the same time it contains many original features, among them a novel interpretation of *mugam* methods of development. The work's direct melody and skilful stagecraft have won it lasting popularity. Melikov's next major composition was the symphonic poem *Metamorfozï*, which is built on a logical transformation of three themes. This piece and, more particularly, the Second Symphony mark important stages in the composer's creative evolution, his expressive means becoming more complex and his link with folk music more distant.

WORKS
(*selective list*)

Stage: Legenda o lyubvi [Legend of Love] (ballet, N. Khikmet), 1961, Leningrad, Kirov, March 23 1961; Volnï [Waves] (operetta), 1967, Baku, 1967; Dvoye [Two] (ballet), 1969, Leningrad, Kirov, 1969; Alibaba i sorok razboynikov [Alibaba and the 40 thieves] (ballet), 1973

Orch: Concertino, fl, orch, 1955; Skazka [Tale], sym. poem, 1957; Sym. no.1, 1958; Pamyati Fizuli [To the Memory of Fizuli], sym. poem, 1959; Metamorfozï, sym. poem, 1964; Sym. no.2, 1970; Sym. no.3, 1973; Sym. no.4, 1977; Sym. no.5, 1979–82; Sym. no.6, 1985; 3 other sym. poems, 6 suites, 3 suites for folk orch

Vocal: Rodina [Homeland] (cant.), 1v, orch, 1964; Golos zemli [Voice of the Earth] (cant., Vagif), 1972; 2 song cycles (Khikmet); choruses, songs

Incid music, 10 film scores, chbr and solo inst music

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N. Alekberova: *Arif Melikov* (Baku, 1993)

YURY GABAY

Melik-Pashayev, Aleksandr Shamil'yevich (*b* Tbilisi, 10/23 Oct 1905; *d* Moscow, 18 June 1964). Georgian conductor and composer. He studied with Nikolay Tcherepnin at the Tbilisi Conservatory and then became pianist and leader of the orchestra at the Tbilisi Opera from 1921, and conductor from 1924. He studied conducting with Aleksandr Gauk at Leningrad Conservatory (1928–30) and returned to Tbilisi in 1930 as chief conductor. From 1931 he was conductor, and from 1953 chief conductor, at the Bol'shoy Theatre in Moscow, where he remained until 1962. An outstanding operatic conductor, he was much admired for his control and shaping of large-scale Romantic works with careful attention to detail and balance of musical and dramatic character. As well as conducting memorable productions of operas by Verdi, Meyerbeer, Tchaikovsky and Rimsky-Korsakov, he introduced new operas by Chishko, Dzerzhinsky, Kabalevsky, Shaporin and others to the Bol'shoy Theatre repertory. He also conducted concerts and occasionally appeared abroad, making his British début in a revival of Tchaikovsky's *The Queen of Spades* at Covent Garden in 1961.
He composed a number of works, including a symphony.

I.M. YAMPOL'SKY

Melik'ian, Romanos Hovakimi (*b* Kiziyar, northern Caucasus, 1 Oct 1883; *d* Tbilisi, 30 March 1935). Armenian composer and teacher. He graduated from the Rostov music college in 1905, and then studied in Moscow with Ippolitov-Ivanov, Taneyev and Yavorsky (1905–7) and at the St Petersburg Conservatory with Kalafati and Steinberg (1910–15). In 1908 he organized in Tbilisi the Music League, an Armenian society which did important work in education. Melik'ian was appointed director of music at the House of Armenian Culture in Moscow (1918), and in 1921 he founded a music workshop (from 1923 the conservatory) in Yerevan. He was founder-director of the Yerevan Theatre of Opera and Ballet (1933); he also established a choral association there. As a composer he made a brilliant contribution to Armenian song, both in original pieces and folksong arrangements. The national quality in his music, established through modal harmony, had an influence on later Armenian composers, such as Step'anian. In the cycle *Ashnan togher* ('Autumn Lines') the delicate use of tone-colour reveals a link with Impressionism; *Zmrukhti* ('Emeralds') are decorative pieces, subtle in their treatment of the texts and varied in their piano textures. He continued the investigations Komitas had initiated into harmonies based on fourths. These features are developed in *Zar-var* ('Sparklets'), a cycle aimed at schoolchildren.

WORKS
(*selective list*)

Song cycles: Ashnan togher [Autumn Lines], 1907–10; Eskizner [Sketches], folksong arrs., 1912; Zmrukhti [Emeralds] (Hov. T'umanian, D. Demirdjian, A. Isahakian, A. Khnkoian, trad.), 1920; Zar-var [Sparklets], 1922; Nor kyank'i yerger [Songs of the New Life], n.d.; Karmir lanaki yerger [Red Army Songs], n.d.; Dprotsakan yerger [School Songs], n.d.; Pionerakan yerger [Pioneer Songs], n.d.

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G. Geodakian: 'The Knight of Armenian Music', *Sovetakan arvest* (1983), no.9, pp.5–9
A. Tatevosian : 'Patmabanasirakan handes', *Romanos Melik'ian* (Yerevan, 1984), 7–16

SVETLANA SARKISIAN

Melis, Carmen (*b* Cagliari, 16 Aug 1885; *d* Longone al Segino, nr Como, 19 Dec 1967). Italian soprano. Her teachers included Antonio Cotogni and Jean de Reszke. She made her début as Thaïs at Novara in 1905 and had a great success at Naples the following year in Mascagni's *Iris*; she also sang in Rome and toured Russia and Poland in 1907. From 1909 to 1913 she was with Hammerstein's company at the Manhattan, New York, where she was admired for her Latin temperament as well as for her voice. In Boston her roles included Desdemona and Helen of Troy, with the Puccini heroines at the centre of her repertory. She sang at Covent Garden in 1913, appearing in *Pagliacci* and *La bohème* with Caruso, and giving her part in *I gioielli della Madonna* 'all its romance and savagery' (*The Times*). On her return in 1929 the voice had faded, and she contributed an overplayed Musetta and an undersung Tosca. She remained a favourite for many years at La Scala, where in 1924 she sang in the première of Giordano's *La cena delle beffe*, and in Buenos Aires, where she undertook more unexpected roles such as the Marschallin and Sieglinde. She later taught, numbering Renata Tebaldi among her pupils. Her recordings, which include a complete *Tosca* (1929), show a voice of beautiful quality in the middle register, used with warmth and imagination. (*GV*, R. Celletti)

J.B. STEANE

Meliš [Zminský], **Emanuel (Antonín)** (*b* Zminný, nr Pardubice, 15 Oct 1831; *d* Vršovice, Prague, 27 June 1916). Czech writer on music. Abandoning his law studies in Prague, he turned to journalism and soon to music journalism with his essay 'Stav nynější hudby u nás' ('The present state of music in Bohemia') in *Lumír* (1857). He founded and edited the first regular Czech music journal, *Dalibor* (1858–64; 1869), to which he contributed valuable historical articles and the first biographies of Smetana (1863) and the Slovak Ján Levoslav Bella (1869). Through his bibliographical research he became an important Czech musical lexicographer and contributed entries on Czech musicians to contemporary encyclopedias. He was also on many committees concerned with church music, military music, opera and choirs. In the 1870s he turned his attention to economic questions: he established an experimental farm and an agricultural journal and ran an inn.

WRITINGS

'Stav hudby v XVIII. století v Čechách' [The state of music in Bohemia in the 18th century], *Dalibor*, iv (1861), 12, 19–20, 30, 40, 46–7, 54–5, 62–3, 70–71, 78–9, 87–8, 95–6
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Melisma (Gk.: 'song'). A group of more than five or six notes sung to a single syllable. The term may be applied universally, but has been most used in reference to medieval European music, particularly chant. 'Melismatic' indicates one end of a spectrum; the other is 'syllabic', or one note to each syllable. An intermediate category, with several notes to a syllable, is sometimes termed 'neumatic'.

1. Terminology. 2. Melismatic chant. 3. Melisma in early polyphony.

1. TERMINOLOGY. The word 'melisma' existed in ancient Greek but was not much used; it meant, vaguely, 'song', and conveyed none of the sense given above. (Liddell and Scott's *Greek–English Lexicon* cites one instance in which it meant 'lyric poetry'.) The current technical meaning seems to have been superimposed upon the word by German scholars in an effort to create a term for what was a puzzling feature of Gregorian chant. In the latter context the term has been used in two ways that are distinct but closely related through a characteristic train of thought. The meaning that is logically first is abstract and generic, easier to grasp in German than in English: *das Melisma* – 'a manner of singing', eventually 'an ethos of singing'. An analogous usage in English would be 'melody', as in 'melody is a basic element of music'. A desire to be more empirical, positivistic, seems to have led directly to the second usage, in which 'a melisma' meant a specific instance; the analogy would be 'a melody'. The process of reification involved the search for origins, archetypes, prototypes, pure forms – an *Ur-melisma*. Since very few of the latter are documented, even in chant repertories (to say nothing of earlier times and styles), the search led to hypotheses about things very old (ancient Hebrew) or far away (the Near East), and also to magic and other obscurities.

The first meaning – melisma as 'a manner of singing' – is more fruitful: evidence of melisma in the works of composers such as Leoninus (*c*1170), Ockeghem (*c*1470) and Handel (*c*1740), to name but three, provides ample support for the use of the term in this particular sense. Although there is almost no instance of melisma among the few surviving fragments of music from Mediterranean antiquity, it cannot necessarily be assumed that melisma was not used then; careful stock needs to be taken of the kinds of pieces that are preserved, for these may reflect the interests of the preservers rather than musical practice. For example, the literary critic or literary historian – in modern times as in antiquity – is traditionally interested in the words, and in the melody only in so far as it has words; that in itself possibly explains why virtually none of the extant fragments shows a developed melismatic style. And since music in general was not written down, there is plenty of room for assuming that at least some of what was not written down could have been melismatic.

2. MELISMATIC CHANT. St Augustine, in a famous passage written about 400, commented on the expressive essence of the melisma ('jubilus' or 'jubilatio' in his terminology): he felt that singing without words expressed a joy too deep for words. His references to jubilus have been studied by Moneta Caglio, who reported that in no instance did Augustine associate the jubilus with the alleluia; he ventured the hypothesis that Augustine was connecting the gradual responsory of the Mass to a secular melismatic manner of singing called 'jubilus'. (Wiora explored the same phenomenon.) This supposed connection to the gradual responsory was disputed by McKinnon, who regarded the reference to the secular jubilus to be one purely of exegesis. For present purposes, however, it is enough to see that there was some such secular practice, and that it could well have been a purely Latin one – although other melismatic practices further east (or for that matter anywhere) are not excluded.

The earliest recorded repertory of melismatic chant is the Gregorian, whose musical documentation exists in the first fully notated chant books (*c*900). The dates at which this repertory was developed are at issue, now more than ever. Only some Gregorian genres are melismatic, and the order in which the genres, or the individual chants, were developed cannot be determined. It is conceivable that melisma was one phase in a multi-phase development; or, on the other hand, that the various genres approached a melismatic phase at different rates and in different degrees; or yet again, that melismatic style was in no way correlated with the development of repertory. Progressive elaboration from one pitch per syllable through several pitches per syllable to true melismas of 'more than a few' (five to ten, or more) per syllable is a developmental model commonly assumed; but while it can be observed to operate in certain limited cases (the motet from about 1220 to 1350 for example), it cannot be relied on over longer stretches, or applied to more than one specific genre at a time. And on the other hand, the traditional assumption (made by Peter Wagner and others) that melisma – hence specific melismas – was 'archaic' is untenable; melisma, as melisma, can be newer just as well as older.

Much has been made of a presumed coordination of melismatic style and liturgical function. The melismatic chants at Mass, the gradual-responsory and alleluia, are classed as responsorial chant and sung as independent items between Epistle and Gospel, while the introit and communion, classed as antiphonal chant and sung as accompaniment to liturgical movement, are not classed as melismatic. Some genres, however, are anomalous: tracts, sung after graduals, are not usually classed as responsorial, and those in mode 8 do not have many long melismas; offertories, long regarded as antiphonal, are now rather considered responsorial, but show big melismas only occasionally, thus more often resembling introits – as do responsories from the night Office, which are certainly responsorial in form and function. Even the gradual, the archetypal melismatic form, sometimes shows few larger melismas in the respond. If the simple definition of melisma ('more than a few pitches per syllable') is taken, the difference between responds and introits seems to involve merely the more frequent use of groups of ten rather than five pitches per syllable; but this is simply a location on a numerical continuum – in itself a poor basis for a categorical distinction. (There may, however, be a more significant difference in style between the groups in introits as opposed to those in graduals.)

The most distinctive aspect of melismatic style in graduals is the careful avoidance of clearly repetitive

pattern (with one kind of exception to be discussed), or, indeed, of any melodic design that would make the melisma seem regular or predictable. The ascents and descents, number of pitches in successive groups, and – in manuscripts that indicate lengthening – the placement of longer values all bring an avoidance of pattern so persistent as to suggest intention. This avoidance of pattern has often been taken to be the product of a way of singing in which the kind of pre-arrangement associated with written records – 'musical composition' – is lacking; instead it is regarded as the product of something variously called 'improvisation' or, more carefully, 'oral composition'. The pre-history and very nature of melisma has sometimes been characterized as without pre-arrangement, and attempts have been made to describe its creative process in greater or lesser detail. Without documentation of the musical result, however, all such characterization and description is only imaginative; and when documentation is available, about 900, it tends to show something quite different. When a standard melisma is to be used in a certain gradual, for instance, it is often not written out in full in the earliest sources, but instead only cued; however, its use is confirmed by other manuscripts, so there can be no question but that the melisma was known by heart and reproduced exactly. All the details of melismatic composition that have been pointed out by advocates of 'oral composition' can just as well be explained as the products of pre-arrangement, and no essential difference between composition with or without written records need be assumed.

Persistent variety and avoidance of repetition in Gregorian melisma has one curious consequence of great importance. Often the repetition of a motif (a few pitches) is initiated, but then immediately modified (*aa′*) to such an extent that the repetition is not apparent (and sometimes detectable only by close study of the 10th-century notation). Occasionally, however, such a repetition is exact enough to be obvious; examples can easily be found in the verses of the Christmas gradual *Viderunt* and the Easter gradual *Haec dies*. In such obvious instances the variety – still present, as in all Gregorian – is provided by the different way in which the repetition continues, making the motivic plan *aab* rather than *aa′*. This became a distinct manner of melismatic composition in several subsequent genres.

The Byzantinists have made it clear that for them melismatic composition is a later phase in the development of Byzantine chant, to be placed in the 12th century and after. Even granting our ignorance of the development of Gregorian chant before 900, the history of Latin chant can in this case be read parallel to that of Greek chant. The Gregorian alleluia, whose development can be traced directly in the documents starting in 900, shows a steady progression from modest beginnings to highly melismatic style, and this progression can be assigned to the period between the 8th and the 12th centuries. Such a burgeoning of melisma can also be found in the Mozarabic repertory, in the genres of *laude*, *sacrificium* and *sono* in the León Antiphoner; and while the roots of that repertory have been shown to date from before 700, the extreme melisma found in León may represent 9th- and 10th-century development, and could in principle be coordinate with the Gregorian. In the same period Frankish sources provide instances of an expanded melisma after the verse, called a *sequentia*, which follows the verse of the alleluia at Mass. At Milan these expanded melismas, called there *melodiae secundae*, assumed giant proportions (with excessive use of the *aab* plan for motivic detail). Moneta Caglio has placed some of this development as early as the 10th century, but Hucke argued for a later date. All of this melismatic development can be imagined as analogous and roughly synchronous.

In early medieval chant melismas tended to acquire stereotyped melodic characteristics; as a corollary, they were often detachable entities and could be inserted into or removed from a chant, or transferred to another chant. The most famous instance is provided by Amalarius of Metz (*c*830) who referred to a melisma sung at Rome in the responsory *In medio* but transferred by Frankish singers to the Christmas responsory *Descendit*. This melisma has a melodic shape popular at that period: a dramatic rise by leap immediately repeated and followed by a longer stepwise descent often in three-note sequences (e.g. *c–b–a*, *b–a–g* etc.). The 8th-century Gregorian alleluia also shows these melodic characteristics. A special set of melismas accompanied the enēchēmata (*see* ĒCHĒMA). (Huglo has shown that the corresponding Byzantine models again lacked the melismas.) These and other melismas were often called '(p)neumae' in the Middle Ages.

The *Descendit* melisma and other similar ones were sometimes provided with texts set in syllabic style. Some scholars have concluded that such a verbalization of the melisma is a basic step in the development of European music. Examples exist, however, to show that within post-Gregorian and medieval chant melismas were cultivated even more intensely than before.

Frankish Kyries and sequences of the 9th and 10th centuries need to be considered in this same syndrome of musical activity, but carefully. The melodies of Kyrie and sequence (as they appear in Frankish sources from the mid-10th century on) are both notated in two forms: one form has the melody in syllabic notation with Latin words underneath; the other has the melody in melismatic notation with just 'Kyrie eleison' or, for the sequence, 'Alleluia' as an incipit. It is a difficult and controversial question as to whether the melismatic notation in either case was sung as a melismatic piece with only the words 'Kyrie eleison' or 'Alleluia'. But in terms of melodic style, Kyrie melodies as well as sequence melodies are to be analysed in terms of the kinds of purely musical considerations that prevail in melismatic chant. From an analytic point of view the Latin words of sequence and of Kyrie verses can be understood as articulative, both for the rhythmic detail as well as for the larger phrasing. The couplet phrasing of the sequence can, if desired, be seen as the systematic use on a large scale of the *aa′* repetition of melodic motifs observed in the melismas of gradual and alleluia; but the scale is so much larger that the comparison is perhaps not credible, and in any case it may be better to treat the repetition in sequences as a function of abstract musical design. The sequence melodies as well as the Kyrie melodies have the effect of a new and different style on the Carolingian scene.

Newer forms of medieval chant, such as the Aquitanian *versus*, also contain melismas which often appear in well-defined functions at the beginning or end of sections in otherwise basically syllabic or neumatic settings. A remarkable and characteristic melisma occurs at the

beginning of the famous *Alma Redemptoris mater* (dating apparently from the 12th century).

3. MELISMA IN EARLY POLYPHONY. While the earliest documentation of polyphony is confusing because of the several diverse styles and structures appearing synchronously, it is nonetheless clear that the documents do not allow the simplistic idea that polyphony developed by logical steps in a straight line from note-against-note counterpoint over a syllabic chant to complex forms with florid counterpoint to a melismatic chant. (It is, of course, necessary to dissociate the idea of note-against-note singing from syllabic style; the latter is a function of one voice, the former a function of two voices.) Early instances of syllabic chant set in two voices note-against-note are mostly found in the examples of singing in parallels given by theorists from the *Musica enchiriadis* (*c*900) on; those examples, which are rightly taken as witness of long-existing practices, are not part of the repertory of composed polyphony. This repertory begins with the Winchester Troper, which provides a variety of chants, including melismatic genres, with note-against-note counterpoint. The Aquitanian repertory, whose early layer consists of monophonic *versus*, occasionally florid, goes on to develop other *versus* in florid two-part discant; in these are found, among other possibilities, a syllabic or melismatic lower voice combined with a florid (therefore melismatic) upper voice; but there are also passages in which both voices are melismatic (with the same words) in note-against-note counterpoint; and occasionally both voices are melismatic (with the same words) in note-against-note counterpoint. The prevailing arrangement is florid, with persistent use of melisma of modest length (five to ten pitches for one syllable). This arrangement seems in some way essential to the style of the Aquitanian repertory.

The Notre-Dame repertory brings extreme use of melisma, in two clearly differentiated styles – organum purum and discant. Melismas are most prominent in the organal style, where the organal voice can have 30, 40 or more notes against one in the tenor; but that one was often syllabic, not melismatic, so the melisma in the organal voice was a function of a contrapuntal relationship, not a relationship with the words – which was the original definition of 'melisma' in chant. On the other hand, in discant style the melismas in the tenor were set in note-against-note relation with the discant voice, and make an entirely different effect. A final paradox was presented when these discant melismas were underlaid in the discant voice with syllables to produce Latin-texted discant and the French motet. Meanwhile in the conductus, melismas and syllabic passages co-existed in more ordinary combinations.

So while it is not possible to trace simple parameters of construction and development in melismatic monophony and polyphony, it can nevertheless be seen that in the intense development of European musical style from the 8th century to the 13th and beyond, melisma played a consistently leading role. It is clear that in European music after the Middle Ages 'melisma' is simply a stylistic option located on a complex network of intersecting continua. Applying the concept in that same way to medieval music would avoid the fruitless mythologies that were once evoked by the term 'melisma'.

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Melismatic style. In plainchant, the setting of text characterized by florid groups of notes called melismas, each of which is sung to one syllable, as for example in most Kyries and alleluias. It is contrasted with neumatic or group style (mainly two to four notes per syllable) and syllabic style (mainly one note per syllable).

See also TEXT-SETTING.

□

Melk. Town in Lower Austria. The strategic location of the fortress Medelica (Melk) on a slope overlooking the Danube led the Babenbergs, Austria's medieval rulers, to establish their court there in 976. Monks from the Benedictine abbey of Lambach were invited to join the court in 1089; shortly after 1110, when the Babenbergs moved to Klosterneuburg, the Benedictines became the owners of Melk and a large area of land. This link with the Austrian monarchal line made the wealthy abbey one of the Empire's most powerful institutions.

Soon after their arrival the Benedictines founded a boys' choir; *pueri* are mentioned as early as 1140 and a cloister school, training boys for singing in processions and daily church services, is described in a manuscript dating from 1160. The scriptorium was most productive in the first half of the 13th century. A great fire (1297) destroyed most of the manuscripts recording this formative musical period. 133 codices survived intact, about half of which originated at Melk, including the *Melker Marienlied* (*c*1125), bearing added marginal neumes notating the 14th-century polyphonic ballade 'Fujez de moi'.

In the 15th century the abbey was the centre of the 'Melk Reform' movement, influential throughout Austria and southern Germany. Its ideal was the 'total renunciation of polyphony, organ playing and the participation of choirboys and lay vocalists in the divine service' (Angerer, 1974), although some of these practices were already well established in Melk. They were resumed with ardour during the late Renaissance when a group of musicians of many nationalities was active at the abbey, including the

Slav Jacob Handl and the Netherlander Lambert de Sayve. The first organist was recorded in 1565, and a cornett player is found among the salaried musicians after 1598. Melk choirboys were sent to join chapels in Prague and Vienna at the request of the Hapsburg emperors. A number of Melk-trained musicians became Kapellmeister at Stephansdom in Vienna: Johann Windtsauer (1634–63), Augustin Kürzinger (1667–78) and J.G. Albrechtsberger (1793–1809).

The elimination of the Turkish threat to Austria in 1683 and the election of Berthold Dietmayr as abbot (1700–39) marked a new era of creative activity. Dietmayr commissioned Jakob Prandtauer to refashion the abbey in Baroque style, and a costly organ, built by the Viennese Gottfried Sonnholz, was installed in the abbey church in 1731. A theatre was erected early in Dietmayr's rule, but dramatic productions, recorded as early as 1686, continued to be given in temporary quarters. The repertory in the first half of the 18th century consisted of *ludi caesarei* (Latin dramas with incidental music), German *intermedi* (including Viennese popular comedy) and Singspiele. Under the direction of a *regens chori*, the abbey maintained a group of 15 choirboys and up to 12 professional musicians, supplemented by monks and servants. A calendar rich with musical events and feast days, in addition to extravagant entertainments for frequent visitors, kept the musicians busy.

Music in the second half of the 18th century was provided by the 'Melk Circle' of composers: Kimmerling (a pupil of Haydn in 1760–61), Albrechtsberger, Franz Schneider, Paradeiser and Maximilian Stadler. By mid-century the Baroque *ludi caesarei* had disappeared and new categories such as *applausus musici* (semi-dramatic Latin cantatas) and Viennese-type Singspiele took their place. This productive period came to an abrupt end in the 1780s as a result of the monastic reforms of Joseph II: virtually the entire musical apparatus, including the boys' choir, was dissolved.

With the support of abbots Anton Reyberger and Marian Zwinger (1810–37), music was revived in the post-Napoleonic period. Oratorios and masses by Haydn, Beethoven, Winter, Naumann and others were performed. A valuable thematic catalogue of the abbey's music collection was begun in 1821 by Adam Krieg, *regens chori* from 1812 to 1825, and was continued into the 20th century. During the rule of Abbot Alexander Karl (1875–1909) productions of plays with incidental music took place during Carnival in the boarding-school theatre.

The task of revitalizing the abbey's musical institutions after World War II fell to Adolf Trittinger (*d* 1971), a pupil of Guido Adler. His regime discarded 19th-century liturgical traditions and in 1950 initiated the 'Melker Oratorium', an annual series of large-scale musical productions. The series continued until 1960; in the same year, the annual Melk Summer Festivals reactivated musical theatre with productions employing professional personnel. The main repertory of these open-air performances has been Viennese popular theatre (Nestroy and Raimund), given with the original music by Adolf Müller, Drechsler and others. In the 1960s, major cataloguing projects were undertaken for the library and the music archive. A new organ was designed by Hans Haselböck and built by Gregor Hradetsky in Krems. With 3280 pipes and 45 stops it was, when installed in 1970, the largest tracker-action organ in Austria. A concert series, the Organ Summers (later known as the Organ and Soloists Concerts), was established in 1972 by Haselböck and Bruno Brandstetter and continued until 1998.

After the election of Burkhard Ellegast as abbot in 1975 it was decided to undertake the complete restoration of the abbey. In 1979 Helmut Pilss initiated the annual Pentecostal Concert Series, with four to six concerts over three or four days. Such musicians as Walter Berry and Peter Schreier, as well as the Vienna SO, members of the Vienna PO and State Opera Chorus, and the Österreichischer Rundfunk (ÖRF) Symphony Orchestra and Chorus have participated. The series was expanded into the Internationale Barocktage in 1992.

1850 codices dating from as early as the 9th century survive in the abbey's manuscript chamber; the library holds over 100,000 volumes from the 17th to the 20th centuries and the music archive holds some 14,000 manuscripts and printed editions, primarily of the 18th and 19th centuries. A catalogue of the collection is in Vienna (*A-Wn*).

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Melkikh, Dmitry Mikheyevich (*b* Moscow, 31 Jan/12 Feb 1885; *d* Moscow, 22 Feb 1943). Russian composer. The son of an official of the Moscow Office of Weights and Measures, he was taught to read music by his mother and composed from the age of 13. He studied at the law faculty of Moscow University (1904–8), and attended the newly-opened People's Conservatory when he could, studying theory and composition with Boleslav Yavorsky (1906–13). After a year of military service with the 13th sapper battalion, he returned to his studies, but from 1914–18 he served as an officer in the Sixth Siberian Corps of the radio-telegraph section; he was awarded the Order of St Stanislav (3rd degree). Yet, while both at the front and on leave in Moscow, he continued to compose; the *Epitaph* is dated 'on active service, the northern front, 1916'. After a brief spell in the Red Army as a radio operator, he was evacuated to Moscow after contracting typhus. In April 1921 he was finally discharged from

military service and posted with Narkompros, the governmental arts and education department.

Melkikh's composing life began propitiously. As early as 1907 his romance *Tri klyucha* ('Three Springs') was performed at musical exhibitions of M.A. Deisha-Sionitskaya and received an encouraging review from Yury Engel'. The conductors Konstantin Saradzhev and Boris Khaykin and the pianists Heinrich Neuhaus and Yavorsky performed Melkikh's works. Melkikh taught a course of 'Listening to Music' at the Moscow Conservatory (1921–?5); he later worked at various musical institutions. In 1924 he joined the Association of Contemporary Music and later served on the editorial board of its in-house journal *Sovremennaya muzïka* ('Contemporary music'). Up to the end of his life he was a close friend of Myaskovsky and Pavel Lamm, at whose dacha at Nikolinaya Gora he spent several summers with his wife L.K. Aralova, an actress. During World War II Melkikh remained in Moscow and was crippled by a paralysis of his left side, eventually dying of an apoplectic stroke. Viktor Belyayev (1926) justifiably considered Melkikh a lyricist 'with an exceptional gift for melodies of a Wagnerian, endless type, with a taste for good, interesting orchestration and noble, finished outlines of form'. Yavorsky's theories, with their particular modal tensions and rhythmic structures, exerted a decisive influence on Melkikh's chamber works, imparting to them subtlety and astringency, especially in the lulling adagios, which are similar to those by Myaskovsky. Belyayev astutely noticed 'moods characteristic only of Melkikh, ... cautious, but insistent, like spying on an unknown region'. In his compositions of the 1930s the composer was forced to touch upon social subject matter – e.g. the symphonic placard *Karusel'* ('Merry-Go-Round') – but did not always conceal his scepticism.

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INNA BARSOVA

Melkite church music. *See* SYRIAN CHURCH MUSIC.

Melkus, Eduard (*b* Baden, nr Vienna, 1 Sept 1928). Austrian violinist. He was educated in Vienna, studying the violin under Ernst Moravec (1943–53) and musicology at Vienna University under Erich Schenk (1951–3); he continued his violin studies under Firmin Touche, Peter Rybar and Alexander Schaichet. In 1958 he was appointed professor of violin and viola at the Vienna Hochschule für Musik, and he has given many lectures, masterclasses and interpretation courses elsewhere, including several German universities, Amsterdam and Cambridge as well as Chicago and elsewhere in the USA. Melkus specializes in music of the Baroque and Classical periods and has done much to encourage the revival of both original performing styles and neglected early repertory. In 1965 he founded the Vienna Capella Academica, an ensemble that aimed to use instruments in original 18th-century condition, though that objective was not rigorously pursued. His recordings include sonatas by Biber, Corelli, Handel, Bach and Mozart, dance music of the 17th, 18th and early 19th centuries, and concertos by Bach, Vivaldi and Tartini; they are distinguished by his sweet tone, his fluent and gentle phrasing, his lively rhythms, and the effervescent brilliance of his ornamentation. Outside his own specialist field, Melkus gave the first performance of Wellesz's Violin Concerto, dedicated to him, in 1962.

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STANLEY SADIE

Mell, Davis [David, Davy] (*b* Wilton, nr Salisbury, 15 Nov 1604; *d* London, 27 April 1662). English violinist and

composer. He was the son of Leonard Mell, a servant of the Earl of Pembroke who joined the court violin band in 1620. Davis was given his own place in the group by a warrant dated 9 December 1626, though he was already listed as a member for the funeral of James I on 5 May 1625. He served in the violin band until the Civil War, marrying Alice, the daughter of his colleague Anthony Comey, on 30 April 1635. He played a prominent part in the production of Shirley's masque *The Triumph of Peace* (February 1634), writing music for the antimasque dances and accompanying the masquers' rehearsals.

Mell seems to have remained in London during the interregnum, and was listed by John Playford in *A Musicall Banquet* (London, 1651) as one of the 'excellent and able Masters' available for teaching in the capital. Lodewijk Huygens visited his house on 25 March 1652 and heard him playing with Christopher Gibbons, Benjamin Rogers, John Rogers and others. He was presumably the 'rare Musitian cald *Mell*' who met Evelyn on 1 August 1652, and in 1653 Nicholas Hookes of Trinity College, Cambridge, mentioned him approvingly in a poem. He was one of the musicians in Cromwell's household from, probably, 1656 to 1658, and was among those who petitioned the 'Council for the Advancement of Musick' on 19 February 1657 for the establishment of a music college. He visited Oxford in March 1658, which enabled Anthony Wood to compare him with the German violinist Thomas Baltzar. Wood thought that Mell was 'a well bred gentleman and not given to excessive drinking as Baltzar was' and 'had a sweet stroke', though 'Baltsar's hand was more quick and could run it insensibly to the end of the finger-board'.

Mell also made clocks and watches during the 1650s, presumably to supplement his income; three clocks by him are known. However, he soon relinquished his second career when he resumed his court place at the Restoration. He succeeded John Woodington as a violinist in the 'Broken Consort', the ensemble that played consort music in the Privy Chamber. He was the senior member of the Twenty-Four Violins, and seems briefly to have shared its direction with George Hudson. An inventory taken after his death on 27 April 1662 includes four clocks, three watches, three violins and a bass viol.

The main sources of Mell's music are the autograph *GB-Och* Mus.433 (12 suites for solo violin), and Playford's *Courtly Masquing Ayres* (RISM 1662[8]; ǐ 13 suites for violin and bass). Many of the dances occur in both, and it is not clear whether Mell added their basses for publication, or whether the autograph once had a companion bass book. Furthermore, ten of them once existed in four-part versions in an Oxford source, though the inner parts are lost. Some of his solo pieces require considerable virtuosity, though they are mostly feeble as music. One of the suites (in *GB-Och* Mus.433) uses scordatura, and probably records his rivalry with Thomas Baltzar, who wrote a similar work. Similarly, John Playford printed divisions on 'John come kiss me now' by both composers side by side in *The Division Violin.*

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PETER HOLMAN

Mell, Gaudio. Possibly an alternative name for CLAUDE GOUDIMEL.

Melle, Giovanni Battista. *See* MELE, GIOVANNI BATTISTA.

Melle, Rinaldo del [Raynaldus, Renatus, René, Renerus]. *See* MEL, RINALDO DEL.

Mellers, Wilfrid (Howard) (*b* Leamington, 26 April 1914). English composer, musicologist and educationist. He was educated at Leamington College and Cambridge University, where he read both English and music (BA 1936, MA 1939), and studied composition at the same time with Wellesz and Rubbra in Oxford. He held appointments at Dartington Hall (1938–40) and Downing College, Cambridge (1945–8), where he was supervisor in English and lecturer in music, before becoming staff tutor in music to the extra-mural department of Birmingham University (1948–64). From 1960 to 1963 he was Visiting Andrew Mellon Professor of Music in the University of Pittsburgh, and from 1964 to 1981 he was professor of music at the University of York. Birmingham University awarded him the DMus in 1960 and he received the honorary DPhil from City University, London, in 1982. In the same year he was made an OBE and in 1984 was named professor emeritus at the University of York.

From his earliest publications in 1936, Mellers has in all his work united literature and music. As a regular contributor and later member of the editorial board of *Scrutiny*, he wrote on a vast range of subjects, both musical and literary. The editorial outlook of F.R. Leavis left its imprint upon Mellers's own method and perspective, for example his interest in civilization and its discontents, the importance of language and literature in the study of musical culture and a critical but not doctrinaire approach.

A non-specialist, Mellers has felt free to address any subject with his writing and composing, drawing upon cosmological philosophy, Jungian thought, history, musicology and theory, as well as personal aesthetic responses. His scholarly method begins with the assumption that 'music matters'. He has developed two approaches, found in his early books *Music and Society* and *François Couperin and the French Classical Tradition*. The first

considers the place of music in, its derivations from and effects upon the surrounding milieux. The second uses a specific figure for purposes of analysis. Throughout his career he has written freely on popular music, at first with some intellectual disdain but later with the recognition of intrinsic merit, which led to the study *Twilight of the Gods: the Beatles in Retrospect*. In his books on Bach, Beethoven and Vaughan Williams, Mellers proceeds from social and philosophical bases, which are combined with a detailed (though sometimes carefree) analysis of the music itself, towards a synthesis of detail and broad vision, with the goal of discovering afresh each composer's ideal. He is a philosphically minded, culturally aware musician who refuses to ignore music for ideal speculation and equally refuses to study music in a quasi-rabbinical textual exegesis, ignoring its significance beyond the printed page.

Mellers has been an ardent proponent of educational reforms. In 1964 at the University of York, he was given the opportunity of helping to inaugurate a degree course in music. The result was a unique system of projects, rather than set lectures, where staff and students together explored fields of study around specific topics (e.g. the Second Viennese School, the post-war avant garde and Baroque vocal and keyboard techniques). He believed that the exploration of music in depth in this way was a process of self-exploration from which education would spring.

As a composer Mellers has never achieved wide recognition, although early analysis rated him highly among his generation. Self-criticism led him to withdraw most of his early compositions, including his opera *The Tragicall Historie of Christopher Marlowe*, and while many of his works have been performed and published, the recordings are few. Among the available works it is easy to discern two basic styles, one evident before and the other after his American sojourn in the early 1960s. His early compositions are influenced by Tudor and Baroque forms. They are chromatically inflected and often polyphonic, and the vocal music is set with careful attention to declamation. With his visit to America and research for *Music in a New Found Land*, Mellers discovered America beyond the confines of high culture and reacted to the anarchic freedom of the American scene. His choice of texts widened, to include the homespun wisdom of Carl Sandburg and the precision of Emily Dickinson, and elements of indeterminacy entered, as did the consideration of music beyond merely the subject of aesthetic contemplation. The impact of popular music as a ritual led him to reconsider the integration of compositional elements and widen his scope to include the music of other cultures. In *Life Cycle*, Inuit and Khoisan music coalesce into an observance of the sacraments of human existence, while in *Yeibichai* (commissioned for the Proms in 1969) a coloratura soprano vies with a scat singer and jazz trio in a symphonic amalgam. The large-scale *Natalis Invicti Solis* for piano incorporates Amerindian music, while Jungian alchemical studies provide a model for the transformation of musical substance in the equally extended *Opus Alchymicum* for organ. After the 1970s Mellers's compositional activities declined as he spent his energy elsewhere.

Mellers has been active as critic and reviewer for leading newspapers, journals and magazines, such as the *New Statesman*, *The Listener*, the *New Republic*, the *Times Literary Supplement* and the *Musical Times*. In all his writings, he adds wit and insight to his gift for an effective turn of phrase and has established for himself a unique position as a major and penetrating, if never quite central, figure in British academic and intellectual life.

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LESLIE EAST/GORDON RUMSON

Melli [Megli], **Domenico Maria** (*b* Reggio nell'Emilia; *fl* early 17th century). Italian composer and lawyer. He was a relative, possibly a cousin, of Pietro Paolo Melli, who in his third *Intavolatura* (1616) calls him his 'parente carissimo'. In 1600 he was a singer at Reggio nell'Emilia Cathedral. On the title-page of his first publication he is called a doctor of law, and in the same year he signed the dedication of his second book from Padua, where he was presumably living at the time. As a composer he possibly regarded himself as an amateur; if he was it is probably no accident that all his known music survives in books devoted primarily to monodies, which were specially popular with amateur composers in early 17th-century Italy. He was indeed the only composer besides Caccini (whose *Le nuove musiche* is generally held to have inaugurated the tremendous fashion for monody) to publish monodies during the first years of the century. Melli was a lesser composer than Caccini, though there are similarities between their music, especially in the predominantly bland diatonic harmony and in the relationship of vocal line and bass (which with Melli is almost entirely unfigured): in the music of both composers the polarization of voice and bass presents one of the essential features of monody, especially in madrigals.

As in the books of other early monodists, madrigals predominate in Melli's output of 59 solo songs and seven duets and dialogues: the first book consists wholly of them (*pace* the title-page of the reprints), and in the other two books there are more of them than of strophic pieces. Like known amateur composers of the time, but unlike Caccini, Melli occasionally wrote striking chromatic progressions to underline appropriate words: examples occur in *Rapii bacio gradito* in the first book and at the opening of *Languisco e moro* in the second. His melodic invention is rarely very noteworthy, though the tunes and rhythms of some of his light strophic songs are lively. A disadvantage of some of his madrigals is the frequency of perfect cadences, which can generally not be concealed by polyphony in the monodic medium. Compared with Caccini's, his madrigals are also remarkably free of ornamentation, perhaps because he was writing with amateur singers in mind. The third book shows little development of form or style over the earlier ones, and it is perhaps not surprising that he appears to have published no more music after it.

WORKS

Musiche composte sopra alcuni madrigali di diversi, 1v, bc (Venice, 1602, 2/1603 and 3/1609 as Le prime musiche ... madrigali et arie a una e due voci [there are no arias, or music for 2vv]); 1 ed. in Fortune (1954), appx iv, 4
Le seconde musiche ... madrigali, canzonette, arie, & dialoghi, 1–2vv, bc (Venice, 1602, 2/1609; 1 of these in 1610[20], ed. P. Stroud, London, 1968); 1 solo song ed. in Ambros, 788–9; 1 dialogue ed. in Whenham; 1 solo song ed. in Leopold
Le terze musiche ... madrigali, arie, scherzi, sonetti, dialoghi, & altre, 1–2vv, bc (Venice, 1609/*R*1986 in ISS, v); 2 solo songs ed. in Leopold

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J. Whenham: *Duet and Dialogue in the Age of Monteverdi* (Ann Arbor, 1982)
S. Leopold: *Al modo d'Orfeo: Dichtung und Musik im italienischen Sologesang des frühen 17. Jahrhunderts*, AnMc, no.29 (1995)

NIGEL FORTUNE

Melli [Meli, Melij, Mely], **Pietro Paolo** (*b* Reggio nell'Emilia, 15 July 1579; *d* after 1623). Italian lutenist and composer, active in Austria. He was related to Domenico Maria Melli. Little is known of his early training; he remained in Reggio until his appointment as lutenist at the imperial court of the Emperor Matthias in December 1612. He returned briefly to Italy in 1614, probably to oversee the publication of his second book of lute intabulations. Melli was one of the small group of musicians who were retained when Ferdinand II succeeded Matthias as emperor; a list of the imperial chapel from the beginning of Ferdinand's reign shows that he was among the highest paid of the imperial musicians. His favoured status at court is also confirmed by the title-page of his fifth book of intabulations (1620), which calls him not only lutenist and chamber musician but also 'gentilhuomo di corte'. According to Vander Straeten, Melli was in Ferrara in 1620. He had left the imperial court for good by 1623, apparently to return to Reggio to assume the post of Captain of the Porta S Croce. He was married twice, in 1621 and again in 1623.

Melli's four surviving publications consist primarily of brief binary dances for archlute (*liuto attiorbato*), nearly all of which bear programmatic titles. A number of his works use novel tuning schemes. His most ambitious compositions are the dances for a ballet performed for the Emperor Matthias on 2 March 1615, preserved in his fourth book. The score provides rare notated examples of the type of continuo practice described in Agazzari's *Del sonare sopra'l basso con tutti li stromenti* (Siena, 1607), for, in addition to melodic lines for violin and 'flauto', the score includes parts for harpsichord, bass viol, double harp and no fewer than four different lutes.

WORKS

Intavolatura di liuto attiorbato, libro secondo, nel quale si contiene corrente, volte, gagliarde, preludi et 1 tastata, 1 capriccio, 1 corrente, et 1 volta cromatiche, 1 aria di Firenze passeggiata dall'autore (Venice, 1614/*R*)
Intavolatura di liuto attiorbato, libro terzo, nel quale si contiene varie sonate in una cordatura differente dall'ordinaria & differente

ancora da quella che già 4 anni io mandai alle stampe nel fine del mio primo libro (Venice, 1616/R)
Intavolatura di liuto attiorbato, libro IV (Venice, 1616/R)
Intavolatura di liuto attiorbato e di tiorba, libro V (Venice, 1620/R)
1 galliard, lute, 1617[26]

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S. Saunders: *Cross, Sword and Lyre: Sacred Music at the Court of Ferdinand II of Habsburg (1619–1637)* (Oxford, 1995), 115, 228

THEOPHIL ANTONICEK/STEVEN SAUNDERS

Mellnäs, Arne (*b* Stockholm, 30 Aug 1933). Swedish composer and teacher. He studied at the Stockholm Musikhögskolan (1953–63), where Larsson and Blomdahl were among his composition teachers. In 1959 he took lessons with Blacher at the Berlin Hochschule für Musik and privately with Deutsch in Paris and with Ligeti in Vienna; he studied electronic music with Koenig at the Gaudeamus Foundation in 1962–3. Mellnäs returned to the Stockholm Musikhögskolan to teach theory (1963–72) and then lecture in orchestration (1972–86). A board member of the Society of Swedish Composers from 1979, he became chairman of the Swedish section of the ISCM in 1983 and president of the ISCM council in 1997.

He first became internationally known as a composer in 1963, when the Ligeti-influenced orchestral piece *Collage* won first prize in the Gaudeamus competition. In subsequent works he has used the newest compositional developments, which he has studied during the course of frequent travels. He was one of the first Swedes to introduce aleatory and deliberately theatrical elements into instrumental music. He is one of the most noteworthy Swedish composers of choral music, to which he has introduced many new techniques and notations. The 1980s have seen a new synthesis in his refined art, relaxation as well as a finely drawn concentration, as is exemplified in *Nocturnes*, *L'Infinito*, *Ikaros* and, especially, the opera *Doktor Glas*.

WORKS
(*selective list*)

Operas: Minibuff, 1967; Erik den helige (church op, B.V. Wall), 1975; Spöket på Canterville (Mellnäs, after O. Wilde), 1981; Dans på rosor (opera buffa, O. Björnsson), 1984; Doktor Glas (B. Håkanson, after H. Söderberg), 1987–90
Orch: Music for Orch, 1958; Chiasmos, 1961; Collage, 1962; Aura, 1964; Transparence, 1972; Blow, wind insts, 1974; Moments musicaux, 1977; Besvärjelser [Invocations], wind orch, 1978; Capriccio, 1978; Apertura, wind orch, 1982; Passages, 1989; Sym. no.1 (Ikaros), 1990; Fl Conc. 'Intimate Games', chbr orch, 1992
Choral: Succsim (Mellnäs), 1965; Aglepta, children's vv, 1969; Dream (e.e. cummings), 1970; Vae ... , chorus, org ad lib, 1972; Noël, 2 S, children's vv, chbr orch, 1972; Mara mara minne, chorus, elec ad lib, 1973; Bossa buffa, 1973; Forsan (Virgil), 1973; Seeker of Truth (cummings), 1973; A Wind has Blown (cummings), 1973; Höst (W. Aspenström), 1973; 3 körsatser (T. Danielsson), 1973; Ede, bibe, lude (Horatius, Tibullus, Seneca), male chorus, 1976; Merry-Go-Round, chorus/solo vv, insts ad lib, 1977; Provokationer (various authors), 2 choirs, perc, 1979; 10 ordspråk [10 Proverbs], SATB, 1981; L'Infinito (G. Leopardi), 1982; [11] Kosmos (various authors), 1992–4; Sweet Spring (T. Nashe, C. Smith, cummings), 1994–7; Laude: cantico di frate sole (F. d'Assisi), 1994
Chbr: Tombola, ens, 1963; Gestes sonores, variable ens, 1964; Quasi niente, 1–4 str trios, 1968; Capricorn Flakes, pf, hpd, vib + glock, 1970; Cabrillo, cl, trbn, vc, perc, 1970; For you and me 1–3, pf, 2 pf, pf/tape, 1971; Ceremus [incl. Display, 3rd movt], fl, cl, tpt, trbn, db, perc, 1973; Fragments for Family Flute, 1–4 fl, 1973; Fragile, variable ens, 1973; The Mummy and the Hummingbird, rec, hpd, 1974; Soliloquium IV, bn, elec, 1976; Rendez-vous 1, cl, b cl, 1979; Riflessioni, cl/b cl, tape, 1981; Pièces fugitives, fl, bn, vn, gui, hpd, 1981; 31 variations on CAGE, 2 pf, perc, 1982; Rendez-vous 2, fl, perc, 1983; Stampede, sax qt, 1985; Gardens, fl, cl, vn, vc, pf, perc, 1986; Rolando furioso, fl, digital hpd, 1991, rev. 1994; Str Qt no.1 'Hommages' (à Beethoven, Bartók, Webern), 1993; I kvav, brass qnt, perc, 1994; Rendez-vous 3, ob, pf, 1995; Rendez-vous 4 'Hoquetus', a sax, trbn, 1997; Rendez-vous 5 'Le chasseur et la nymphe', hn, hp, 1997; Like raindrops, pearls on velvet, fl, va, gui, 1997
Solo inst: Fixations, org, 1967; Agréments, hpd, 1970; Schizofoni, pf, 1971; Disparitions, org, 1971; Es Laval, waltz, pf, 1977; Canzona svedese, hpd, 1979; Expansion & Echoes, pf, 1984; Is not a bed of roses, tango, pf, 1984; Estampes, hn, 1995
Solo vocal: Omnia tempus habent, S, 1972; Sub luna (Chin., trans. P.E. Wahlund), S, fl/ob, vn, hp, 1973; Kristallen den fina (folksong), 1v, jazz group, 1978; Inte alltid [Not Always] (Danielsson), 1v, pf, 1979; A Child's Garden of Verses (R.L. Stevenson), S, fl, 1979; Nocturnes (C. Baudelaire, E. Swedenborg, W. Blake, P.B. Shelley), Mez, fl, cl/b cl, va, vc, pf, 1980; Japansk danslek (S. Weöres), S, perc ens, 1980; Dementerande (S. Hagliden), Bar, 1983; I mörkret i ljuset [In the Dark in the Light] (T. Tranströmer, G. Sonnevi, Håkanson), Mez, pf, 1985–96; Röstens ansikte (Sonnevi), Mez, pf, 1985
Tape: Intensity 6·5, 1966; Conglomérat, 1968; Kaleidovision, 1969; Eufoni, 1969; Far out, 1970

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I. Laurell: 'Arne Mellnäs – tonsättare till förfogande', *Körlivet* (1995), no.1, pp.4–5

ROLF HAGLUND

Mellon, Agnès (*b* Epinay-sur-Seine, 17 Jan 1958). French soprano. She studied with Nicole Fallien and Jacqueline Bonnardot in Paris, and with Lilian Loran in San Francisco. Later she became a member of the Paris Opéra; she has also appeared at the Opéra-Comique. She has established an international reputation in Renaissance and Baroque music, her roles including Tibrino and Love in Cesti's *Orontea* (1986, Innsbruck), Eryxene in Hasse's *Cleofide* (1987) and Telaira in Rameau's *Castor et Pollux* (1991, Aix-en-Provence). Mellon's natural-sounding declamation, carefully controlled vibrato and purity of tone make for a rewarding partnership with period instruments. Her recordings include Baroque choral works and many Baroque operas, among them Cavalli's *Xerse* and *Giasone*, Lully's *Atys*, Charpentier's *Actéon*, *Les arts florissants*, *Medée* and *David et Jonathas*, Rameau's *Anacréon*, *Zoroastre*, *Castor et Pollux* and *Pigmalion*, Leclair's *Scylla et Glaucus*, Purcell's *Dido and Aeneas*, Hasse's *Cleofide* and Rossi's *Orfeo*.

NICHOLAS ANDERSON

Mellon, Alfred (*b* London, 7 April 1820; *d* London, 27 March 1867). English conductor. He was a violinist in Birmingham before moving to London, where he became leader of the Covent Garden orchestra. He wrote piano and instrumental pieces and songs for plays and farces, and directed orchestras. In 1857 he became music director for the new Pyne-Harrison Opera Company (later the Royal English Opera Company), with which he conducted premières of more than a dozen operas by Balfe, Benedict, Macfarren, Wallace and others, and his own three-act *Victorine* (1859). The company closed in 1866. Mellon formed and conducted the Musical Society of London (1858–67), which gave works by Benedict, Macfarren and other prominent musicians, and engaged distinguished soloists including Clara Schumann. During the period 1860–66 he also conducted a series of promenade concerts presented under his name and given in the Floral Hall at Covent Garden. He was appointed conductor for the Liverpool Philharmonic Society (1865–7), where a later chronicler described him as a 'very personable and promising conductor' (W.I. Argent: *Philharmonic Jubilee*, Liverpool, 1889).

NÖEL GOODWIN

Mellon Chansonnier (*US–NHub* 91). *See* SOURCES, MS, §IX, 8.

Mellophone [mellophonium, tenor cor] (Fr. *cor alto*; Ger. *Altkorno*, *Alt-Corno*; It. *genis corno*). A valved brass instrument of intermediate bore profile with a large bell pitched in F or E♭ (below the cornet), common in the USA. Various forms of the instrument have been made, most resembling the french horn in appearance but with the valves operated by the right hand. In the past, bell-up (cavalry) and bell-forward models were also used; a bell-forward model known as the mellophonium was developed in the 1950s by C.G. Conn Ltd in collaboration with Stan Kenton for performance in his band. The mellophone mouthpiece is usually of the same pattern as that for the saxhorn of the same pitch, but some models have a narrower mouthpiece receiver taper or are provided with an adaptor so that a french horn mouthpiece can be used. Instruments pitched in F are often provided with an alternative tuning-slide for E♭.

The mellophone is most commonly used in marching bands to play french horn or similar parts: its shorter tube length makes it easier for students and its larger mouthpiece cup diameter more suitable for playing while marching than the french horn. The mellophone has occasionally been used to play orchestral horn parts, and brass band tenor horn parts; it has also been used in dance bands.

One of the earliest instruments of this kind was the tenor member of the 'Koenig horn' family made by Antoine Courtois, Paris, in the 1850s. This had a smaller bell than that of the french horn, but otherwise resembled it in appearance and manner of holding (albeit in mirror-image). The tenor cors of Besson (Paris, *c*1860) and Distin (London) were similar. Later models had larger bells approaching the french horn in diameter.

ARNOLD MYERS



Tenor cor from a Rudall, Carte & Co. catalogue of 1931

Mellotron. An electromechanical keyboard instrument developed by Leslie, Norman and Frank Bradley in Streetly, Birmingham, during 1962–3 and manufactured by Mellotron Manufacturing (later Streetly Electronics) from 1964 to 1986. After its worldwide distributor went bankrupt in 1977 the manufacturer was obliged to rename it the 'Novatron', though the original name continues to be used widely. Mellotron USA only marketed a handful of unrelated digital instruments before going out of business in the early 1990s. The Mellotron has been employed chiefly in pop and rock music, including the Beatles' *Strawberry Fields Forever* (1967) and *Days of Future Passed* (1967) by the Moody Blues, one of whose members originally worked for the company.

The Mellotron was the first successful instrument based on pre-recorded sounds, and may be described as an analogue sampler. Several models were produced, the earlier versions having two 35-note manuals placed side by side, in which the right-hand one was used conventionally, with the left-hand one activating rhythms and chords. The Mellotron's sounds are produced from a series of parallel lengths of pre-recorded magnetic tape that are individually controlled by keys on the keyboard. When a key is depressed the associated tape is drawn past a replay head; when it is released a spring returns the tape to its starting point. The maximum duration is between seven and ten seconds (for different models). The tape is divided into three tracks; in the two earliest models each track was subdivided into six sections, individually accessible by means of a forward and rewind control. The most popular version of the Mellotron/Novatron, the single-manual Model 400, has a smaller selection of recordings in a single section; a pitch control can vary the tape speed. A large library of pre-recorded sounds was available on replaceable tape frames; blank frames could also be obtained for the user's own recordings. Many film and

broadcasting companies used the Mellotron for sound effects.

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M. Vail: 'The Mellotron: Pillar of a Musical Genre', *Keyboard*, xvii/5 (1991), 108–9, 117 only; rev. in *Keyboard Presents Vintage Synthesizers: Groundbreaking Instruments and Pioneering Designers of Electronic Music Synthesizers* (San Francisco, 1993), 205–12

D. Etheridge: 'The Mellotron: the Rime of the Ancient Sampler', *Sound on Sound*, viii/8 (1993), 120–30

Michael Pinder Presents Mellotron: the Mellotron Archives CD-ROM Collection of Mellotron and Chamberlin Sounds (Palo Alto, CA, 1994) [CD-ROM with text by D. Kean on the history of the Chamberlin and Mellotron]

HUGH DAVIES

Melngailis, Emilis (*b* Igate, 15 Feb 1874; *d* Riga, 20 Dec 1954). Latvian ethnomusicologist and composer. He studied at the Dresden Conservatory (1896–7) and under Rimsky-Korsakov at the St Petersburg Conservatory, graduating in 1901. From 1901 to 1906 he was music critic of the *St Petersburger Zeitung*. After ten years spent as a teacher in Tashkent he returned to Latvia in 1920 and became active as a folk music collector, choral conductor and composer; between 1926 and 1938 he was one of the leading conductors at the Latvian national song festivals. He was also the first to orchestrate Musorgsky's original music to *Boris Godunov* which was previously presumed lost; at the time of its first performance in Latvia (1924) audiences worldwide were used to hearing Rimsky-Korsakov's edited version of the work. From 1944 until his death he was a professor at the Latvian State Conservatory.

Melngailis's principal achievement was his collection of folk music, amounting to more than 5000 items of mainly Latvian material but including some Lithuanian, Kirghiz and Jewish music; folksong transcriptions for chorus also form the most notable part of his compositional output. Through his use of modality and other elements of ancient folklore he succeeded in creating a unique national musical expression. *Rakstí*, a selection of his writings, was published in Riga, 1974.

WORKS
(*selective list*)

Stage: Maija (ballet, Melngailis), 1926; incid music

Inst: Velnu rija [Threshing Barn of Devils], sym. poem, orch, 1918; Zilaiskalns [The Blue Hill], sym. poem, orch, 1926; Str qt, 1946; pf pieces

Vocal: *c*275 choral songs, incl. Latviešu rekviēms [Latvian Requiem] in four parts, Daba un dvēsele [Nature and the Soul], Jāņu vakars [Midsummer Eve], Senatne [Long Ago], Rožulauks [Rose Garden], Spēlē jel, spēlmani [Play On, Musician]; *c*50 solo songs

Edns: Latviešu dancis (Riga, 1949); Latviešu mūzikas folkloras materiali, i–iii (Riga, 1951–3)

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J.-M. Jacono: *Les révisions de 'Boris Godunov' de Moussorgski* (diss. U. of Provence, 1992), 244–54

JOACHIM BRAUN/ARNOLDS KLOTIŅŠ

Mel'nikov, Ivan Aleksandrovich (*b* St Petersburg, 21 Feb/4 March 1832; *d* St Petersburg, 25 June/8 July 1906). Russian baritone. He received his early musical training as a choirboy. After working for some years in trade, he began to study singing with Gavriil Lomakin in 1861 and in 1862–6 participated, either as chorister or soloist, in the Free Music School concerts conducted by Lomakin. After further study in Milan with E. Repetto, a master of bel canto, Mel'nikov made his St Petersburg début in 1867, as Riccardo in Bellini's *I puritani*, and was immediately acclaimed as an artist of the highest order. He appeared regularly at the Mariinsky Theatre in 1890, in both foreign and Russian roles, and he was the first interpreter of more than a dozen characters from 19th-century Russian opera. Among his best-known roles were Ruslan in Glinka's *Ruslan and Lyudmila* (in 1871 Stasov described him as the greatest of the Ruslans), the Miller in Dargomïzhsky's *Rusalka*, the title role in Musorgsky's *Boris Godunov* (which he created in 1874), Amonasro in *Aida*, Wolfram in *Tannhäuser*, and the title role in Borodin's *Prince Igor* (which he created in the year of his retirement). With the exception of *Iolanta*, he sang in every opera by Tchaikovsky, who greatly admired his gifts, but he was unsuccessful as Onegin, a part he sang when his voice was past its best. He remained, however, a great favourite with St Petersburg audiences until he retired after a farewell performance in *Prince Igor* in 1890. Although Mel'nikov came to the Russian stage at a time when standards were generally low, his voice was said to be exact in all registers, with a mild timbre capable of projecting both lyric tenderness and dramatic force. Modest Tchaikovsky remarked that he excelled in both declamatory passages and cantilena. After his retirement Mel'nikov became a director at the Mariinsky Theatre (1890–92) and also founded an amateur choir, which was noted for its fine performances. He published three collections of choral pieces, the first in 1890, for women's voices, and two others in 1894, for men's and mixed voices.

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M. MONTAGU-NATHAN/JENNIFER SPENCER

Melodeon (i). A term extensively used in the USA during the first half of the 19th century to designate a small reed organ with a single keyboard and one or two sets of reeds. The 'rocking melodeon' (also known as the lap or elbow organ) is an instrument of this type played on the lap or on a table; its bellows are activated by a rocking motion of the elbow or the heel of the hand. *See* REED ORGAN, §1.

GRAEME SMITH

Melodeon (ii). A button accordion: a rectangular, bellows-operated, free-reed instrument with buttons on the right-hand end of the bellows and buttons or keys on the left-hand side. The instrument is single action in that different notes are produced by each button by the press and draw of the bellows. The right-hand buttons are

arranged in one or more rows of ten or eleven, each row producing the pitches of two-and-a-half octaves of a major scale. The left-hand buttons can provide tonic and dominant chords to the keys of the rows, and some additional chords (their use is limited by the bellows direction with which each is associated).

An instrument of this type was first patented by Cyril Demian of Vienna in 1829. Melodeons have been mass-produced and widely exported, largely by German or Italian firms, since the mid-19th century, and have been widely used in both Western and non-Western societies.

See ACCORDION, §2 (i).

GRAEME SMITH

Melodia. *See under* ORGAN STOP.

Melodica. A keyboard harmonica (*see* HARMONICA (i)) manufactured by HOHNER from 1958. It is rectangular and has a beak-like mouthpiece at the upper end. The keys admit air to the free-reed chamber when depressed by the fingers of the right hand. Thus it can produce many chords and clusters that are impossible on the harmonica, but unlike the latter instrument, Melodica reeds sound only when blown (i.e. not on the inbreath). The Melodica is inexpensive and easy to play, and is popular in schools as an alternative to the recorder. The alto Melodica has been used in compositions by David Bedford, Alison Bauld, Anthony Braxton, Rudolf Komorous, Krauze, Peixinho, Bark and others. The instrument has also been played in jazz, reggae and dub. Jean Tinguely incorporated a Melodica in one of his Méta-harmonie sound sculptures.

There are two types of Melodica: the simpler one, made in soprano and alto models, has a keyboard (of two octaves) comprising short rectangular buttons; the 'Piano Melodica' has a conventional keyboard of up to three octaves and can be played on a flat surface, with the mouthpiece at the end of an extension tube. In the mid-1960s Hohner produced a three-octave monophonic Electra-Melodica (transposable within nine octaves) in which the pressure of the air blown through a tube mouthpiece is used to control the loudness of an electronic oscillator.

An earlier keyboard harmonica shaped like a saxophone, the 'cuesnophone' from the 1920s, was briefly popular in jazz (known as 'goofus'). Other instruments based on the Melodica include the Yamaha Pianica. For further information see F. Jöde: *Die Melodica: drei Aufsätze und ein Vortrag* (Trossingen, 1965).

HUGH DAVIES

Mélodie (Fr.: 'melody'). The term usually applied to 19th- and early 20th-century romantic French song, particularly in its later stages. Its link to an earlier form, the *romance* (*see* ROMANCE, §3(i)), is so close that the two cannot be considered in isolation. Both terms were sometimes applied to the same song, and the songs of Schubert, partly responsible for the transformation of the *romance* into the more sophisticated *mélodie*, were sometimes called German romances by French critics. At the end of the 19th century the term 'romance' was still in currency, in the songs of no less than Chabrier. As this interchange of terminology implies, there are no firm boundaries; common to both, and deriving from the simple *romance*, is the quality of graceful, tender lyricism.

Just as the lied owed much of its inspiration to romantic German lyric poetry, so the 19th-century *mélodie* was indebted to the rising school of French romantic poetry headed by Lamartine, Victor Hugo, Alfred de Musset and others. The texts set ranged from poetry of passionate utterance to that of domestic sentimentality, while the French literary fascination with orientalism and the exotic also found an outlet in song. Yet if romantic poetry was the inspiration for composers for some three-quarters of a century, that of the 'symbolists' Baudelaire, Verlaine and Mallarmé was the inspiration for many later composers, particularly Debussy. The *mélodie* reached its finest and most original expression in the songs of Fauré, Duparc and Debussy. While the earlier repertory contains many ephemera destined for the salons, it also includes a sizable number of fine but now neglected works. They established those characteristics of French art-song that are still evident in the more familiar songs of the later repertory and to a certain extent even in some of those of the 20th century.

1. ORIGINS. The seeds of the *mélodie* lie in the *romance*, a form characterized by simplicity, symmetrical phrasing, bland harmonies and simple keyboard accompaniment, often an Alberti bass. It was essentially strophic in form and its chief interest lay in the vocal line. Unlike the operatic aria, the *romance* avoided bravura and ornamentation, depending instead upon lyrical charm and sensitive performance. While its champions were fond of tracing the origins of the *romance* as far back as medieval times, in reality its style belonged to the late 18th-century Classical period.

The re-establishment of the Parisian salons after the Revolution and First Empire gave an impetus to the composition and performance of *romances*, which were ideally suited to these intimate surroundings, and especially to those salons of the rising bourgeoisie where taste and wealth were not necessarily in the same proportions. From the 1820s onwards, hundreds of sentimental *romances* were written year after year until well into the second half of the century. The best-known composers were Auber (who incorporated his later *romances* into his operas), Garat, Blangini, Plantade, Amadée de Beauplan, Sophie Gail, Loïsa Puget, Auguste Panseron, Frédéric Bérat, Auguste Morel, Pauline Duchambge and Henri Romagnesi. Among their works, particularly those of Morel, Duchambge and Romagnesi, may be found some quite charming pieces. A number of *romance* composers were also singers, and indeed Fétis claimed that success in the genre depended not only upon prolific output, but also upon the composer's ability to perform his latest creation in the salons.

Henri Romagnesi (1781–1850), singer, *romance* composer and teacher, listed various categories of *romance* in his *L'art de chanter les romances, les chansonettes et les nocturnes et généralement toute la musique de salon* (1846). His most important category was the *romance sentimentale*, followed by the *chant héroïque*, *romance passionnée et dramatique*, *chansonette* and the two-voice nocturne. Those that he said recalled German lieder were the *mélodies rêveuses et graves*, which called for stronger harmony and more complex accompaniments.

The first composers to inject greater originality into the *romance* were Berlioz and Hippolyte Monpou. It may well have been Berlioz's settings of nine texts (in translation) by Thomas Moore, the *Neuf mélodies* (later called *Irlande*) published in 1830, that gave rise to the French term 'mélodie'. The settings, some for solo voice

and some for ensemble, mostly retain the strophic form and simple lyricism of the *romance*. In the declamatory, through-composed *Elégie en prose* (no.9), however, some of the characteristics of Berlioz's personal style are evident, and this song, so remarkable for the period, looks ahead to his most important *mélodies*, in *Les nuits d'été* (1841). These songs, based on poems from Gautier's *La comédie de la mort*, are notable for their daring phrase structure and often declamatory style. The vocal part and accompaniment are linked by the shared use of germinal motifs, and original harmonic combinations and strong dissonances evoke the deep emotions of the text. Monpou's first *romances* appeared at the same time as those of Berlioz. Although they are harmonically very simple, some, such as *L'Andalouse* (1830) and *Gastibelza, le fou de Tolède* (1840), broke away from the symmetry and rhythmic regularity of the sentimental *romance* and display a vivacity and verve new to the genre. Monpou was also the first to set the poetry of Musset and Hugo, whose verses were to be set more frequently than any others during the 19th century.

More influential than the innovations of Berlioz and Monpou, however, were the French songs of Louis Niedermeyer and the songs of Schubert (published in translation), which created a wide recognition among serious French composers that song-writing could offer artistic possibilities beyond those of the conventional *romance*. Niedermeyer's setting of Lamartine's elegiac *Le lac*, composed in Geneva and published in Paris shortly after his arrival there, inspired many French composers to write songs of a more expansive and artistic nature than the traditional *romance*. Saint-Saëns believed that it marked out the path for Gounod and later composers (see Saint-Saëns's introduction to Niedermeyer, 1892). The influence of Niedermeyer's operatic writing is clear in this song: the first half is declamatory in style, rather like measured recitative, while the second is purely lyrical. The strophic lyrical section, however, is in the *romance* rather than the aria tradition, its accompaniment simple and flowing, its melody gentle and touching, its harmony unforced yet warm. The expansiveness that comes from bringing together declamatory and lyrical elements is also found in some of Niedermeyer's later songs, such as *L'isolement*, *L'automne* and *La voix humaine*. Yet in a number of his songs the declamatory element is absent; these, with their strophic form and emphasis on graceful melody, remain firmly in the *romance* tradition, now enriched with Romantic harmony.

This increased emphasis on harmonic warmth and more interesting accompaniments also sprang from the vogue for Schubert's songs in Paris from the 1830s onwards. By 1840 the publisher Richault had issued separately some 270 songs by Schubert, all in translation, before embarking upon a new 'complete' edition; other Parisian publishers also produced editions of his most popular lieder. Many of Schubert's songs were first performed in Paris by the operatic tenor Adolphe Nourrit, followed by others including François Wartel and Pauline Viardot. Among other composers active during this period was Giacomo Meyerbeer, who drew on his skills as a virtuoso pianist and an opera composer to impart a greater degree of vocal and pianistic brilliance to the *mélodie*. His 52 songs, composed during the 1830s and 40s deserve to be better known.

2. 1840–1870. With the establishment of the *mélodie* as a genre to be taken seriously (although in opera-dominated Paris it was always regarded as a minor form) there developed a published repertory to which almost all leading composers contributed. Some were dubbed 'French Schuberts', merely because their songs were more demanding and original than the salon-destined *romance*. One such composer was Henri Reber, some of whose songs (such as *Au bord du ruisseau*, *Stances* and *Mignon*) show the marked influence of Schubert and illustrate very clearly the transformation of *romance* into *mélodie*. Another was Félicien David, although here the influence of the German lied is less obvious than with Reber. David's reputation, in fact, largely rested upon his symphonic-ode *Le désert* (1844), which included in one of its movements an Arabian melody which he also published separately as a solo song with piano accompaniment. A number of his other songs were also influenced by his time in the Middle East, such as *Le bedouin*, *Le tchibouk* and *Sultan Mahmoud*, but the absence of orchestral colour lessens the oriental or exotic flavour that was such a feature of *Le désert*. Most of his songs are merely pleasantly lyrical in the 'European' style, although he also achieved a powerful utterance in the dramatically tragic song *Le jour des morts* to words by Lamartine.

Other *mélodie* composers of this period include Victor Massé, among whose songs is a collection of settings of Renaissance texts, *Chants d'autrefois* (1849). Texts by Auguste Brizeux inspired by Breton culture were the basis of a delightful collection, *Chants bretons* (1853), composed in a simple folk-song like manner. However, it was in his later songs that the promise of his early years was amply fulfilled, particularly in his setting of Alfred de Musset's *Adieux à Suzon*. Ernest Reyer, like Félicien David, was drawn to musical exoticism, and this is reflected in some of his 31 *mélodies*. Nevertheless, his most effective ones are those in a more conservative style, such as *Pourquoi ne m'aimez-vous* and *Les gouttes de pluie*. The early songs of Edouard Lalo were indistinguishable from the typical *romances* of the 1830s. Even his settings of six poems by Béranger, whose chansons were the voice of social conscience and might have provoked a powerful musical response, give no hint of the imaginative writing that was to come with his settings of Hugo. Songs from this set, such as *L'aube naît*, are among the finest of the Romantic repertory. Influenced by Schubert and Schumann, Lalo's *mélodies* were the first to be performed in Germany. They are notable for their elaborate piano accompaniments and their success in conveying the atmosphere of a lyrical text and covering a wide range of human emotions, although they reject the opportunity offered by certain texts to exploit local colour. Lalo's technical procedures include ingenious rhythmic and harmonic inventions, and declamatory melodic writing close to arioso or recitative. He foreshadowed Chabrier in his introduction of humour and cheerfulness into the *mélodie*. Liszt and Wagner also contributed to the genre. Liszt's dozen or so *mélodies* remained virtually ignored until the end of the century, probably because of the demands they make on performer and public. His best examples show the influence of the German lied. *Oh! quand je dors*, one of his best French songs, has a profound unity, matching the rich imagery of Hugo's poems and penetrating its subtlety of thought. His last *mélodie*,

Tristesse, composed in 1872 to Alfred de Musset's poem, is more a declamatory lied, almost a recitative, following the delicate nuances of the words and with some passages left unaccompanied. Wagner wrote six French songs in Paris in winter 1839–40, to poems by Hugo, Ronsard, Béranger and Heine; *Mignonne* in particular shows a French flavour and leans towards the traditional *romance* style.

The dominant figures in French music at this time were three composers whose prolific output included *mélodies*: Gounod, Massenet and Saint-Saëns. Gounod's songs include some of the loveliest and freshest of the 19th-century repertory, such as the well-known *Sérénade*,but he was also the victim of his extraordinary facility, which often led to superficiality and sentimentality (as well as religiosity). In his youthful career he frequently sang his own songs in the salons, which doubtless contributed to their notable feeling for vocal line. Some of Saint-Saëns's finest songs were written early in his career, and some (*La cloche*, *La mort d'Orphélie*, *L'attente*) reveal a fascination with the beauty of sound and harmonic effects that were to be features of later developments in the *mélodie*. These early songs show a poetic sensitivity not generally credited to him, and the wide intervals in the melodic line and the lyrical atmosphere pervaded with feelings of intimate warmth, nostalgia and deep emotion (as in *Rêverie*) reveal the influence of Schubert and Schumann. Saint-Saëns's talent for the humorous and picturesque is displayed in such works as *Le pas d'armes du Roi Jean* (1852), and the collection of *Mélodies persanes* (1870) reflects the vogue for orientalism, although the archaic modal harmonies, monotonous rhythms and extended melismas used to convey it are not original. Among the varied songs written after 1885 the contemplative *mélodies* are the strongest, but they lack the sensitivity of his youthful works. Like most French composers in the middle of the 19th century, Massenet was deeply influenced by Gounod and shared his desire to please the public. His was a prolific output of songs that ranged from the suave and delightful, such as *A Mignonne*, which perfectly unites *romance* and *mélodie*, to deeply felt works such as the song cycle – he was the first in France to write true song cycles – *Poème du souvenir* (to texts by one of his favourite poets, Armande Silvestre). Massenet must be credited with freeing the *mélodie* from the square phrase, introducing a sort of musical prose that is analogous to the free verse written by contemporary poets. In his songs, voice and piano become interdependent: often one completes a phrase begun by the other, the piano sometimes connects two unaccompanied vocal phrases, or the principal melody appears in the piano while the voice 'declaims'. Massenet in turn influenced younger composers, including Debussy. A virtuoso pianist who contributed some fine *mélodies* was Louis Lacombe; described by their composer as 'lieder', they were regarded by contemporary critics as serious, indeed 'severe', examples of the new trends. The 22 *mélodies* of César Franck are uneven in quality, particularly in their rhythmic setting of the text, but show interesting or even daring harmonies. Franck's importance to this history of the *mélodie* lies, rather, in his role as a teacher, notably of Henri Duparc (see §3 below), whose compositions helped make the *mélodie* one of the important genres in French music.

The period of what might be called 'romantic' French songs, as distinct from the final stage of *mélodie* in the hands of Fauré, Duparc, Debussy and others, also saw a considerable outpouring of songs from Georges Bizet. These reveal a lyrical style in which each phrase is finely placed to make its effect both structurally and vocally, while harmonically some catch the exotic flavour associated with his most famous opera. Délibes published only 29 songs, yet they include some of the best-known of the repertory, such as *Bonjour Suzon* and *Chanson espagnole* (sometimes called *Les filles de Cadix*). Like Gounod and Bizet, he used folk elements in rhythm, melody and harmony to depict exotic settings. His melodic lines are simple and graceful and his structures clear and often schematic (using, for example, rondo or ternary form). Like Délibes, Théodore Weckerlin and Ernest Chausson contributed some fine songs to the repertory without changing the course of its development. Chausson's *Quatre mélodies* op.8 (1882–8), for instance, display hints of impressionist harmony, while his last song, *Chanson perpétuelle* (1898) for voice and orchestra or piano quintet, is a masterpiece, expressing a *fin de siècle* spirit. On the other hand, while Alexis Castillon wrote only six songs his settings of poems by Armande Silvestre anticipate something of the sense of mystery and regret that was to be such a feature of the final phase of romantic *mélodie*.

3. After 1870. French *mélodie* in the closing decades of the century is best known by the songs of Fauré, Duparc and Debussy. All three began by composing in the *romance* style of Gounod and Massenet, but in their mature songs imparted a new and distinctive character to French song, partly by harmonic innovations (especially in Debussy's songs) and partly by a suppleness of melodic line that caught the nuances of the text with extraordinary sensitivity. The transformation of the *romance* into the *mélodie* is most easily traced in the 105 songs of Gabriel Fauré, who by the 1880s was producing songs of great originality and passionate beauty, such as *L'automne*, *Fleur jetée*, *Notre amour* and *Clair de lune*. Some of his later songs are of a more austere but no less beautiful nature, his song cycle *La bonne chanson* (1894) being noted for its use of recurrent themes and for the narrative arrangement of its texts (by Verlaine). Despite the diversity of textual choices, Fauré's style remained constant, characterized by a balanced melodic line, correct but not pedantic declamation, a preference for the middle voices (mezzo-soprano and baritone), moderate harmonic tension involving mediant relationships, and flexible structure. During his last 20 years Fauré wrote four song cycles (*La chanson d'Eve*, *Le jardin clos*, *Mirages* and *L'horizon chimérique*) in which his restrained lyricism is expressed with extreme refinement. Both the vocal line, with its limited range and small intervals, and the harmonic subtleties of the piano part sustain the intimacy of these late works. The approximately 100 songs Fauré contributed to the repertory may be the most quintessentially French ever written; his influence on the younger generation, including Ravel, was considerable. The 13 published songs by Duparc were composed between 1868 and 1884, and although they catch much of the mood and colour of the later *mélodie*, their style lies closer to the central European tradition, some, like *Le manoir de Rosemonde*, being in the tradition of the ballad. Duparc's *Cinq mélodies* op.2 (1869) show the influence of Gounod in

the arpeggios and subtle syncopations, of Liszt in the juxtaposition of distant chords, and of the young Wagner in the appoggiaturas and chromaticisms. These features reappear in Duparc's later songs, many of which express profound melancholy. His vocal lines are intensely expressive, often using augmented intervals, but it is in the piano part, full of dissonant non-harmonic notes and rhythmic complications, that the essence of Duparc's style lies; harmonically he went far beyond the clear triadic arpeggios of his predecessors. The use of sequences of unrelated chords is carried to an extreme in his last *mélodie*, *La vie antérieure* (1884), for voice and orchestra, a setting of a text by Baudelaire.

It was in his settings of Verlaine in the 1880s that Debussy began producing songs of a highly individual kind. The six songs in *Ariettes, paysage belges et aquarelles* (1888, republished in 1903 as *Ariettes oubliées*) contain many of the elements of his characteristic style, including chains of parallel chords enriched with clusters of 7ths and 9ths and harmonic relationships that defied traditional practice and created new worlds of sound and sensation. Thus, unhampered by considerations of previous tonal procedures such as sequence and harmonic rhythm, Debussy's melodies move with a freedom that catches the subtlety of the text in a new way. The *Cinq poèmes de Baudelaire* (1890) are his most complex songs, influenced by his early interest in Wagner. His later songs, such as the two sets of *Fêtes galantes* (1891, 1904), are in a simpler yet powerfully evocative style. Despite the originality of the mature songs of Fauré, Duparc and Debussy and their extraordinary sensitivity to the nuances of the poetry they set, sometimes giving the impression of measured recitative, they are linked to the French Romantic song tradition through their shapely vocal lines and Gallic genius for suggesting so much in a single stroke.

The songs of Emmanuel Chabrier, even his late ones such as *Villanelle des petits canards*, *Ballade des gros dindons* and *Pastorale des cochons roses* from his *Six mélodies* (1890), also reveal their French lineage. Through their humour and satire they look ahead to the 'anti-Romantic' style of the next century; in their strophic form and simple style, however, they bear the hallmarks of the early *romance*. While Ravel wrote relatively few songs (some of which were in song cycles with orchestral or ensemble accompaniment), all reflect the closest affinity between text and music, achieved through the composer's wide musical resources and his sensitivity to literature. Nowhere is this better illustrated than in his *Histoires naturelles* (1906), settings of 'free verses' by Jules Renard in which traditional lyricism gives way (particularly through the influence of Musorgsky and Debussy) to a quasi-recitative or declamatory style, which in performance, the composer claimed, should give the impression that one is almost not singing. No matter what influences were at work in his songs (including atonality in the last of the *Trois poèmes de Stéphane Mallarmé* (1913)), Ravel's style is unmistakeably personal and French. Among other early 20th-century French songwriters, Jean Rivier, in settings ranging from 16th-century poems (1945) to Apollinaire (1925–6, 1934–5), showed fine craftsmanship, an approachable style and beautifully singable vocal lines. Albert Roussel combined many different influences – Impressionism, neo-classicism, d'Indy, German composers, oriental music – in a wide range of highly individual songs. Florent Schmitt's songs achieve a distinctive synthesis of German and French sympathies. Georges Migot, in his 'vocal chamber music', sometimes to his own texts, used original polyphonic textures with decorative and striking effect. At the time of her early death in 1918, Lili Boulanger was already following her own lyrical path; her cycle *Clairières dans le ciel* is an important achievement in French song.

Poulenc's style, in contrast to Ravel's, was purely lyrical. From his settings of six poems from Apollinaire's *Le bestiaire* (1918–19), which catch something of the simplicity of the early *romance*, to some of his more demanding later songs, his love of the pure line marks Poulenc as heir to French *mélodie*. Nevertheless, his propensity to remind us of the salon and café when it suits him also marks him as a man of his time. Humour, satire and derision of Romantic ideals is, of course, to be expected from a number of the songs of Poulenc's colleagues in Les Six. The superficial gaiety, however, often masked deeper feelings, as in many of the songs of Poulenc and Milhaud. Poulenc's style was a surrealistic mixture of contradictory elements, for he drew inspiration as easily from 16th-century polyphony as from contemporary popular song and the music hall, and the influence of Chabrier, Ravel and Stravinsky contrasts in his *mélodies*with passages of Schumann-like dreaminess or classical detachment. Milhaud also brought together the most diverse elements – jazz, polytonality, folksong, harmonic and contrapuntal freedom – in his predominantly lyrical songs. There is genuine poignancy in *Alissa* (1913), a beautifully flexible and expressive vocal style in *Quatre chansons de Ronsard* (1940), and an intimate and passionate assertion of personal religious feeling in the justly admired *Poèmes juifs* (1916). Of the other composers of Les Six, Auric, like Satie, found inspiration in popular music; much is trivial, but his *Six poèmes de Paul Eluard* (1941) and *Quatre chants de la France malheureuse* (1943) show a composer of intelligence and real depth of feeling.

The satire and anti-Romantic, anti-Impressionist ideals of Les Six are absent from the songs of the composer who towers over 20th-century French music, Olivier Messiaen. His song cycles *Poèmes pour Mi* (1936, also with orchestra, 1937), *Chants de terre et de ciel* (1938) and *Harawi* (1945), employing all the techniques that contributed to his highly individual style, led French song into a contemplation of the spiritual values that influenced so much of his work. Technically demanding for both singer and pianist, Messiaen's highly complex songs nevertheless convey through the flowing beauty of their lines the lyricism that seems to lie at the heart of French song. Among other 20th-century composers, Henri Sauguet's song cycle *Cirque* (1925) shows the direct influence of Satie, and Henry Barraud's settings of Hugo (1935) explore neo-classical style; Jean Françaix, with his lightness and polish, seems to personify the Gallic spirit in *Adolescence Clémentine* (1941), while his Charles d'Orleans songs (1946) evoke 17th-century courtly music. Of the three composers who, with Messiaen, founded the group 'La Jeune France' in the mid-1930s to counter the neo-classicism prevailing in Paris, the songs of Daniel-Lesur and Yves Baudrier developed a more spontaneous lyrical quality, while those of André Jolivet display a magical incantatory style. Later 20th-century French

songs became ever more eclectic, and 12-note techniques were extended to athematic serialism.

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DAVID TUNLEY (with FRITS NOSKE)

Melodik (Ger.). The approach to or study of MELODY and melodic construction; the melodic resources of a composer or school, piece or set of pieces etc.

Mélodion. A friction idiophone with a keyboard in the shape of a square piano, in which curved metal bars sounded by contact with a rotating metal cylinder, designed in 1805 by JOHANN CHRISTIAN DIETZ (i). The mechanism of the mélodion resembled that of E.F. Chladni's KLAVIZYLINDER.

Melodiya. Soviet record company. It was founded in 1964 and took over all recordings made in the USSR before that date. The first Russian record company was Metropol, founded in the first decade of the 20th century and nationalized after the Russian Revolution; in 1925 it was renamed Muztrest. From 1928 all recordings were electrical. In 1933 Grammplasttrest was founded under the auspices of the Heavy Industry People's Commissariat. The first recordings using magnetic tape were made in the USSR in 1945–6, and this process was adopted regularly after 1950. The first Soviet LPs were issued in 1953, the first stereo LPs in 1961 and the first digital LPs in 1983. Until 1990, Melodiya was the largest recording company in the world, being the only one in the USSR and monopolizing all kinds of music, literature and political propaganda; its political LPs were sold below cost price. Melodiya had its main studio in Moscow and smaller ones in Leningrad, Riga, Tallinn, Vilnius, Tashkent, Tbilisi and Alma-Ata. All its export operations were realized through Mezhdunarodnaya Kniga. The company's most impressive achievements were virtually complete recordings of the works of Tchaikovsky, Prokofiev and Shostakovich, and recordings of performers including David Oistrakh, Richter, Gilels, Mravinsky and Svetlanov. Melodiya was the first company in the world to issue many German wartime recordings featuring artists such as Furtwängler, Knappertsbusch, Krauss and Gieseking. Melodiya also made agreements with Western companies, so that many of their recordings were available in the West. After the collapse of the Soviet Union in 1990 the company ceased recording activities. In 1994 BMG made a long-term licensing agreement to issue the Melodiya back catalogue in digital remasterings on compact disc.

JURIS GRIŅEVIČS

Melodrama (from Gk. *melos*, *drama*; Fr. *mélodrame*, It. *melologo*; Ger. *Melodram*). A kind of drama, or a part of a drama, in which the action is carried forward by the protagonist speaking in the pauses of, and later commonly during, a musical accompaniment. (It is distinct from the Italian *melodramma*, meaning simply 'musical drama', or opera.) The brief orchestral passages that separate the dialogues are clearly related to, and presumably in a sense derived from, those in accompanied operatic recitative (just as the pantomimic movement and gesture of a scene like Beckmesser's discovery of the song manuscript in *Die Meistersinger von Nürnberg*, Act 3, has its antecedents in the ballet-pantomime). The term 'melodrama' is also used in a less specifically musical sense to denote a kind of play, particularly popular in the 19th century (more commonly without a musical accompaniment) in which romantic and frequently sensational happenings that follow certain conventions are carried through until at the end Good triumphs and Evil is frustrated. This article is concerned almost entirely with the first of these definitions.

Although there is good reason for dating the invention of melodrama to J.-J. Rousseau's *Pygmalion*, probably written in 1762, J.E. Eberlin used the speaking voice against a musical accompaniment in his Latin drama *Sigismund* (Salzburg, 1753), and indeed the use of music as an adjunct to dramatic action is probably almost as old

as drama itself. It is more fruitful to consider melodrama as a technique that seeks a particular kind of balance between words and music than to look upon it as an independent dramatic genre, since many of the best-known examples – the dungeon scene in *Fidelio*, the scene at the Wolf's Glen in *Der Freischütz*, or the part of the Majordomo in the revised version of Strauss's *Ariadne auf Naxos* – are effective by reason of the contrast they provide with the rest of the work.

Problems of nomenclature existed from the beginning. Rousseau subtitled *Pygmalion* a 'scène lyrique'; he often used the term 'mélodrame', but always as a synonym for opera, like the Italian *melodramma*. Although Rousseau's text of *Pygmalion* probably dates from 1762, it was Easter 1770 before, at Lyons, he asked Coignet to set it to music. The work was given at Lyons in November of that year, the overture and an Andante probably composed by Rousseau himself, the rest by Coignet. The text was published in January 1771 in the *Mercure de France* and the *Nouveau journal helvétique*, and at about the same time as a slender separate publication at Geneva and Lyons; other editions and translations were not long in following. The work was probably staged in Paris (at the Opéra) in March 1772, and was frequently given by the Comédiens Français between 30 October 1775 and the early 19th century. Grimm wrote (*Correspondances littéraires*) of the 'effet surprenant' that the work made, and Rousseau (who refused to acknowledge the work in the 1775 production) summed up his achievement in the piece when he wrote (*Fragments d'observations sur l'Alceste italien de M. le Chevalier Gluck*) that in his conception 'la phrase parlée est de quelque sort annoncée et préparée par la phrase musicale'. This clause indeed may further be taken as indicating the principal difference between the French and the German melodrama: the former is divided into a number of generally short, independent musical numbers, to be played between the passages of spoken text, whereas the preferred German form tended towards continuity of musical thought, even where the spoken text interrupted, rather than was accompanied by, the flow of the music.

Despite the popularity in France of the Coignet-Rousseau setting, the influence of *Pygmalion* must be seen as largely theoretical and textual. Asplmayr set Rousseau's text to music in 1772; the wording of the title-page of the libretto makes it clear that the work was intended for performance at the Vienna court opera (*Pygmalion de J.-J. Rousseau, scène lyrique exécutée sur le Théâtre Imperial de Vienna avec la musique du Sieur Aspelmayer*); it was performed there in January 1772. The libretto contains timings of the musical numbers, as well as pantomimic directions, indicating that the work would have lasted some nine or ten minutes. The score does not seem to have survived. Another setting of the Rousseau text, by Anton Schweitzer, was given at Weimar in 1772; Goethe wrote admiringly of it in *Dichtung und Wahrheit* (iii, 2). Rousseau's text was known in Italy by 1771; it enjoyed considerable success there and also, from 1788, in Spain, where Iriarte's *Guzman el bueno* (Cadiz, 1790) began a Spanish vogue for melodrama. The most famous *Pygmalion*, the setting of Georg Benda (Gotha, 20 September 1779), used an almost literal translation of the French original, with just one sizable cut, and a few minor alterations and misunderstandings.

In spite of the priority of Asplmayr's and Schweitzer's *Pygmalion* settings, the perfecter of the melodrama in Germany was Georg Benda. If chance dictated that he should set J.C. Brandes's version of Gerstenberg's *Ariadne auf Naxos* in place of Schweitzer (who abandoned work on the project in favour of Wieland's opera libretto *Alceste*), he succeeded brilliantly in his task. His melodrama scores show remarkable flexibility and sustained musical invention. *Ariadne* was first given at Gotha (where the Seyler company had moved after the Weimar theatre had burnt down in May 1774) on 27 January 1775 (see illustration), two months after the same company had given Schweitzer's *Pygmalion*. Benda's *Ariadne* was immediately successful with public and professional musicians alike (it reached Paris in 1781, translated by Dubois and subtitled *mélodrame*); it was followed by *Medea* (text by Gotter) on 1 May of the same year, and his *Pygmalion* four years later. *Theone* also dates from 1779 (it was later revised as *Almansor und Nadine*); in it Benda used the singing voice (solo and chorus) as well as the speaking voice. Although he never again achieved quite the mastery or the success of *Ariadne*, and indeed wrote more operas and Singspiele than melodramas, the genre he had perfected was eagerly taken up by a host of contemporary and later composers, including Neefe, Reichardt, Zumsteeg, and many of the Mannheim musicians. Goethe's *Proserpina* (1775), set by



Charlotte Brandes as Ariadne in Georg Benda's 'Ariadne auf Naxos': engraving from the Gotha 'Theater-Kalender' (1776)

Seckendorff and later (1814) by Eberwein, is a well-known literary example. Some such works were called 'monodramas' (with one speaking part) or 'duodramas' (with two).

The first great composer to take up the melodrama was Mozart, whose enthusiastic comments on the Benda 'duodramas' he had heard (*Ariadne* and *Medea*) are to be found in his letters to his father from Mannheim of 12 and 24 November and 3 December 1778, and from Kaisheim on 18 December. Nothing survives of the full-length melodrama *Semiramis* that Mozart was to write in collaboration with Gemmingen (the repeated inclusion of it in the Gotha *Theater-Kalender* – in 1779 and 1780 as a work in progress, in 1781 and 1782 as a completed work – is almost certainly just one of the many mistakes contained in that publication). Despite his comment of 3 December 1778 that he was at work on it, he may not have progressed very far, once the chance of a specific performance had passed. Mozart did however write two fine and expressive examples of melodrama in the incomplete Singspiel *Zaide* of 1779–80, and included one in the contemporaneous music to *Thamos, König in Ägypten* (no.4). The two *Zaide* examples are among the most striking and extensive numbers in the score; the second leads into an aria.

Most 18th-century melodramas were serious in tone and classical in subject; by the early 19th century the range of subject matter was widening to include biblical and more general dramatic subjects, and comic melodramas began to be popular. In Vienna Kotzebue parodied Benda's *Ariadne*, and Wenzel Müller included comic melodramas, as well as more traditional serious examples, in some of his stage scores. Pugnani's *Werther* (*c*1790), predominantly a series of monologues for the eponymous hero, is an interesting example from Italy.

Beethoven's interest in the melodrama extended beyond the familiar example of the dungeon scene in *Fidelio*. There are melodramas in the incidental music to *Die Ruinen von Athen* and *König Stephan*, and it is the form he chose for Egmont's farewell to life, the penultimate number of the *Egmont* incidental music (which also includes pantomimic passages). Weber used melodrama in *Der erste Ton* of 1808 and in *Preciosa* as well as in *Der Freischütz*, and Schubert's *Die Zauberharfe* (D644, begun 1820) is an interesting large-scale venture which includes half-a-dozen melodramatic scenes, seven choruses and a romance that exists in two tenor versions and one for orchestra alone. Schubert also used melodrama in *Des Teufels Lustschloss* and in a sequence of three numbers near the close of Act 2 of *Fierrabras*; and he also wrote a lied-like melodrama for piano and speaking voice, *Abschied von der Erde* (D829, 1826). The genre was indeed particularly popular in Vienna, where examples from the works of Starzer, Paradis, Eberl and Winter may be adduced in addition to those already mentioned.

More generally, Berlioz's *Lélio* is an ambitious, if diffuse, example; Marschner included a particularly striking example in Act 2 of *Hans Heiling* (1833) in Gertrude's spinning-song, which progresses from melodrama, via wordless humming, to the song proper ('Des Nachts wohl auf der Heide', no.12). Mendelssohn, Schumann, Liszt, Wagner and Humperdinck all tried their hand. Indeed, there can hardly be a 19th-century opera composer who did not. It had been a feature of much French *opéra comique* of the Revolution period, used in works by Méhul, Isouard, Boieldieu and others, and notably Cherubini (*Les deux journées*, 1800). Rossini introduced a striking passage of melodrama in *La gazza ladra*, and there were other instances in Auber's *La muette de Portici*, Massenet's *Manon* and *Werther*, as well as in *Cavalleria rusticana*, *Pagliacci* and *La bohème*. Verdi found it convenient for the letter scenes in Act 1 of *Macbeth* and Act 2 of *La traviata*, as did Smetana similarly in Act 2 of *The Two Widows*.

The genre thrived in the 19th century in what is now the Czech Republic. Fibich was perhaps the most important and ambitious of all composers of melodrama, his *Hippodamia* of 1889–91 being a trilogy of full-length works; he had earlier written smaller examples for voice and orchestra or piano. For the use of leitmotifs as an aid to dramatic and stylistic cohesion he needed to look back no further than Wagner, though it is interesting to note that the very first important composer of melodramas, Fibich's compatriot Benda, had used an elementary form of leitmotif in his works. Čelansky, better remembered as the founder of the Czech PO, wrote several melodramas.

There has perhaps been an increase in the use of melodrama in the 20th century. Schoenberg used melodrama in a wide range of styles and works: *Gurrelieder* (1910–11) employs notated speech, *Pierrot lunaire* (1912) strictly notated, pitched speech that is nevertheless not to be sung, *Die Jakobsleiter* choral recitation in Sprechgesang. *Die glückliche Hand* (1910–13) employs relative pitches and precise rhythms, *Moses und Aron* (1930–32) has partly spoken choruses, and Moses' Sprechstimme is notated. There are other forms in *Kol nidre* (1938), *Ode to Napoleon* (1942), *A Survivor from Warsaw* (1947) and *Modern Psalm* (1950). Walton famously set Edith Sitwell's *Façade* for speaker and chamber ensemble, Busoni used unpitched rhythmic speech in *Arlecchino*, and Berg made various use of melodrama in *Wozzeck* and covered the entire gamut of styles of vocal delivery in *Lulu*. Richard Strauss used melodramatic passages in several operas and in *Enoch Arden* (1897). Composers of the inter-war years who exploited melodrama include Weill in *Happy End*, Stravinsky in *Perséphone*, Claudel and Milhaud in *Le livre de Christophe Colomb*, and Claudel and Honegger in *Jeanne d'Arc au bûcher*. More recent examples may be found in works by Britten and Henze, among others. A large selection of melodramas was readily available, published for domestic performance mainly with piano accompaniment, but some also with orchestra or chamber ensemble. The desire for experiment is constantly producing fresh ways (or the return to old ways) of combining the spoken voice with music (*see also* SPRECHGESANG).

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PETER BRANSCOMBE

Melodramma (It.). A standard 19th-century term for opera with reference to text rather than music. It has no connection with the popular Victorian dramatic entertainment called 'melodrama', nor with MELODRAMA in the sense of words spoken over music, for which the Italian term is *melologo*.

JULIAN BUDDEN

Melody.

1. DEFINITION AND ORIGINS. Melody, defined as pitched sounds arranged in musical time in accordance with given cultural conventions and constraints, represents a universal human phenomenon traceable to prehistoric times; in some cultures, however, rhythmic considerations may always have taken precedence over melodic expression, as in parts of Africa where percussive sounds of undetermined pitch are employed in lieu of semantic communication, or as pacemakers for systematic forms of physical effort (whether in daily work or ritual dance), or both. Primary concerns with melody appear to have been related more specifically to verbal, in some instances pre-verbal, modes of social intercourse.

While the exact causal relationships between melody and language remain to be established, the broad cultural bases of 'logogenic melody' are no longer in question. Nor are some of its widely shared characteristics. Certain universal manifestations of the melodic impulse, for example, appear to be centred intervallically on the descending minor 3rd. Children's singsongs are a case in point, as are the calls and responses of Alpine shepherds. The most universal instance of pitch modification is, needless to say, the infant's first cry; and research in infant behaviour has shown to what extent pitch-differentiated pre-verbal utterances are employed systematically and effectively by infants to communicate physiological needs as well as affective states. If natural phenomena, such as birdsong and other forms of animal communication, are any indication at all, it should be possible in time to arrive at meaningful concepts concerning an evolutionary continuum from pathogenic to logogenic forms of pitched vocal behaviour.

2. EARLY HISTORY. The early history of melody, however, though of unquestioned scientific interest, in no way affects the phenomenology of melody as it emerges from the annals of recorded history, both written and oral. Historically, the early development of melody may well have proceeded, as Szabolcsi suggested, from simple one-step voice inflections via conjunct trichordal patterns to intervallic combinations of minor 3rds and major 2nds. The superimposition of two such patterns would account for the countless pentatonic melodies found geographically from China to Appalachia and historically from Gregorian chant to Debussy. In all probability, the combination of the simplest one-step inflection with the basic singsong interval owes its broad appeal not only to the fundamental qualities of its pitch components but also, and more decisively, to its potential for variation through configurational rotation of its pitch content. The 3rd-cum-2nd, after all, lends itself to retrograde and mirror inversion without sacrifice of its quartal contour. When two such quartal patterns are joined disjunctively or conjunctively, i.e. either separated by a 2nd or in such a way that the highest note of the lower and the lowest note of the upper trichord overlap, the motivic possibilities are maximized to the point where pure pentatonicism can provide an adequate scalar framework for some rather sophisticated melodic structures. Indeed, if a motif is defined as a minimum of melodic substance susceptible to creative manipulation in a given aesthetic context, then pentatonicism would seem to offer matchless opportunities for motivic elaborations of the 4th, the acoustically 'perfect' interval that determines the tuning of so many instruments as well as the structural division of the octave. Empirically speaking, it is clear that pentatonicism satisfies a broad range of musical needs from basic logogenic progressions to the most varied treatments of motivic nuclei in sacred monophony, in Renaissance polyphony and beyond, wherever and whenever purely melodic forces have prevailed. The underlying pentatonicism of such music is admittedly not always easily recognized, if only because it often affects the melodic infrastructure more directly than the surface design. It nevertheless remains true that, in the absence of Western tonal harmony, quartal melodic patterning, with or without subdivisions of the 3rd-cum-2nd variety, has spawned the bulk of melodic activity from the dawn of history and the four corners of the earth.

Ever since Hornbostel, Sharp, Kodály and Bartók suggested early in the 20th century that quartal, if not always outright pentatonic, thinking may be a worldwide phenomenon, pertinent data have been collected among the most 'primitive' of tribes as well as in the most complex of musical cultures and sub-cultures. Wiora, who has attempted to document music in the late palaeolithic hunting civilizations, pointed to melodies based on disjunct 4ths with an occasional passing or

auxiliary note among ethnic groups as disparate as Bushmen, Lapps and Menominee Indians. The descending trichord bounded by the interval of a 4th appears in the musical recitations of the ancient Hebrew community of Djerba between Passover and the Feast of Weeks (Pentecost) and, almost identically, in the Kyrie of the Roman Easter Vigil, one of the oldest of plainchant melodies. In Hungary, even relatively extended folksongs belonging to the 'oldest layer' favour the descending pentatonic 4th. The Hungarian case, which has been particularly well researched thanks to the work of Kodály and Bartók, also illustrates the effective interaction of linguistic and purely 'musical' considerations in the formation of characteristic melodies. The declining pitch lines, both sudden and gradual, so typical of the spoken language, are reflected in the motivic and structural tendencies of Hungarian melody from ancient times to the present.

Melodic descent, to be sure, is among the most 'natural' of musical procedures because it requires no 'artificial' generation of melodic energies. Its pathogenic archetype, as Sachs has shown, is the 'tumbling strain' where an initial high pitch provides a melodic diving-board, as it were, permitting melodic gravity to take charge. Given the law of melodic gravity, extensions of the 'tumbling strain' into relatively complicated anticlimactic melodies are understandably rare. By the same token, it may well have been an awareness of 'natural' melody that caused the ancients to think of musical systems as descending rather than rising. Whatever the case, melodic descent permeates much of the oldest known music irrespective of geographic origin. It would almost seem that, wherever music became an intrinsic condition of life, certain common melodic procedures were necessarily adopted, because they satisfied basic physiological and biological requirements, if not the aesthetic imagination *per se*.

3. General concepts. Etymologically, melody combines the ancient Greek terms for poetic order and song (*melos*, *ōtē*). That *melos* had early physiological associations, before it entered the realm of aesthetics, is quite in line with the characteristically Greek conception of music and poetry as organic mirrors of human, indeed cosmic existence. It was during the European Middle Ages that the Latin adaptation *melodia* assumed the specifically musical connotations that it retains in modern vernacular usage. Tinctoris, in the mid-15th century, no longer hesitated to identify *melus* with *cantus*, and most subsequent definitions similarly associated melody with song, though inevitably from varying stylistic perspectives. Rameau, in the 18th century, regarded melody as a product of harmony; but Rousseau claimed priority for autonomous melody. Hegel, in the early 19th century, thought of harmony and melody 'as one compact whole, and a change in the one necessarily involves a change in the other'. For the acoustician Helmholtz, melody was the incarnation of motion in music, expressed 'in such a manner that the hearer may easily, clearly, and certainly appreciate the character of that motion by immediate perception'. Perception was also the principal concern of Hanslick, who saw in melody the 'archetypal configuration of beauty' ('Grundgestalt der Schönheit'). Hanslick's Apollonian viewpoint was, of course, diametrically opposed to the Dionysiac ideal of 'unending melody', expounded by Wagner, who postulated 'an ordered series of quasi-intellectual, unfulfilled speech-sounds – indirectly representative, concentrated as image but not yet as immediate, inevitably true expression ... directly addressed to feeling, unerringly vindicated and fulfilled'. When, in the mid-1920s, Watt applied Helmholtzian physics to a comparative study of the intervallic properties of selected Schubert songs and Amerindian melodies, he reached the post-Wagnerian conclusion that there was

> no reason why a melody should ever stop. Every interval carries its motion farther along, so that another group of conditions must exist which modify and arrest its motion. One very natural condition of arrest is the ordinary limit of memory. No doubt the lengths of primitive melodies, if not of all melodies, are largely determined by this. But this is a condition of ending, not of arrest of motion in the musical sense.

A few years earlier Thurstone, another student of non-Western music searching for universal answers, had defined 'the essence of melody' as 'unity in the perception of pitch variation'. Consonance and dissonance, those perennial bones of theoretical contention, were ruled out as criteria for 'melodic unity'. The same could be said up to a point for harmonic considerations generally. For even in the essentially triadic melodies associated with functionally tonal music, harmony provides at most 'an inner skeleton on which varying contours may be draped' (Watt). Anyone attempting to appreciate the monorhythmic oboe melody in the Andantino of Tchaikovsky's Fourth Symphony in terms of its harmonic infrastructure would not only miss the point of its finely chiselled phrasing; seduced by its seeming simplicity he might well misunderstand the composer's rather complex harmonic intent. 'Melodic unity' is configurationally speaking an intrinsic psycho-acoustical function of melodic generation in a given historic-cultural context and must in the end be experienced as such.

4. Structure and design. The character of a given melody is determined by its range or relative position within the total pitch continuum, its ambitus or pitch spread, its contour or linear design, and its syntactic structure with respect to elements of contrast and repetition, variation and development. The smallest melodic-rhythmic unit, the motif, requires a minimum of two distinct pitch levels. Syntactically, motivic materials are arranged in phrases, the general characteristics of which are determined by the specific melodic idiom. Thus, in contrast to the larger, songlike melodic entities, which as a rule eschew a great deal of motivic differentiation, instrumental themes of the type associated with Western music from the middle of the 18th century onwards favour sharply profiled, contrasting motifs arranged in an open-ended fashion to allow for their subsequent structural development. As Schoenberg once put it, 'a melody can be compared to an "aperçu", an "aphorism", in its rapid advance from problem to solution ... a theme resembles rather a scientific hypothesis which does not convince without a number of tests, without presentation of proof'. A properly conceived melody is thus by and large self-sufficient, whereas a good theme generates energies needed for the formation of larger entities that exceed structurally and expressively the apparent potential of its motivic substance. But self-sufficiency is not necessarily bound to sectional repetition, as has often been asserted. None would wish to deny that note-for-note repeats of structural sub-units have been characteristic of Western song at least since medieval times. Such perennial patterns as *AAB* and *ABA* furnish ample evidence to this effect. By the same token, there is nothing

to justify sectional repetition as an absolute criterion of melodic design. Schoenberg's work alone offers ample proof to the contrary, while demonstrating at the same time the structural importance of transposed or varied recurrences, or both, of motivic materials of the kind that animate so much of plainchant or, for that matter, any number of non-Western repertories. In Western composition, sectional repetition became virtually identified with melody conceived in harmonic tonal terms. It is, therefore, a hallmark of the Classical and Romantic eras. But already Berlioz, not to speak of Wagner, avoided untransposed sectional repetition in some of his most haunting melodies, perhaps because he, more than any of his contemporaries, had begun to think of melody more as a reflection of a psychological 'stream of consciousness' than of man's rational perception of 'reality'.

As for thematic matter, the multi-motivic designs of Haydn, Mozart and Beethoven, geared to dramatic conflict, superseded more than a century of mono-motivic incipits ('developmental themes' in Kurth's terminology) that provided the decisive initial spark for considerable amounts of Baroque instrumental music. But if the early 18th century had thus managed to imbue even the most innocuous melodic-rhythmic stuff with a salutary dose of kinetic energy, the Romantic reaction to the dialecticism of the Classical masters offered entirely new mono-motivic opportunities. The cello melody in the Intermezzo movement of Schumann's Piano Concerto, not to speak of the closely related opening subject of Brahms's Fourth Symphony, reveals the previously unsuspected affective and structural potential of a single iambic two-note motif at the behest of lyrical genius. Such uniquely 'stripped' tunes notwithstanding, the harmonic age generally practised the art of melodic 'drapery' with a gusto exceeded only by that which inspired certain 17th-century keyboard works or that with which South Asian musicians go about their ever surprising raga improvisations. Meanwhile, monophonic chant and modal polyphony, the largest and most influential Western reservoirs of pure melody, were waiting in the wings of history, ready to burst on to a musical scene that sought melodic salvation increasingly from 'exotic' sources, including the quartal and modal folktunes of Russia.

5. Sacred monophony. Theoretically at least, the dogged adherence of plainchant to its ancient roots must have been the motivating force behind the plagal modes centred on a *finalis* a 4th above the lowest pitch in the scalar order. Similarly, the prevalence of recitation tones (tenors) a 3rd above the *finalis* suggests the genetic significance of the descending 3rd in the melodic practices of early European Christendom. Where, as in the case of the 4th, or Hypophrygian, mode, the tenor occurs instead a 4th above the *finalis*, the mode may have been generated by two conjunctive pentatonal 4ths. The 'authentic' recitation pitch, on the other hand, generally a 5th above the *finalis* (except for the 3rd mode, where practical considerations dictated a minor 6th), points to disjunct quartal origins. Quartal movement as a fundamental melodic resource is illustrated by the antiphonal rendition of Psalm cxlvii, where the recitation pitch is brought into focus by lower and upper auxiliary notes, then confirmed configurationally by a rapid descent to the *finalis* a 4th below (ex.1).

Ex.1 Psalm cxlvii (LU, p.202)



Careful analysis is likely to dispel any lingering doubts concerning the pentatonal foundations of plainchant. The Easter sequence *Victimae paschali laudes*, based on a metrical text from the first half of the 11th century, supplies a perfect model for the sophisticated manipulation of the 3rd-cum-2nd motif (ex.2). Its opening phrase

Ex.2 Sequence *Victimae paschali laudes* (LU, p.780)

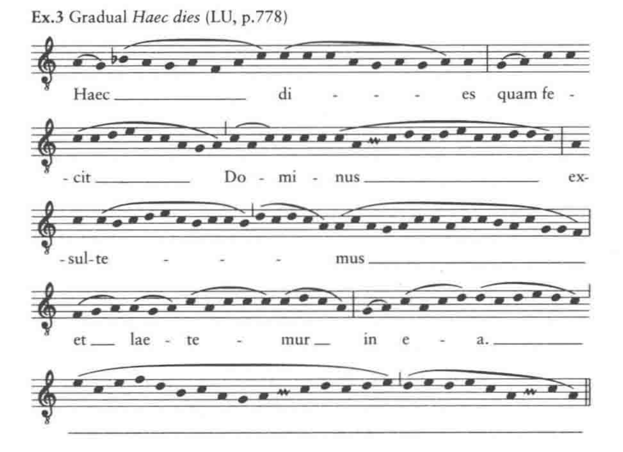


features in typical chant fashion the minor 3rd flanked by upper and lower auxiliary notes. The penultimate E, which poses at first as a mere passing note, assumes structural functions in the second phrase, where it anchors the trichord A–G–E. The transposition of the original pattern to the upper 5th is followed by a move in the opposite direction to the 4th below, in conformity with a prominent melodic procedure that recalls the gradual descent of a glider released in mid-air: taking full advantage of air currents it manages to rise above the point of release; only then, lacking propulsive power, it descends gently but inevitably to the take-off level or lower altitudes.

The third section, starting at the lowest pitch level, telescopes two occurrences of the rising 3rd-cum-2nd motif, and in so doing regenerates a goodly amount of melodic energy. This ingenious, intensely dynamic procedure receives further impetus from a device that is common to a wide variety of melodic styles, because it effectively restores pitch balance in the wake of a more or less drastic drop: once the downward leap has 'hit bottom', an immediate directional reversal propels the melodic line up and well beyond the original jump-off point, much as a skilful trampoline gymnast is projected ever higher. In the realm of melody even the law of gravity bows to aesthetic priorities. As the trampoline effect shows, any sudden change in direction must be quickly redressed if melodic unity is not to suffer.

By the end of the first millennium, plainchant melody had evidently recognized the structural weight of the melodic *finalis* in a manner comparable only to the magnetic force of the harmonic tonic centuries later. Tentatively at first, but soon inescapably, Western goal-orientation led to directional diatonicism. In the Easter sequence, the final complete section summarizes, as it were, all the basic melodic forces at work in this seemingly simple yet compositionally intricate tune. After an initial repeat of the second verse, the melody ascends once more to the high C in dramatic preparation for the trampoline jump from low C to the recitation pitch A just before the

Ex.3 Gradual *Haec dies* (LU, p.778)



final decline. A last allusion to the initial motif reconfirms the *finalis* in the 'Amen Alleluia' coda.

With respect to total structure, the gradual rise of the first verse is properly balanced by the anti-climactic design of the second section with its elaborate descent from the highest point of the melody, which in turn prepares the subsequent trampoline effect. In these and many other ways the Easter sequence is the acme of melodic efficiency and effectiveness, as is plainchant at large, perhaps because it feeds on melodic energy unadulterated by strong rhythmic intervention and unencumbered by harmonic commitments. Though necessarily emphasizing conjunct motion in keeping with its contemplative aesthetic, plainchant's basic melodic principles remain as valid as they were at a time when the church controlled virtually all learned European music. The principle of melodic compensation by contrary conjunct motion, for one, has never ceased to affect melodic phraseology at all levels. The contingent primacy of the structural arch, on the other hand, is in no way obviated by the many melodic elaborations of the 'tumbling strain' or, for that matter, a number of climactic melodies with *finales* well above the initial pitch. In liturgical practice, such relatively infrequent types will on occasion form subdivisions of larger melodic complexes which, as cumulative entities, display features that clearly comply, at least in general terms, with the law of directional compensation.

Unlike the syllabic Easter sequence, the melismatic gradual *Haec dies* gives full rein to pathogenic melodic energies, though inevitably within the confines of sacred aesthetic convention (ex.3). Structurally unfettered by definition, such compositions sacrifice motivic tightness at the altar of vocal virtuosity, thriving instead on ornamental devices, including scalar and sequential passages, that tend to obscure any pentatonal remnants. But if the virtuosity of solo singers was a contributing factor in the promotion of medieval diatonicism, its principal source of encouragement was no doubt secular practice, especially in dance music, where choreographic considerations dictated rhythmic regularity from the start and with such marked consequences for all aspects of melodic articulation.

6. Metre and tonality. Nowhere is this more evident than in the monophonic secular dance music of the outgoing Middle Ages, as represented by the well-known *estampie Kalenda maya* or a typical dance-song like Moniot d'Arras's *Ce fut en mai*. Both are clearly in the major mode, the *modus lascivius* of medieval theory; both favour the tonic major triad and generally betray harmonic tendencies that are strengthened by rhythmic periodization which in turn is mandated by the underlying dance figures. Periodization of one sort or another was also a feature of the dance-determined polyphony of the same period, specifically the 12th-century clausula and the 13th-century French motet. And if melismatic organum can be said to reflect, like melismatic chant, the pathogenic 'outpouring of the soul' that characterizes, for example, the freely unfolding *taqāsīm* of Middle Eastern music, then the measured or discant style may well have been suggested by the strictly metric portions which follow the *taqāsīm* and provide often long delayed, and hence welcome, kinetic relief. The celebrated rhythmic modes, in turn, may have been the outcome of classicistic rationalization on the part of Christian apologists embarrassed by the veritable dance mania that swept through Europe in the later Middle Ages. From then on, at any rate, rhythmic forces, whether metrical or not, left their lasting imprint on any number of melodic types, and there can be no doubt that the seesaw relationship of rhythmic-harmonic and rhythmic-melodic factors vying for priority was a crucial factor at every stage of eight centuries of stylistic transformation. After all, the late medieval predilection for metrical organization, though seemingly superseded by the overriding melodic concerns of modal polyphony, remained alive in the Italian frottola as well as the French chanson and other dance-conditioned vocal and instrumental forms.

The prolonged struggle between these two basically antagonistic melodic-rhythmic orientations was stalemated throughout much of the 17th century. But before long, rationalistic criteria began to affect aspects of melodic organization no less than the continuing debate about melody in the hierarchy of musical values. Viewed in this light, Rousseau's promotion of popular melody, especially of the Italian variety, and Rameau's discovery of the 'natural' laws of functional harmony appear anything but incompatible. On the contrary, together they provided the intellectual underpinning for the harmonically conceived, periodically structured melodies of the so-called Classical era. The polyphonic heritage of the Renaissance, as codified in Zarlino's rules for composition based on melody, characteristically assumed a central position in the systematic teachings of 18th-century theorists from Fux and Martini to Albrechtsberger, the tutor of Beethoven; and Beethoven could say of himself that, unlike his predecessors, he had been born with the obbligato accompaniment. Significantly, it was Beethoven who, in his last quartets, unleashed once again the full force of pure melody as the prime carrier of musical structure and in a manner that conveys the spirit, if not always the letter, of the principles of motivic manipulation in plainchant and modal polyphony. Beethoven's ever-expanding musical universe, to be sure, reflected more directly a lasting preoccupation with J.S. Bach. Whatever his principal inspiration, the later Beethoven refined earlier methods of motivic recycling in ways that were to revolutionize the ecology of music, if only because the melodic materials saved served to generate ever new melodic energies. In this respect Wagner approached the ideals of the later Beethoven more closely than Brahms, who responded rather readily to the homophonic 'middle period' Beethoven. By the same

token, it was because he could not and would not abandon the basically triadic-metric traditions of Italian folk music that Verdi emerged as Wagner's natural opponent.

7. Harmonic melody: instrumental-vocal. The harmonic era, which gave birth to musical drama and to instrumental music as a functionally autonomous art, unwittingly came to rely heavily on melodic figuration, Watt's 'drapery', i.e. the melodic tissue that connects and covers the intermittent supports furnished by the harmonic substructure. Figuration had been a favourite device of early organists who developed the idiomatic 'coloration' techniques that typify the 15th-century Faenza Codex, Conrad Paumann's *Fundamentum organisandi* and many 16th-century keyboard tablatures. The history of vocal music, too, is replete with characteristic instances of melodic coloration, from the more florid types of plainchant and early polyphonic genres, especially those of the Italian Trecento, to the sacred polyphony of the late 16th century – which was often rendered with improvised figurations as a concession to contemporaneous monodic practices involving diminution, whether in the melodic enhancement of an extended pitch or elaborate melodic fillers bridging the outer limits of large intervals. With the development of 'florid song' in Italian opera, improvised figuration became the special province of the virtuoso singers who thus adorned the da capo portions of late 17th- and early 18th-century solo arias.

The essentially decorative function of so much vocal music inspired by the Italian Baroque inevitably required outright logogenic complementation, at least in opera, if any plot continuity was to be maintained. Bel canto melody, therefore, had its logogenic counterpart in the form of recitative, both simple and accompanied. Simple (*semplice*; or 'dry', *secco*) recitative reduced the pitch substance by and large to what was needed to render musically the most typical of speech inflections. Accompanied (or obbligato) recitative, on the other hand, assumed increasingly dramatic stances, as attempts were made to compensate for the largely lyrical nature of the vocal display pieces. In so doing, accompanied recitative developed an often highly expressive melodic idiom that was to have considerable influence on both instrumental music and musical drama, culminating in the work of Wagner. In accordance with its dramatic function, accompanied Italian recitative was characterized by intervallic leaps and generally unpredictable melodic behaviour. Structurally, it remained open-ended, like most of the action it related, in contrast to the closed, for the most part ternary, forms of the intervening arias. Moods and reflections that were not easily rendered in either recitative or aria style, were relegated to an intermediary style, the arioso, which combined features of the logogenic and pathogenic or decorative types of melody. At the same time, the growing desire for 'natural' musical expression, which caused the 18th-century enthusiasm for comic opera, also produced song types that eschewed the decorative element altogether in favour of an often folksy tunefulness. By the time Mozart achieved his unique operatic synthesis, he was able to draw not only on various Italian conventions but also on *tragédie lyrique* as transformed by Gluck with due regard to its deeply ingrained logogenic traditions – a rich melodic palette indeed, embracing the 'driest' of recitatives as well as the most florid of figurated song (as in the Queen of Night's aria in *Die Zauberflöte*).

Instrumental figuration has been a perennial favourite of composers of variation sets, particularly for keyboard, since the 16th century. The melodies underlying such variation sets are often referred to as 'themes'. But if Schoenberg was correct in his proposition that 'a theme is not at all independent and self-determined ... it is strictly bound to consequences which have to be drawn, and without which it may appear insignificant', such careless usage can hardly be said to benefit conceptual clarity. Variation themes, after all, must be perfectly balanced, self-sufficient melodies tending almost by definition 'toward regularity, simple repetition and even symmetry' (Schoenberg). In fact, composers of variations could indulge their taste for figuration and coloration only as long as they were able to rely on a firm melodic frame of reference. Generally speaking, the 'theme and variation' issue is typical of the terminological confusion that has always surrounded melodic matters. During the Middle Ages such Latin terms as *harmonia*, *cantus* and *melodia*, even *modulatio*, were used interchangeably; the same holds for motif, phrase and theme in more recent times. Mozart was no longer alive when Galeazzi in his otherwise important description of the sonata form could declare with impunity that 'the motif is nothing but the principal idea of melody, the subject, the theme, one might say, of the musical discourse, and the whole composition must revolve upon it'.

A subject, to be sure, is not necessarily a theme, even though an entire composition may indeed revolve upon it. About the middle of the 16th century Zarlino could say with good cause that 'in every musical composition, what we call the subject is that part from which the composer derives the invention to make the other parts of the work, however many they may be'. He went on to explain that such a subject may be the composer's own or somebody else's invention 'that it may be a tenor or some other part of any composition you please, whether of plainsong or of figured music', and that it may be taken over in its original form or in a novel adaptation. But a polyphonic subject, treated in accordance with the rules of modal counterpoint, by necessity had qualities that were incompatible with the requirements of an 18th-century theme designed not only to raise compositional problems but to ensure their resolution. If the head-motif of a late 15th- or early 16th-century motet can be said to behave at all thematically, it does so at most in the sense of an instrumental incipit, like the rising triad in long note values which sparks off the first movement of Bach's E major Violin Concerto.

In the absence of intrinsic motivic dialectics of the dramatic type, thematic development of the Classical variety was precluded in either case. That is not to say, of course, that the nature of motivic relationships, let alone of motivic substances, has remained unaffected by the stylistic vicissitudes of a world dedicated to 'progress'. The opening bars of Mahler's Second Symphony syncretize the incipit and dramatic types in a manner that echoes the 'Sturm und Drang' rhetoric of some of the keyboard works of C.P.E. Bach, composed nearly a century and a half earlier. After 1900 rhetorical gestures became identified not only with the melodic idiom of 'expressionism' but, in association with neo-Baroque motoric energies, also with the 'neo-classicism' of the early 1920s.

8. Melody and scale. The systematic investigation and discussion of melodic phenomena has inevitably been

affected over the centuries by sundry historical perspectives and changing stylistic contexts. Still, surprisingly little has been done to sort out a host of conceptual ambiguities and vague definitions in the 40 years since an alarmed Hindemith decried the longstanding systematic neglect of melody, the element through which, in his view, the Western composer had always revealed himself most meaningfully. Already Parry, at the beginning of the 20th century, had warned 'against the familiar misconception that scales are made first and music afterwards'. A few years later Hornbostel published his brilliant article on 'Melodie und Skala'. But the myth of scalar priority has continued to distort the theoretical treatment of melody. None would wish to deny, to be sure, that certain types of musical instruments, whether of the Indonesian gamelan or the Western keyboard variety, have had prescriptive effects on pitch selection. Leaving aside the admittedly important issue of fixed tuning, however, scalar considerations can hardly be said to place more than very general constraints on melodic activity, if only because the scales themselves are derived from existing melodic practices. The image of the scalar tail wagging the melodic dog would seem grotesque, were it not for the implied reminder of the extent to which musical notation, with all its blessings, has narrowed Western man's understanding of a cultural phenomenon that is always aural in essence and rarely if ever graphic.

9. STYLE AND FUNCTION. Broadly speaking, melodic styles are identifiable, like spoken languages, by their vocabulary, grammar and syntax, as well as by idioms related to function and social class. Structurally, melody may be akin to freely evolving prose or the measured balance of poetry. It may comply with harmonic requirements or obviate them. It may suggest certain forms of physical behaviour or, for that matter, rational thought; then again, it may reflect the affective complexities of the subconscious. Above all, as a social product, melody is part and parcel of the culture or sub-culture to which it owes its existence. Melodic styles, therefore, share not only specific national characteristics; they also respond to a variety of social and functional needs, as Johannes de Grocheo observed some 700 years ago when he divided 13th-century French practice into *musica vulgaris*, the popular monophonic music of his time, *musica mensurabilis*, the measured learned music of the intelligentsia, and *musica ecclesiastica*, the music of the church, which drew upon elements of both the popular and learned genres. More recently, Mozart (in the ballroom scene of *Don Giovanni*) and Berg (in the tavern scene of *Wozzeck*) have dealt with different social classes in characteristic melodic-rhythmic terms.

Melodic expression, in the sense of melodic associations with non-musical subject matter, whether purely emotional, physical or 'natural', has been an intrinsic (though by no means uncontroversial) feature of Western music at least since the early Renaissance, when so many ancient concepts, the Platonic notion of ethos included, re-entered the secular consciousness of Europe. Textual allusions of a directional nature thus found literal melodic representation both in Renaissance polyphony and the monodic art that took its place precisely for the sake of ever greater melodic expressiveness. Programmatic symbolism accounts for triadic lines in the battle and hunting chansons of Janequin and for chromatic alterations in late 16th-century Italian madrigals, for the siciliana movements in 18th-century Christmas concertos and for fanfare patterns in the symphonies of Beethoven. In the 19th century some historical references to older melodic styles were allowed to shape the 'contemporary' idiom. The late 17th-century passion for affective-rhetorical minutiae produced a whole array of appropriate melodic formulae as well as a complex set of rules for their 'correct' application, codified most successfully by Mattheson and known in Germany as the 'doctrine of the Affections'. By the same token, if Monteverdi defended his *stile concitato* with the words of Plato, calling for melodies worthy of 'the utterances and the accents of a brave man who is engaged in battle', Mendelssohn thought of his celebrated Songs without Words as fit only for ladies.

But political movements, too, have left their imprints on specific types of melody. The tunes of the Geneva Psalter and the chorales of Martin Luther and his followers did not merely have religious connotations; their measured rhythms and sharp melodic profiles also mirror the sense of dignity with which the 16th-century reformers pursued political goals of well-nigh universal significance. Similarly, the songs of the French Revolution, exemplified by the *Marseillaise*, with their dotted rhythms and rising triadic patterns, not only sparked the enthusiasm of the thousands who placed their trust in the new republicanism; they also became cherished models for the fighting-songs of international socialism which produced a repertory recognized as such all over the world. And in the USA the hymn tunes of the pioneers who settled the West generations later inspired the hopeful songs of the Civil Rights movement. In other words, melodic styles have rarely been mere figments of the abstract aesthetic imagination. In Western civilization, no less than in Africa and elsewhere, melodic idioms have often been functionally determined and associated with clearly defined ideas and concrete activities. Surely, when Beethoven decided to open his violin concerto with a march tune supported by military drum rhythms, he did so with the knowledge that such an obvious reference to the Napoleonic war machine and the mental anguish it caused would be clearly understood, if only because the general procedure had by then become familiar through the violin concertos of some of his immediate French predecessors.

Similar considerations pertain, needless to say, in the folk realm as well, where songs of mourning, spinning-songs, and others associated with typical activities or social functions may actually be members of distinctive tune families. At the very least, their functional intent is reflected in identifiable melodic terms, if not always common structural characteristics. The outside observer, however, is bound to think of folksong by and large in geographic-cultural terms. Thus he will recognize that central Europe and parts of France and Italy represent triadic strongholds, while Russia is attached to quartal melodic patterns. In southern Europe, including Spain and Sicily as well as Albania and parts of Greece and the former Yugoslavia, he will sense a common Mediterranean heritage in the prevailing taste for augmented 2nds, not to speak of the general predilection for descending melodic patterns or, for that matter, intonational idiosyncracies that would be considered intolerable in the triadic north.

10. MELODIC TEXTURE. A given melodic style, let alone the texture of a specific tune, necessarily involves every aspect of musical order, not merely single pitch arrange-

ments. Thus periodic structure, or melodic patterning in terms of properly balanced sub-units, was conditioned as much by textual requirements as by kinetically determined dance rhythms and the rise of functional harmony. Typically the melodic root interval, the 4th, was forced to surrender to the harmonically derived 5th, once melodic tension *per se* had begun to yield to harmonic concepts of consonance and dissonance. Neither was the 3rd-cum-2nd motif capable, under the circumstances, of withstanding the frontal assault of thirdal chains. To compensate for the resulting decline in pure melodic energy, rhythmic devices assumed unprecedented powers of motivic definition. The beginning of Beethoven's Fifth Symphony is often cited in this connection, and there can be no question but that during his 'middle period' Beethoven pushed the rhythmic potential of functionally harmonic melody to unsuspected extremes, indeed beyond the point of no return, considering the pre-eminence of melodic-polyphonic textures in his last quartets. Historically, however, the Beethovenian phenomenon, though unique within the specific context of early 19th-century music, was but one of many recurring manifestations of the fundamental dichotomy of melody and harmony – a traumatic issue in Western music that has elicited the very best from superior musicians ready to meet the challenge as a unique opportunity to achieve the well-nigh impossible yet, by the same token, has played perpetual havoc among those who have brought mere talent to their tasks. The history of music is staked out by the stylistic landmarks left behind by the few who thus survived the long trek from medieval monophony to 20th-century serialism.

Among the exceedingly limited number of modern scholars devoted to the historical or the cross-cultural study of melody, or both, Lach, in a pioneering dissertation published in the early 20th century, relied heavily on visual, especially architectural, analogies. Mindful of the age-old technique of melodic-rhythmic diminution or coloration, he distinguished between major structural (architectonic) components and ornamental 'melic' forces, corresponding to the weight-carrying structural skeleton of a building as opposed to its readily accessible surface characteristics. Lach also believed that certain types of 'primitive' melodic patterning reflected mental processes akin to those which may, in the visual domain, account for the more elementary combinations of such primary elements as dots, dashes and circles. The complex musical structures identified with at least 1000 years of Western composition, on the other hand, reminded him of the great mosques of Persia and Turkey as well as the Gothic and Baroque churches of Europe, where intricate design and sophisticated engineering went so happily hand in hand.

Whatever the merits of some of his more eccentric points, at least by implication Lach focussed long-overdue attention on the crucial analytical problems of melody as form in relation to structure as process. That he should have conceived his theory of melodic infra- and super-structures at a moment in history when non-Western, particularly Asian music in all its splendid variety, had begun to penetrate the aesthetic consciousness of the European vanguard (*Der blaue Reiter* appeared in 1912), was anything but accidental. By 1913 closed forms had become vestiges of the past, melodically, rhythmically, even harmonically. Gregorian chant, as restored by the monks of Solesmes, was not only the subject of a papal *motu proprio*, it had long since been recognized as the ultimate source of pure melody by an entire generation of French composers identified with the Paris Schola Cantorum. Debussy, for his part, had jettisoned the harmonic strictures of the musical academic world in favour of a freely evolving melodic flow inspired by the literary orientalism of symbolist poetry no less than the musical exoticism of Balakirev and Rimsky-Korsakov and the Javanese and Annamite revelations of the Paris exhibition of 1889. In central Europe, 'open' melodic patterning was a conditioning factor in Schoenberg's 'emancipation of dissonance' as well as his abiding concern for musical cohesiveness, stimulated, interestingly enough, by intensive studies of Bach and Mozart. With melody thus restored to its once dominant position in European compositional practice, reassessments from different analytical-historical perspectives were merely a matter of time. Four years after Lach, Kurth came forth with his epochal treatise on the foundations of linear counterpoint which draws general conclusions regarding the laws of melody from the specifics of Bach's style. Eventually, in his last major work, *Musikpsychologie* (1931), Kurth made configurational perception the ultimate touchstone of melodic experience.

In contrast to Lach's visual-architectonic approach, which emphasized the static-structural aspects of melody, Kurth found analogies in the discoveries of modern science for his discussion of melodic energy; and unlike Lach, who documented his theories with melodic excerpts from non-Western cultures on the one hand and, on the other, variation-prone eras and styles in the history of Western music, Kurth based his observations on music that represents Western teleology at its motoric musical best. Artistically, his ideas about musical energy generation had contemporaneous parallels in the neo-Baroque works of Stravinsky, Schoenberg and Hindemith, who emulated Scarlatti and Bach with melodic incipits designed to project tightly controlled groups of closely related ideas into the musical time-space continuum where they are sustained and if necessary reinforced by recurring motivic boosts, emanating as a rule from transposed restatements of the incipit or an appropriate variant. The resulting melodic lines typically reach their climax about three-quarters of the way along, when their energies begin to be spent. The completed melodic course of such motoric music is reminiscent of the well-known projectile curve where a forceful yet smooth ascent is followed by a rather rapid decline. Melodic projectile curves of this sort retain a certain expressive neutrality. They are neither dramatic nor specifically lyrical. Instead, they appeal to one's inherent sense of musical movement, especially when, as in Bach's music, rhythm and metre are perfectly synchronized to avoid any suspicion of periodicity. Periodization, of course, had sacrificed freely unfolding rhythm to the mandates of dance and metrical poetry, and had done so justifiably also in the interest of rational organization conducive to immediate appeal and ease of perception. 19th-century textbook writers, unfortunately, made periodization the principal basis for their broad generalizations concerning the essence of melody at large, the growing testimony of history to the contrary notwithstanding. Composers of the first rank, though, were quick to recognize the 'tyranny of the bar-line' as an additional threat to melody struggling against the paralysing effects of tonal harmony. Responding with alacrity to the

rediscovery of Bach and Palestrina, among other masters of the past, they proceeded to balance periodic and non-periodic elements in their melodic idiom to the point where, in Beethoven's last quartets, polyphonic-kinetic forces take hold of the harmonic-metric sub-structure in a manner that anticipates not only the mature Wagner but also Schoenberg.

Prose-based music for the stage, meanwhile, required strong motivic contrasts if it was to do justice to swift dramatic change. The German lied, on the other hand, favoured the use of motivic variants or, at the very least, motivic family relationships in keeping with its subtle poetic moods. Lyrical melody caters to conjunct motion, just as its dramatic counterpart thrives on the sensation of tension associated with intervallic leaps. Dramatic idioms are also marked by higher degrees of rhythmic irregularity, since rhythmic analogy and metric equivalence tend to convey a sense of repose.

The opening theme of Mozart's Haffner Symphony, no.35 in D (ex.4), furnishes an excellent example, because it mirrors in instrumental terms the same kind of dramatic situation that motivates the first duet in the opera *Don Giovanni*. Here as there, three basic moods are represented by three sharply differentiated melodic patterns heard in immediate succession. In the symphony the first idea takes up the initial five bars, while the second idea occupies the next four, and the third concludes what is, oddly enough, a 13-bar melody. These three components do, however, share a march-like rhythm first heard in bar 4. Thanks to the ingenious use of this persistent motivic pattern, which undergoes significant changes in meaning as its relative position shifts within the melody as a whole, contrast and continuity are kept in perfect balance. The explosive energy emanating from the long initial low D prepares the startling effect of the octave leap, but it also accounts for the irregular completion of the melody in bar 13. The opening note thus fulfils a multiple function like that of the motivic incipit of Bach's E major concerto. But Mozart's theme is instructive in other ways as well. The melodic infrastructure of the first five bars consists of a conjunct descending 4th. This ubiquitous pattern is, of course, equally familiar from lyrical compositions like the celebrated 'Largo' in Handel's *Serse*. But there the conjunct descent is solemnly straightforward and immediately followed by an equally unadorned retrograde. That this directional reversal manages to overshoot the original pitch level is due to a combination of the law of melodic compensation and the 'trampoline effect'. Mutual reinforcements of this sort can trigger even more drastic reactions to a relatively rapid descent. Handel, anxious to maintain a lyrical mood, prolonged the retrograde motion but slightly. Mozart's dramatic leap, on the other hand, unleashes compensatory forces that are further energized by the ever-so-brief shortening of the long note values. Instead of pursuing the sequential descent of the melodic line all the way, he inserted the march motif just ahead of the long trill which prepares the half-close on the dominant, perhaps because he wished to underscore the heroic implications of his work. The second thematic component picks up that same motif but softly and in conjunction with an upward leap to a long appoggiatura that lends this fragment a reflective, if not melancholy flavour. Finally, the same dotted pattern reappears at the higher octave from where it skips gaily down to the opening note, like Leporello, the *buffo* character, returning to his stern master.

Ex.4 Mozart: Symphony in D K385, first movt



Structurally, the Haffner theme illustrates both Lach's notion of architectonic infrastructures and Kurth's laws of musical energy. Moreover, since Mozart made the most of a simple descending 4th and did so for primary melodic reasons, one of Szabolcsi's most cherished postulates is also upheld. The general validity of these basic concepts, whatever the exact harmonic or textural context, will be confirmed by a brief examination of the first bars of Wagner's *Tristan* (ex.5). Here the upward leap of a minor 6th finds immediate conjunct compensation in keeping with the rules laid down by Zarlino and other early theorists. While the cellos pursue the descending line a semitone further, the oboes mirror the chromatic descent of the cellos with a semitone rise to the tonic. In essence, if not note-for-note, this procedure corresponds to the manner in which Mozart complemented the appoggiatura in bar 7 of his Haffner Symphony with a semitone rise in bar 9. Wagner, however, went two chromatic steps further to the supertonic, whereas Mozart called a dramatic halt with a three-quaver rest before moving to the minor 3rd above, as if nothing had happened. The *Tristan* Prelude as a whole offers a veritable compendium of melodic procedures in a chromatic-harmonic context. The cello melody beginning in bar 17 is a poignant instance, since it generates tremendous energies with a single motivic idea spurred by strict adherence to the law of directional compensation.

The remaining examples, taken from the string quartets of Schoenberg, may serve to demonstrate that the abandonment of functional tonality, far from impeding melodic forces, actually restored the well-nigh absolute rule in all matters of musical texture they had enjoyed in the final quartets of Beethoven. The soprano melody in

Ex.5 Wagner: *Tristan und Isolde*
(a) Langsam und schmachtend



Ex.6 Schoenberg: String Quartet no.2, 4th movt



Schoenberg's Second Quartet (ex.6) is composed almost entirely of minor 2nds. But the law of directional compensation is scrupulously observed. The appoggiatura treatment of 'Kreisend, webend' is in fact strikingly similar to Mozart's and Wagner's manner, while the words 'mich in tönen' are actually set to the 'Jupiter' motif. That ever popular variant of the 3rd-cum-2nd idea resurfaces in Schoenberg's Fourth Quartet, a work based coincidentally on the same melodic materials as Beethoven's String Trio op.9 no.3, the thematic precursor of the late quartets. By the same token, the recitative-like opening of Schoenberg's Largo (ex.7) demonstrates Lach's 'melic' concept even more forcefully than its apparent model, the Hebrew *Kol nidrei*, a melody which, as Schoenberg himself observed, is not so much a tune in the Western sense as a quasi-oriental series of related and interlocking 'melodicles'.

Ex.7 Schoenberg: String Quartet no.4, 3rd movt



11. Absolute melody? Unlike Schoenberg, who placed himself squarely in the European tradition, as represented by Bach, Mozart and Wagner, Webern favoured octave transposition to an extent that placed the age-old laws of melodic design under severe strain. A serial work like the Symphony op.21 abandons the last vestiges of vocal constraint for the seemingly limitless possibilities of advanced instrumental techniques. A quarter of a century later musical synthesizers, computers and machines of all sorts managed to achieve what the mere serial treatment of conventional pitch materials had left unfinished. Busoni (1922) uttered indeed prophetic words when he attempted to define 20th-century melody as follows:

A row of repeated (1) ascending and descending (2) intervals which (3) organised and moving rhythmically (4) contains in itself a latent harmony and (5) which gives back a certain atmosphere of feeling; which can and does exist (6) independent of accompanying voices for form; and in the performance of which (7) the choice of pitch (8) and of instrument (9) exercise no change over its essence ... This 'absolute' melody, at first a self-sufficient formation, united itself subsequently with the accompanying harmony, and later melted with it into oneness; out of this oneness the continually progressive polyharmony aims to free and liberate itself. It must be asserted here, in contradiction to a point of view which is deeply-rooted, that melody has expanded continuously, that it has grown in line and in capacity for expression, and that it must succeed in attaining universal command in composition.

In this sense, Webern emerged as the supreme master of 'absolute melody'. But paradoxically, the 'melodic rhythm', created by the conspicuous peaks and low points of his intricate textures, recalls very similar aspects of a much simpler medieval monophony, while the spatial metaphors he employed for his essentially elliptical musical ideas recall the non-teleological music of the orient he so admired. More specifically, the disembodiment of traditional melodic continuity at the behest of the 'tone-colour melody', postulated by Schoenberg as early as 1911, appears to be a function of omnidirectional sonorous forays that issue from and return to a small number of stable pitch centres, not unlike the circular harmonic excursions of the mature Wagner. By assigning unprecedented aesthetic significance to single pitches as well as selected intervallic relationships, moreover, Webern accomplished for traditional melody what Wagner had done for tonal harmony. Inevitably, his unrestrained explorations of musical space at the expense of temporal factors raised serious questions about the very future of melody. It was one of the more ironic quirks of history which turned the herald of 'absolute melody' into the revered godfather of an avant garde that has decreed the virtual demise of melody as a primary factor in musical experience.

But melody will not die that easily. After surviving handily in eastern Europe in the name of socialist realism, it has reasserted its strength in the West under the guise of an ideologically motivated folksong revival as well as in elaborate concert pieces relying on outright quotation or, at the very least, unqualified imitation of the past. During the decades of melodic drought, popular music of the commercial variety had been the only persistent and pervasive source of melodic inspiration. Some of the best tunes of the post-World War II era issued from the pens of the Beatles, just as those of the interwar period had been written by the Gershwins, the Cole Porters and the Irving Berlins. In the later 20th century the melodic circle appeared to be closing once again. For with its devotion to small, often descending and pentatonically conditioned melodicles, Afro-American rock music has returned melody, quite unwittingly, to its very beginnings.

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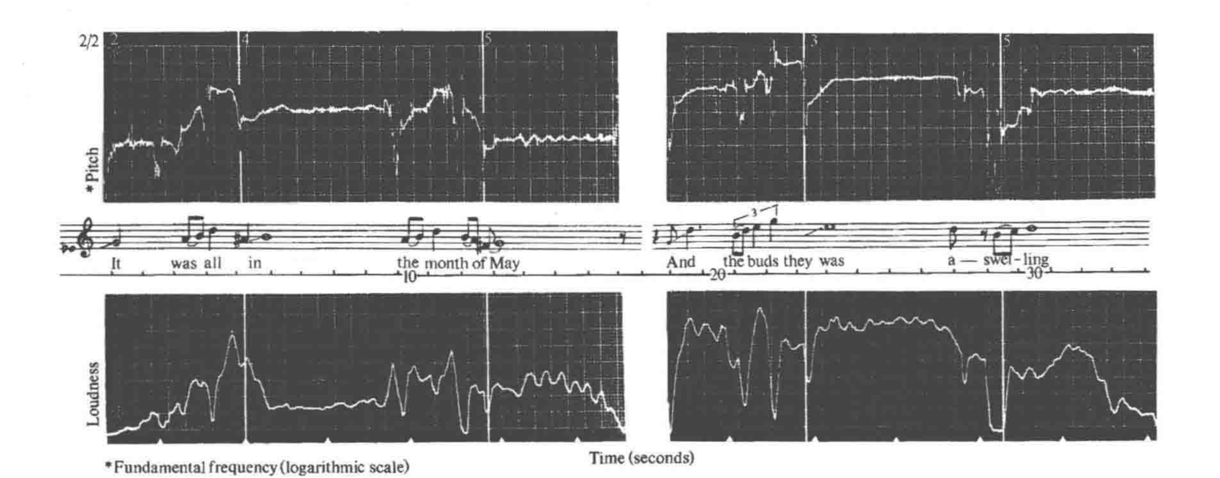
ALEXANDER L. RINGER

Melody type. A term used in literature on Gregorian chant to describe melodies adapted to new texts. *See* CENTONIZATION.

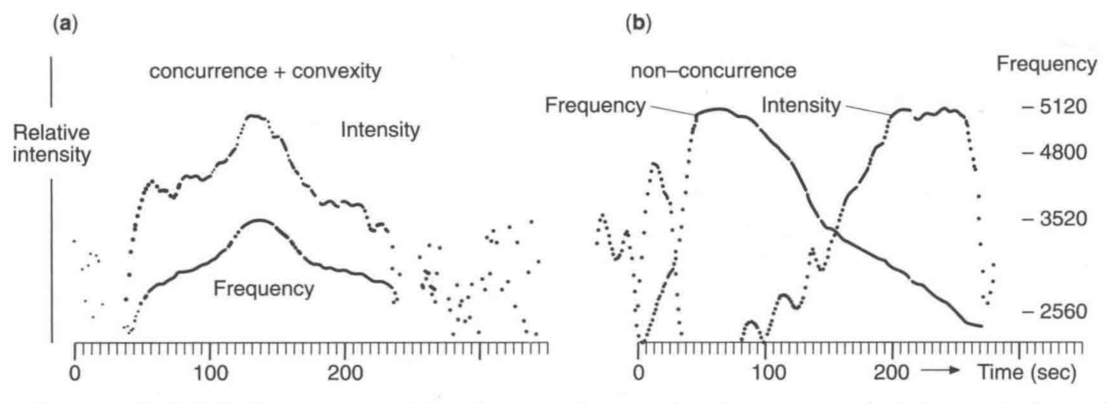
Melograph. An electronic instrument used in musicological research for the continuous graphic representation of melody or any monophonic vocal expression with a defined pitch. The melograph displays acoustical information in the form of a melogram which generally shows pitch and loudness as functions of time. Although the computer has replaced the melograph, the manner of presenting the musical material remains an essential stage in research and has changed very little even though the information is now obtained directly from a computer. The computer is used primarily for the measurement based on the graphic representation (which without the computer is done manually) and with the final summation; these two stages may be based on melographic or computer representations.

The melograph was created in the 1950s for the analysis of those melodic elements which cannot be expressed exactly in traditional notation, such as intonations based on systems other than those of Western music, microtonal intervals, contours of glissandos, the attack and decay of notes individually and in relation to adjacent notes, vibrato and relationships between the contours of pitch and loudness. Such elements are important mostly in the study of non-Western music, but also in that of certain Western folk musics and in the performance style of Western art melodies, and in nonverbal vocal communication, such as sounds made by infants, the prosodic layer in speech, and animal sounds. Most of these 'melodic' elements, even when they play an important role in shaping the musical style, have not been formulated in musical theory; those that have been addressed in theory exhibit a discrepancy between theory and practice.

The melogram can thus be regarded as a complementary notation (to that based on learned schemata in the theory of the culture) revealing the latent schemata that appear in practice. Moreover, most of the elements discussed, by their very nature, vary during performance, either due to changes during a specific musical event or in its repetitions. Sometimes a considerable inconsistency in repetition is an essential condition for a 'correct' performance. Measurement of a single event is therefore meaningless, and thus in formulating the latent regularity one should take the statistical scatter into account. However, doing so requires precise measurements (within certain limits of precision). From an acoustic standpoint, the melogram provides continuous information about the fundamental frequency (the main factor in the perception of pitch) and the overall intensity of the note as a whole (the main factor in the perception of loudness). These two are represented in the melogram by two continuous, simultaneous graphs, which provide information about the intervals (when the pitch axis uses a logarithmic scale), durations of events, and the relative change in loudness (the last two can also be obtained for sounds without a defined pitch, as in drumming). The scales of the axes of frequency, intensity and time may be contracted or expanded so as to suit the degree of detail required in the analysis. Sounds of indefinite pitch ('noise'; for example, the sound of breathing) cannot be recorded on this graph and their



1. Melogram of the beginning of 'Barbara Allen' (Child no.84) showing pitch and loudness in relation to time; made on melograph model B at the Institute of Ethnomusicology, UCLA, from a recording (1935) by A. Lomax and M.E. Barnicle of the singing of Molly Jackson of Kentucky



2. Two types of 'syllables' in the calls of birds (babblers), from a recording (1991) by Z. Katsir, corresponding to two emotional states of the bird: (a) relaxed, (b) tense

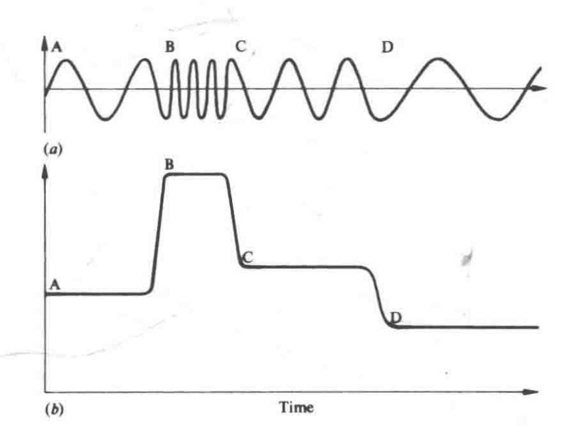
existence may be indicated in various ways, as a break in the graph or as some schematic symbol.

The actual registration of the graphs in the early days was carried out in various ways: by a mechanical needle, which notates in ink on paper; by light-beams striking light-sensitive paper; by photographing from a cathode ray tube, etc. For example, in fig.1 the graph above the notated melody shows the pitch (fundamental frequency) of the melody and its change with time; the graph below the notation is of the relative intensity. Here there is great concurrence between the change in the pitch curve and in the intensity curve. This, however, is not always the case. Moreover, the fact of concurrence or nonconcurrence is of great significance. For example, fig.2 illustrates two 'syllables' in bird calls: the first (a), which is sounded in a relaxed state, is concurrent; whereas the second (b), which is sounded in an excited state, is extremely nonconcurrent. The graph showing the intensity is relatively simple to obtain, and many machines besides the melograph can supply one. Obtaining the pitch graph is more complicated. The melograph is not concerned with the shape of sound vibrations (wave-form, which may be seen on an oscilloscope), but has to extract the magnitude of the fundamental frequencies from these wave-forms. One way of doing this is as follows: each time a vibration passes the zero point an electric pulse is produced, the number of pulses per time unit being proportional to the frequency of the vibration. The combined pulses form an electric current with an intensity proportional to the frequency of the original vibration. A stronger current indicates a higher frequency, and vice versa. Fig.3*a* demonstrates schematically a sequence of four different pure vibrations (A, B, C and D) as they would appear on an oscilloscope and, in the graph below (fig.3*b*), how they would be registered by the melograph. Since only fundamental frequencies are to be measured, the melograph incorporates a filter unit to suppress the upper partials, which are often of high intensity.

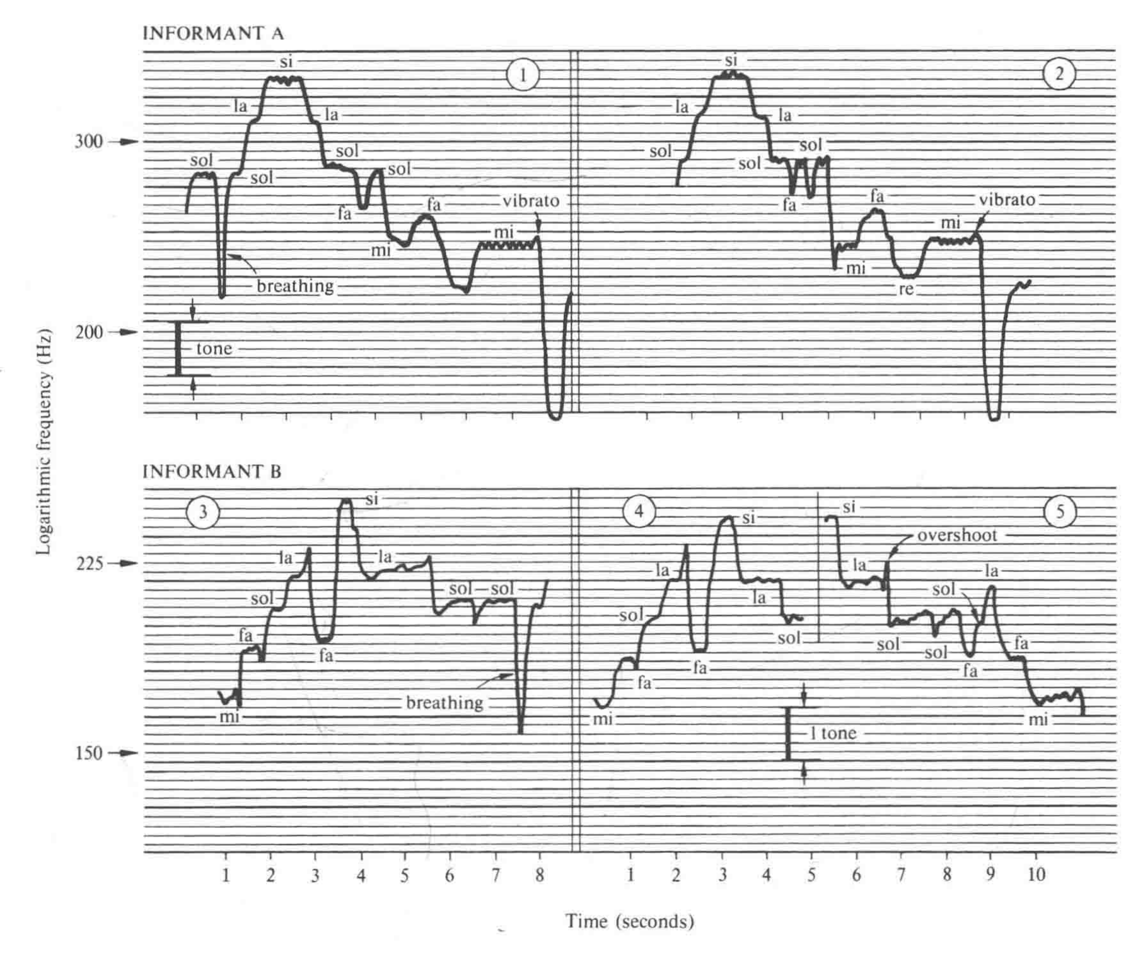
Before the invention of the melograph in the 1950s, exact intonation was determined with the aid of the simple monochord. The pitches of notes were compared by ear to the pitches of the monochord, the frequencies of which were known. From the 1920s researchers used electronic devices such as the oscilloscope, to obtain the fundamental frequency from the wave-form. The monochord had many shortcomings: in measuring pitch, it relied on the keenness of the ear of the researcher; only one note could be measured at a time; it was impossible to examine variations within a note, for the pitch was related to a single point in time; rapid notes could not be isolated; and the work was very slow. The deficiency of early electronic instruments designed to replace the monochord lay in the detailed calculations involved and in their inconvenience when examining a large body of material.

The melograph has opened up the field for accurate, reliable and convenient analysis of many details important in determining melodic style, and, because it can handle large quantities of material, it is useful for statistical analysis. For instance, it is now possible to determine the rules of intonation in different types of music and styles of performance, whereas previously these subjects had been a matter for speculation without a sound empirical basis.

Melographs have been developed and used at the following centres: at the University of California at Los Angeles (under the direction of Charles Seeger); in Norway (where Olav Gurvin pioneered development of 'melody writers' during the early 1950s); in Jerusalem (Cohen and Katz) from 1957; and in Uppsala, Sweden, from 1966. In each of these places the melograph underwent several different stages of development to improve convenience, efficiency and precision; it should be noted that the Seeger melograph model C incorporates the function of the



3. (a) Schematic representation of four different pure vibrations as they would appear on an oscilloscope; (b) the same vibrations as they would be registered by a melograph



4. Recurrent musical motifs from the same song, 'Indama', sung by two Israeli Arabs (after Cohen and Katz)

sonagraph so that the melogram includes a sonagram which supplies information about the spectrum of the examined material. Researches with Seeger's successive models have encompassed many areas of vocal and instrumental music (particularly oriental music) and heightened speech (some of this work is discussed by Crossley-Holland). In Norway a team at the Institute of Folk Music in Oslo examined the differences noted in various folksingers' performances of a single 'control' melody, as well as the characteristics of modern performances of melodies collected 100 years earlier by Ludwig Lindeman and published in his *Aeldre og nyere norske fjeldmelodier* ('Old and more recent Norwegian mountain melodies', Christiania, 1853–67/*R*), and the study of *lokk* (cattle calls) and lullabies (see Dahlback). During the 1970s Anna Johnson was carrying out similar research at the University of Uppsala, Sweden. Efforts have been made in Jerusalem to formulate and understand musical phenomena that have previously not been formulated theoretically but are important for characterization of styles; examples include types of 'intonation skeleton', concurrence or nonconcurrence between parameters, and the degree of stability or instability of phenomena. Characteristics of the parameter of timbre, which is selected from various points on the melogram, also play a significant role. These characteristics were studied separately from and together with the study of components obtained from standard notation (e.g. motives and melisma) in various styles, including the music of Samaritans and of Syrian Jews, the sacred and secular music of Arabs (fig.4), the recitation of the Rig Veda, bird calls in various situations, the prosodic layer in Hebrew speech and the playing of the *shakuhachi*.

The switch from the melograph to the computer (other than for the summaries of the information from the manual measurements) has been carried out gradually. First the information obtained from the melograph was converted from analog to digital, then the melogram was obtained directly from the computer, then the measurements were carried out and summed up by the computer. The final stage (measuring and summing up the quantitative components derived from the graph's basic parameters of interval, duration, intensity and the interactions between them) is under development, though the sounds produced by keyboard instruments, which are of predetermined pitch, have been successfully measured and summed up by computers.

The addition of timbre to the list of parameters studied by means of the melograph has also been facilitated by the use of computers. Timbre, the subject of many studies,

is generally examined without looking at the other parameters and the changes in them. As a complete understanding of the principles of musical organization (with attention to the aesthetic preferences of cultures, periods and composers) requires the examination of all musical components, the melograph in its various incarnations has been and remains useful for the accomplishment of this aim.

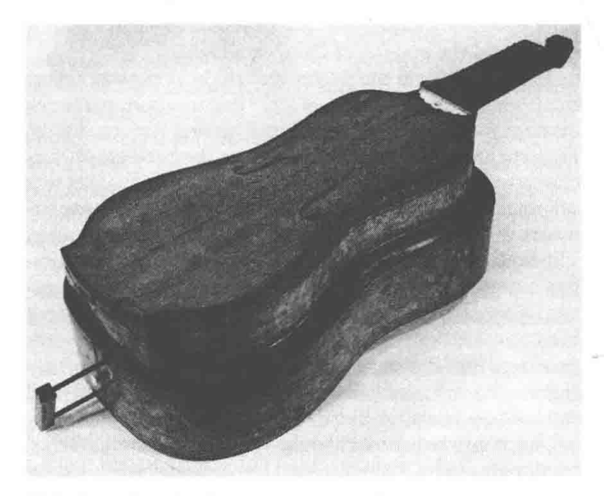
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DALIA COHEN, RUTH KATZ

Melologo (It.). *See* MELODRAMA.

Mélophone. A portable free-reed instrument. It was invented in Paris in 1837 by Pierre Charles Leclerc in the shape of a deep-bellied guitar or hurdy-gurdy. The body houses a bellow worked by pulling out and pushing in a metal handle (*archet*) with the right hand, and the sets of free reeds. The broad neck is fitted with rows of buttons (seven rows of ten buttons in the original patent; Louis Dessare's and R. Jacquet's tutors describe instruments with six or seven rows of thirteen buttons), which are depressed by the player's left hand, and which open and close the pallets admitting wind to the batteries of reeds by means of brass-wire levers and springs. The entire mechanism is covered by a lid. The buttons are curved to facilitate moving smoothly from one note to the next. The compass is *B–e″*. An additional lever (*pédale*) underneath the neck is operated by the left thumb to add octave pitches. Leclerc's patent of 9 January 1837 presented the mélophone as a 'new instrument fitted with double bellows, keys and strings, able to reproduce the tone of the clarinet, violin and cello'. His instruments were made by himself, in partnership with Leclerc's pupil Charles Alexandre Pellerin and Anthony Brown, both of whom acquired the rights in 1842. Pellerin patented some improvements (18 July 1843). A third maker and teacher, Jacquet, produced mélophones until 1851; by this time, however, because of its size and fragility, it was superseded by other, more practical portable free-reed instruments. Many examples of the instrument survive in museums and collections.



Melophone, French, after 1842 (Museum of Fine Arts Boston)

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ARTHUR W.J.G. ORD-HUME/JOSIANE BRAN-RICCI

Melopiano (It.). *See* SOSTENENTE PIANO, §4.

Méloplaste. A chart showing a vacant staff. It was used to point out intervals in the GALIN-PARIS-CHEVÉ METHOD of teaching sight-singing.

Melos Ensemble (of London). English ensemble. It was formed in 1950 by Cecil Aronowitz (viola) and Gervase de Peyer (clarinet), with the flautist Richard Adeney and the cellist Terence Weil, as a variable group of up to 12 players (string quintet, wind quintet, harp and piano). Their original purpose was to rehearse and perform the larger chamber works (such as the Schubert and Mendelssohn octets, the Beethoven and Ravel septets) under better conditions than generally obtained at that time, and the ensemble soon gained a reputation for style and artistry which set new standards for the performance of this repertory. The bassoonist William Waterhouse joined the group in 1959, after which its basic personnel remained unchanged until the death in 1972 of Ivor McMahon, the second violinist, and the departure shortly afterwards of Emanuel Hurwitz, the first violinist, and two other players.

During this time, in addition to the repertory of chamber music classics, the ensemble gave numerous first performances (including Birtwistle's *Tragoedia*, 1965, Hoddinott's Sextet, 1960, and Maxwell Davies's *Seven In Nomine*, 1965), and took part as the separate chamber group at the première, and in many later performances, of Britten's *War Requiem* (1962). Besides giving concerts and BBC broadcasts, it has appeared frequently at

principal festivals in Britain and elsewhere (including Venice, Warsaw, Zagreb, the Netherlands and Iran), and first toured the USA in 1966. The ensemble has made over 50 recordings, several of which received international awards. After a period of inactivity in 1973–4 it was re-formed with eight of the original players, and gave a 25th-anniversary concert (Queen Elizabeth Hall, 20 January 1975) as a prelude to renewed regular performances. From 1976 the ensemble was led by Hugh Maguire, and in the same year de Peyer was replaced by Thea King. The pianist Lamar Crowson worked with the group for many years. The ensemble's character has been achieved by the sum of the individual talents of its members, each a distinguished solo player, together with the responsiveness derived from their mutual respect and friendly rapport.

NOËL GOODWIN

Melosio, Francesco (*b* Città della Pieve, 1609/10; *d* Città della Pieve, 2 March 1670). Italian poet and librettist. His works are distinguished by extravagant puns and metaphors in the style of Giambattista Marino. Melosio was active mainly in and around Rome, where his verse was set by such leading composers as Carlo Caproli, Giacomo Carissimi, Fabrizio Fontana, Arcangelo Lori, Marco Marazzoli, Atto Melani, Carlo Rainaldi, Luigi Rossi, Mario Savioni and Loreto Vittori; settings by Filiberto Laurenzi and Carlo Grossi also survive. Melosio's *Poesie e prose*, first published in Rome two years after his death, went through at least 12 editions by 1704.

Melosio spent the early 1640s in Venice, where he wrote two librettos: *Sidonio e Dorisbe* was set by Nicolò Fontei in 1642; *L'Orione*, written the year before, was set by Francesco Cavalli in 1653. He also wrote sonnets in honour of such Venetian musical luminaries as Claudio Monteverdi and Anna Renzi.

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ROBERT R. HOLZER

Melos Quartet (of Stuttgart). German string quartet. It was formed in 1965. The original members were Wilhelm Melcher (*b* Hamburg, 5 April 1940), Gerhard Ernst Voss (*b* Burscheid, 17 Dec 1939), Hermann Voss (*b* Brünen, 9 July 1934) and Peter Buck (*b* Stuttgart, 18 May 1937). All four players had established careers as soloists and orchestral musicians before the quartet was formed. Melcher studied in Hamburg and Rome, won the 1962 International Chamber Music Competition in Venice, and became leader of the Hamburg SO in 1963; Gerhard and Hermann Voss studied in Düsseldorf (with Maier) and Freiburg (with Végh), Gerhard also at Cologne (with Marschner); Buck studied at the Musikhochschule in Stuttgart with Ludwig Hölscher. Between 1960 and 1967 Hermann Voss was solo viola player of the Stuttgart Chamber Orchestra; his colleagues were members of the Württemberg Chamber Orchestra until 1967, when they left their orchestras to concentrate on quartet playing. The quartet had already won the Geneva International Competition (with the prize for the best quartet) and an award at the Villa-Lobos String Quartet Competition in Rio de Janeiro, both in 1966. Its first concert tours were sponsored by the Deutsches Musikleben foundation and it represented West Germany at the 1966 Jeunesses Musicales in Paris. From 1967 it embarked on extensive international concert tours and made a complete recording of Beethoven's quartets (1968–70). Other notable recordings include the complete quartets of Schubert and Mendelssohn, and an outstanding collaboration with the guitarist Narciso Yepes in quintets by Boccherini. In 1993 Gerhard Ernst Voss was replaced by Ida Bieler. The members' chamber orchestral experience, individual maturity and collective excellence have combined to ensure the development of a style that is consistently warm and romantic without undue sentiment, totally secure and assured. They have given the premières of several new works, including the Quartet no.4 of Wolfgang Fortner (1977). Melcher plays a violin by Domenico Montagnana (1731), Bieler a violin by J.-B. Vuillaume (1846), Voss a viola by C.F. Landolfi (Milan, 18th century) and Buck a cello by Francesco Ruggieri (Cremona, 1682).

LESLIE EAST/R

Melpomene. The Muse of tragedy, Aeolic poetry and songs of mourning. *See* MUSES.

Meltzelius, Jiří. *See* MELCELIUS, JIŘÍ.

Meltzer, Adam (*b* Neustadt an der Heide, nr Coburg, *c*1570; *d* Dillingen an der Donau, 1609). German printer. In 1587 he was a journeyman at Frankfurt an der Oder; subsequently he moved to Dillingen an der Donau (1591) to work for Johann Mayer, and in 1603 he established his own business. After his death his widow ran the press until 1610, when she sold it to the printer Gregor Haenlin. Meltzer's publications consist mainly of music, and he was responsible for disseminating the works of such Swabian composers as Erbach, Aichinger, Klingenstein and Jacob Reiner.

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THEODOR WOHNHAAS

Melville, Herman (*b* New York, 1 Aug 1819; *d* New York, 28 Sept 1891). American novelist, short-story writer and poet. As a seaman he was steeped in sea ballads, songs and shanties, and his novels, particularly *Mardi*, include many songs which he either wrote himself, borrowed directly or adapted. Among the songs set to music are, from *Mardi*, *Departed the Pride, and the Glory of Mardi* and *Her Bower is not of the Vine* by Robert Helps; and from *Moby Dick* Ernst Bacon's *The Sermon* (*Jonah's Song*) and Leonard Kastle's *Three Whale Songs from Moby Dick*.

Melville's often highly cadenced prose is well suited for musical treatment; most settings have been drawn from *Moby Dick*, among them Marshall Bialosky's *There is a Wisdom that is Woe*, Jeffrey Hall's *Two Settings from Ahab*, and John McCabe's *Aspects of Whiteness*. Roger Reynolds's *Blind Men* is based on a collection of fragments from *Journal up the Straits*. Melville's novel *Typee* has been of particular interest to ethnomusicologists for

its detailed descriptions of Polynesian instruments and music.

Although best known for his fiction, Melville produced a considerable amount of poetry throughout his life. Most of the poems set to music have themes of war, such as *Shiloh: a Requiem*, *The Portent*, *Under the Ground* and *The Night-March*. David Diamond and William Flanagan have set several each, the latter in his cycle *Time's Long Ago!*. The few operatic adaptations are mostly derived from *Billy Budd*, notably that by Benjamin Britten; others have been made from the novels *Bartleby the Scrivener* and *Moby Dick*, and the short stories *The Bell Tower* and *Benito Cereno*. Almost all the Melville musical settings were written after 1940.

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MICHAEL HOVLAND

Mely, Pietro Paolo. *See* MELLI, PIETRO PAOLO.

Membranophone. General term for musical instruments that produce their sound by setting up vibrations in a stretched membrane. Membranophones form one of the original four classes of instruments (along with idiophones, chordophones and aerophones) in the hierarchical classification devised by E.M. von Hornbostel and C. Sachs and published by them in *Zeitschrift für Ethnologie* in 1914 (Eng. trans. in *GSJ*, xiv, 1961, pp.3–29, repr. in *Ethnomusicology: an Introduction*, ed. H. Myers, London, 1992, pp.444–61). Their system, which draws on that devised by Victor Mahillon for the Royal Conservatory in Brussels and is widely used today, divides instruments into groups which employ air, strings, membranes or sonorous materials to produce sounds. Various scholars, including Galpin (*Textbook of European Instruments*, London, 1937) and Sachs (*History of Musical Instruments*, New York, 1940), have suggested adding electrophones to the system although it has not yet been formally extended.

Membranophones are subdivided into those which are struck, those which are sounded by friction and those which resonate in sympathy with some other sound ('singing membranes'). A fourth category, plucked drums, was included by Hornbostel and Sachs but subsequent research (L. Picken and others in *Musica asiatica*, iii, 1981) has suggested that these should be reclassified as variable tension chordophones. Each category is further subdivided according to the more detailed characteristics of an instrument. A numeric code, similar to the class marks of the Dewey decimal library classification system, indicates the structure and physical function of the instrument. The Hornbostel-Sachs classification (from the *GSJ* translation, with minor alterations) follows as an appendix to this article.

For further information on the classification of instruments in general *see* INSTRUMENTS, CLASSIFICATION OF.

APPENDIX

2 *Membranophones*: the sound is excited by tightly stretched membranes

21 *Struck drums*: the membranes are struck

211 *Drums struck directly*: the player himself executes the movement of striking: this includes striking by any intermediate devices, such as beaters, keyboards etc.: drums that are shaken are excluded

211.1 *Kettledrums* (timpani): the body is bowl- or dish-shaped

211.11 *(Separate) kettledrums* (European timpani)

211.12 *Sets of kettledrums* (West Asian permanently joined pairs or kettledrums)

211.2 *Tubular drums*: the body is tubular

211.21 *Cylindrical drums*: the diameter is the same at the middle and the ends; whether or not the ends taper or have projecting discs is immaterial

211.211 *Single-skin cylindrical drums*: the drum has only one usable membrane. In some African drums a second skin forms part of the lacing device and is not used for beating, and hence does not count as a membrane in the present sense

211.211.1 *Open cylindrical drums*: the end opposite from the membrane is open – found in Malacca [now West Malaysia]

211.211.2 *Closed cylindrical drums*: the end opposite from the membrane is closed – found in the West Indies

211.212 *Double-skin cylindrical drums*: the drum has two usable membranes

211.212.1 *(Individual) cylindrical drums*: found in Europe (side drum)

211.212.2 *Sets of cylindrical drums*

211.22* *Barrel-shaped drums*: the diameter is larger at the middle than at the ends; the body is curvilinear – found in Asia, Africa and ancient Mexico

211.23 *Double-conical drums*: the diameter is larger at the middle than at the ends; the body is rectilinear with angular profile – found in India (*mṛdaṅgam*)

211.24* *Hourglass-shaped drums*: the diameter is smaller at the middle than at the ends – found in Asia, Melanesia and East Africa

211.25* *Conical drums*: the diameters at the ends differ considerably (minor departures from conicity, inevitably met, are disregarded here) – found in India

211.26* *Goblet-shaped drums*: the body consists of a main section which is either cup-shaped or cylindrical, and a slender stem; borderline cases of this basic design, like those occurring notably in Indonesia, do not affect the identification, so long as a cylindrical form is not in fact reached (*darabukka*)

211.3 *Frame drums*: the depth of the body does not exceed the radius of the membrane; NB the European side drum, even in its most shallow form, is a development from the long cylindrical drum and hence is not included among frame drums

211.31 *Frame drums* (*without handle*)

211.311 *Single-skin frame drums* (tambourine)

211.312 *Double-skin frame drums*: found in North Africa

211.32 *Frame drum with handle*: a stick is attached to the frame in line with its diameter

211.321 *Single-skin frame drums with handle* (Inuit)

211.322 *Double-skin frame drums with handle*: found in Tibet

212 *Rattle drums* (subdivisions as for drums struck directly, 211): the drum is shaken; percussion is by impact of pendent or enclosed pellets, or similar objects – found in India and Tibet

22 *Plucked drums*: a string is knotted below the centre of the membrane; when the string is plucked, its vibrations are transmitted to the membrane – found in India (*gopīy antra*, *ānandalaharī*) [*see* VARIABLE TENSION CHORDOPHONE]

23 *Friction drums*: the membrane is made to vibrate by friction

231 *Friction drums with stick*: a stick in contact with the membrane is either itself rubbed, or is employed to rub the membrane

231.1 *With inserted stick*: the stick passes through a hole in the membrane

231.11 *Friction drums with fixed stick*: the stick cannot be moved; the stick alone is subjected to friction by rubbing – found in Africa

231.12 *Friction drums with semi-fixed stick*: the stick is movable to a sufficient extent to rub the membrane when it is itself rubbed by the hand – found in Africa

231.13 *Friction drums with free stick*: the stick can be moved freely; it is not itself rubbed, but is employed to rub the membrane – found in Venezuela

231.2 *With tied stick*: the stick is tied to the membrane in an upright position – found in Europe

232 *Friction drum with cord*: a cord, attached to the membrane is rubbed

232.1 *Stationary friction drum with cord*: the drum is held stationary – found in Europe and Africa

232.11 *Single-skin stationary drums with friction cord*

232.12 *Double-skin stationary drums with friction cord*

232.2 *Friction drum with whirling stick*: the drum is whirled on a cord which rubs on a [resined] notch in the holding stick (*Waldteufel* [cardboard buzzer]) – found in Europe, India and East Africa
233 *Hand friction drums*: the membrane is rubbed by the hand
24 *Singing membranes* (kazoos): the membrane is made to vibrate by speaking or singing into it; the membrane does not yield a note of its own but merely modifies the voice – found in Europe and West Africa
241 *Free kazoos*: the membrane is incited directly, without the wind first passing through a chamber (comb-and-paper)
242 *Tube or vessel-kazoos*: the membrane is placed inside a tube or box – found in Africa (while also East Asian flutes with a lateral hole sealed by a membrane exhibit an adulteration with the principle of the tube kazoo)

Suffixes for use with any division of this class:

6 with membrane glued to drum
7 with membrane nailed to drum
8 with membrane laced to drum

81 *Cord- (ribbon-) bracing*: the cords are stretched from membrane to membrane or arranged in the form of a net, without employing any of the devices described below
811 *without special devices for stretching*: found everywhere
812 *with tension ligature*: cross ribbons or cords are tied round the middle of the lacing to increase its tension – found in Sri Lanka
813 *with tension loops*: the cords are laced in a zig-zag; every pair of strings is caught together with a small ring or loop – found in India
814 *with wedge bracing*: wedges are inserted between the wall of the drum and the cords of the lacing; by adjusting the position of the wedges it is possible to control the tension – found in India, Indonesia and Africa
82 *Cord-and-hide bracing*: the cords are laced at the lower end to a non-sonorous piece of hide – found in Africa
83 *Cord-and-board bracing*: the cords are laced to an auxiliary board at the lower end – found in Sumatra
84 *Cord-and-flange bracing*: the cords are laced at the lower end to a flange carved from the solid – found in Africa
85 *Cord-and-belt bracing*: the cords are laced at the lower end to a belt of different material – found in India
86 *Cord-and-peg bracing*: the cords are laced at the lower end to pegs stuck into the wall of the drum – found in Africa
NB 82 to 86 are subdivided as 81 above
9 *with membrane lapped on*: a ring is slipped over the edge of the membrane
91 *with membrane lapped on by ring of cord*: found in Africa
92 with membrane lapped on by a hoop
921 without mechanism (European drum)
922 with mechanism
9221 without pedal (machine timpani)
9222 with pedals (pedal timpani)

*To be subdivided like 211.21

Appendix reprinted from Hornbostel and Sachs, 1914 (by permission of Limbach Verlag, Berlin); Eng. trans., 1961/*R*

HOWARD MAYER BROWN/FRANCES PALMER

Membre (Fr.). A term used by Antoine Reicha and others to denote a small unit of melodic construction. *See* ANALYSIS, §II, 2.

Memo [Memmo], **Dionisio** (*fl* 1507–39). Italian organist. According to his contemporary, Marino Sanuto, he was a Crutched friar. He was a pupil of Paul Hofhaimer and became first organist of S Marco, Venice, from 1507 to 1516. With the doge's permission, he left Venice for London in September 1516, bringing with him 'a most excellent instrument', presumably an organ. The reports of the Venetian ambassador, Giustiniani, contain several references to Memo and his triumphs at the English court: that through the offices of Henry VIII he was released from his monastic vows, given a chaplaincy by the king and made 'chief of his instrumental musicians'; how he was required to play frequently at court, often before foreign ambassadors, and once for four hours at Windsor, where the king had gone to escape the plague. Memo appears to have acted as an agent for the Venetians: in one of his reports to the signory, Giustiniani mentions asking Memo 'to make his report'. Such political activities may have led to his sudden departure from England ('for fear of his life', according to Sanuto) sometime before 24 December 1525. Memo appears to have gone first to Portugal, then to Santiago de Compostela, where in 1539 he was mentioned as organist in the cathedral. Even the little we know about his career well illustrates the important role played by peripatetic virtuosos in the diffusion of musical styles in the 16th century. Of Memo's compositions, including the setting of *Memor esto verbi tui* (perhaps an arrangement of Josquin's motet) which he played before Henry, nothing remains.

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JOHN M. WARD

Memory, memorizing.

1. Memory and music. 2. Collective memory. 3. Degrees of memory. 4. Mind and body. 5. Memory and musical quality.

1. MEMORY AND MUSIC. Memory seems to be a distinctive characteristic of the human being. If humans are to be considered distinguishable from other animals (Darwin, 1872; Edelman, 1992), memory is the essence of that distinction, and it is of special importance to the musician. It is impossible to escape from the fact that, without the practice and use of memory, music is literally unthinkable; it may be that the 'music' of animals is music free of thought and conscious memory (*see* ANIMAL MUSIC). Since music is a temporal phenomenon, it relies completely on our ability to store and relate musical 'information'. Human memory, however, is a profoundly mysterious entity over which individuals seem to have little conscious control. It can seem to be difficult, perhaps impossible, to decide not to remember something; and it is impossible to decide to remember something one believes one has forgotten.

Contemporary psychology normally identifies four different types of memory: recollection, recall, recognition and relearning (*see also* PSYCHOLOGY OF MUSIC, §II, 4). Whereas recollection relies on cues (of which musical notation is an assemblage), recall is a totalizing act, and 'eidetic' or complete memory is a common experience of music among professionals, even though the memory of any perception, however 'complete', is not of course the same as the original perception itself. Recognition, whether cued or not, brings to us the belief that something is familiar (and this sense of familiarity may have a basis in experience or may — as in the case of the so-called 'déjà vu' — be in all likelihood illusory), whereas relearning, which is found to be easier than learning, rests on actual familiarity to build memory in yet a different way.

The human capacity for memory seems in effect limitless; this includes music just like other activities. Sigmund Freud wrote of 'tunes that come into one's head . . . determined by . . . a train of thought which has a right

to occupy one's mind' (Strachey, 1973, p.138). We know this from everyday experience. Millions of human beings who do not think of themselves as musicians can nevertheless recognize or recall thousands of musical items, be they nursery songs, popular songs, film music, hymns and so on, and the power of music to trigger associations in the memory is legendary (see Nattiez, 1989).

2. COLLECTIVE MEMORY. Scientists have settled on a differentiation between short-term and long-term memory, which makes such obvious sense to individuals in their own experience that these terms have gone into everyday parlance. Endel Tulving in particular has posited a more technical, specialist distinction between procedural memory, or knowing about skills, and propositional or declarative memory, or knowing about knowledge (Mithen, 1996, p.231). In general, we have an individual sense of skill, but feel that knowledge often comes from outside our individual selves. Even memory for skills, however, is further categorized into the episodic, which concerns remembered individual action, and the semantic, which concerns remembering the world apart from the self. This division conforms well with the musical experience of many cultures, and seems to conform with what we know about human artistic evolution. All art seems to rely significantly on collective memory, something beyond purely individual psychological processes and experiences. Indeed Brăiloiu, the Romanian ethnomusicologist who pioneered the investigation of so-called 'primitive' human music, argued that it was difficult to maintain that any one individual can be called the 'creator' of musical works, and this is as true of the musical performer as of the composer (1984).

The mnemonic helps us to summon up memories that we know we have. The rosary is a familiar example that is as self-evidently collective in its origins as it is individual in its present meaning. Musical notation is a device of this kind, offering a network of 'cues': the musical score is a metaphor that triggers one or another example of a 'piece' of music, an episode in our artistic life. Musicians are particularly interested in episodic memory and its connections to the semantic. Perhaps what is most striking is the precision of episodic memory. Precision is obvious in the case of, say, some star performer playing a virtuoso Romantic concerto; yet such precision ought to be no less obvious when we watch a slick popular music group on television miming so perfectly — and by definition 'from memory' — to a pre-recorded audio track (we usually forget that the 'live' performance is actually dubbed). Mnemonic devices are assumed to date from human prehistory, and in modern Western music go back at least as far as the famous Guidonian Hand of the 11th century. Nevertheless, mnemonics engage conscious thought and there is a price to be paid for them; there is ample testimony that musicians usually play or sing better when relying on their memory rather than 'reading' from notation of any kind. Conversely, there is growing evidence that using musical memory facilitates general memory (Storr, 1992, p.21), and Hanslick was probably wrong to argue (1854) that music has no 'purpose', since it seems increasingly likely that music played a special role at least in the development of cognitive fluidity founded upon episodic and semantic memory in our remote ancestors.

3. DEGREES OF MEMORY. The capacity for memory clearly varies greatly, innately, and over the course of a human life. Considering the vast capacity for memory of any normal human being, enabling us for example to speak a language, individual differences in the capacity for musical memory may not be generally significant. As Edelman observed, 'it is no surprise that different individuals have such different memories and that they use them in such different fashions' (1992, p.104). There is however one clear distinction between those few who can accurately recall and recognize actual pitch (so-called ABSOLUTE PITCH, and easily tested by comparing the frequency of a note named and sung with the frequency of some reference sound such as that of a tuning fork) and those many who cannot; it is not known whether this rare kind of musical memory is genetically determined, the result of childhood experience, or a combination of the two (Heaton, 1998), but experimental psychologists agree that it cannot be learnt by adults to any significant extent. It is generally thought that absolute pitch is a considerable advantage for performers and composers, since it offers a kind of clinical certainty in perceiving and in imagining music (a distinction discussed in Cook, 1992), although it is noted that people who cannot remember actual pitch are able to move more comfortably between different tuning standards and different musical cultures.

'Learning' is however the central element in musical memorization. Rarely, memorization can be instant, as when Mozart reputedly wrote down a complete, sophisticated polyphonic vocal piece he had heard only once; even if that story were not true, there are records of prodigious instant musical memory, and its possibility is beyond doubt. Rarely too, memorization is either impossible or nearly impossible, for pathological reasons. In the main, however, memorization relies on the process of habituation: hence the proverb 'practice makes perfect'. Thus 'relearning' probably has a privileged role in music from among the four basic types of memory. Evidence of this is to be found in the fact that modern Western music has developed a large collective memory in the form of scales, arpeggios and similar routines that are used to 'train' the autonomic nervous system and its associated neural networks to 'memorize' basic patterns of notes in all keys, producing musicians whose memories are primed to find the familiar in music not previously encountered — not unlike the way in which musicians of the Indian classical tradition acquire a palette of rāgas enabling them to recognize and generate new but comprehensible pitch successions. One of the challenges of memorizing much post-tonal Western music is that such music may not refer to the collective memory of what is often and sensibly called the 'common practice' period.

4. MIND AND BODY. It is useful to understand clearly how 'playing' a modern Western instrument, the keyboard being perhaps the simplest case, is nothing more or less than an act of choreography. The performer in fact memorizes a sequence of physical movements; this is equally true, if more intimately so and harder to observe, of the most basic form of music-making, human song. It seems to be an aspect of our condition that, when we observe playing or singing (as it were) out of context — for example by watching a video recording of a performance with the sound turned off — the sequence of movements appears to be of an astonishing variety,

complexity and extent, far too varied, complex and long for us to be able to begin to comprehend how we are able to remember it. The listener's recollection of this performance, however, includes or need include not a single trace of that choreography, but exists in the abstract 'language' of music, as a purely mental image. It is this language which musicians believe lies at the heart of their ability typically to recall, perfectly, large amounts of music, and without which visual and tactile memory are, in isolation, relatively weak tools. If musical memory moves between these poles of the mental and the physical, different practices will lie at different relative distances from the poles. Some are so physically orientated that their notation records the required choreography or aspects of it (an example is lute tablature) rather than offering a symbolic picture of the resulting music such as staff notation provides. Staff notation emphasizes the factor of linked visual memory, which can be of real importance; an illustration of this is that a performer who has learnt a piece from memory can become subsequently confused if relearning the same piece from a different edition, in which the music appears at a different place on the page. In music of the oral tradition, on the other hand, there may be no repository of a musical culture at all other than that existing in the memories of living members of that culture, and it is presumed that the earliest human music was of this kind. Intermediate practices include jazz, often notated on a 'lead-sheet' which provides a harmonic and sometimes rhythmic map, to guide the player's or vocalist's memory of the melodic detail that will be appropriate to that number and produce a satisfying improvised ensemble.

5. Memory and musical quality. There is clearly an intimate connection between memory and the aesthetics of music. We remember not merely music in its physical and mental representations, but also the degree of quality or value of music and music-making, which is again without doubt a function of both the collective and the individual. What we are to make of these particular memories is, however, a different matter. Philosophers and especially linguists in the 20th century occasionally tried to convey the limits of remembered human understanding by positing a Martian (e.g. Koestler, 1967), who differs from the human in not only being able to speak (sing, play and remember as a conscious being) but in being able to know how it speaks, a kind of knowledge that may lie beyond the destiny of our species.

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JONATHAN DUNSBY

Memphis. City in Tennessee, USA. In the south-west corner of the state, on the Mississippi river, it was founded in 1819 and incorporated in 1826. It has been influential as a centre of popular music in the 20th century.

1. Art music. 2. Popular music.

1. Art music. Founded as a river trading outpost, Memphis had grown large and prosperous enough by the 1850s to stage concerts by travelling soloists and opera companies at the New Memphis Theatre. Local operatic and orchestral groups performed at the Greenlaw Opera House from its opening in 1866 until it was destroyed by fire in 1884. German immigrants were prominent in the musical life of Memphis from the 1850s to the 1870s, but many of them perished or left the city as a result of yellow fever epidemics in 1878 and 1879. The Beethoven Club, founded in 1888, has continued to sponsor appearances by leading classical musicians. It was also responsible for the founding in 1909 of the first Memphis SO, which lasted into the 1920s. The composer Burnet C. Tuthill founded and directed a second Memphis SO in the 1940s and 50s. In 1952 Vincent de Frank founded the Memphis Sinfonietta, later renamed the Memphis SO, which he directed until his retirement in 1984. In that year Alan Balter became director, and the orchestra became a full-time organization. Balter remained as director until 1998. The Memphis Opera Theatre was founded in 1956 and is now known as Opera Memphis. With the Metropolitan Opera Guild in 1996 it jointly commisioned Mike Reed's *Different Fields*, and in 1997 it staged the world première of *Buoso's Ghost* by Michael Ching, who has been its general director since 1992.

The music programme at Rhodes College (formerly Southwestern College) achieved prominence during the Tuthill years. The largest music programme in the city is at the University of Memphis (formerly Memphis State University), which offers a full range of BM and MM degrees as well as the DMA degree in various subjects and a PhD in musicology and ethnomusicology. The music department has produced the New Music Festival (now known as the Imagine Festival) since 1972 as a forum for contemporary composers and has been the home since 1979 of High Water Recording Company, which produces recordings of regional vernacular music such as blues and gospel.

2. Popular music. The population of Memphis grew rapidly after the yellow fever epidemics, mostly by settlement of blacks and whites from the surrounding rural territory. Many were poor, but some brought wealth acquired in agriculture and the timber industry. The population was also enriched by Irish, Italian and Jewish immigrants. The dichotomies of black and white, rich and poor, rural and urban, as well as Memphis's status as a transport centre for Mid-America, are responsible for the special character of much of the city's culture and music. Throughout the 20th century these forces have converged in various ways, leading to important developments in blues, gospel, jazz, country music, rock and soul music.

There is little documentation of traditional music in Memphis in the 19th century, but its richness can be assumed from 20th-century recoveries of solo and group

work songs, spirituals, instrumental dance music, ballads and ragtime and blues songs. Ragtime by local composers was published for about the first 15 years of the century. Compositions by Joseph H. Denck, Geraldine Dobyns, Elma Ney McClure, Saul Bluestein, Wheatley Davis and W.C. Handy often contain folk and blues elements and reveal ragtime to have been a vehicle for musical expression by women and members of immigrant groups. Italian and Irish Americans were also prominent at this time as owners of theatres and saloons attracting black customers. In 1910 Fred Barrasso founded the Tri-State Circuit of theatres presenting black entertainment, including some of the first performances of blues by professional singers.

W.C. Handy had settled in Memphis by 1907 as the leader of a black American band that performed for both white and black social functions. He had already encountered traditional blues music in the Mississippi Delta and begun arranging these tunes for his band. Handy continued to exploit blues material as a bandleader in Memphis and in 1912 published the *Memphis Blues*, one of the first published tunes to have the word 'blues' in its title. He followed this with *St Louis Blues* in 1914 and a series of other blues hits, establishing Pace and Handy (later Handy Brothers) as the leading publishing house for blues in the 1910s. Handy soon gained a reputation for himself as 'father of the blues' and for his publishing house and later the city of Memphis as 'home of the blues'. The city has displayed an ambivalent attitude towards this reputation ever since. Handy relocated his business to Chicago and then New York in 1918, but other Memphis composers emulated his success into the 1920s. The most successful were the bandleaders Charles H. Booker and Bob Miller.

Between 1927 and 1930 five record companies set up studios in Memphis for brief periods and recorded a range of local talent. Blues by resident Memphis performers were heavily represented, ranging from solo singer-guitarists (Robert Wilkins, Furry Lewis, Jim Jackson), to duos (the Beale Street Sheiks, Memphis Minnie and Kansas Joe) and larger ensembles (Cannon's Jug Stompers, the Memphis Jug Band). The latter groups combined traditional instruments of African derivation with harmonica and various stringed instruments. The country music performers who recorded during this period were mostly from outside Memphis. The city thus fulfilled its role as a major distribution centre for music. Black American religious music was represented by the preaching and spiritual singing of Rev. E.D. Campbell and Rev. Sutton E. Griggs, vocal harmony by the I.C. Glee Quartet, and especially the music of the Church of God in Christ, America's largest predominantly black American Pentecostal denomination. Artists representing this church, such as Elder Richard Bryant's Sanctified Singers, Elder Lonnie McIntorsh, Bessie Johnson and A.C. and Blind Mamie Forehand, introduced a rough-voiced singing style and the use of musical instruments, including even jug bands, into black religious music. Many of the jazz artists recorded in Memphis had served in bands under the direction of W.C. Handy in the 1910s and displayed the influence of his formalism and emphasis on arrangement, in contrast to the more improvisational styles prevailing elsewhere. Among the leaders whose bands were recorded were Douglas Williams, Charles Williamson and Jimmie Lunceford, along with white jazz groups under the leadership of Slim Lamar and Blue Steele. Other artists such as the trumpeter Johnny Dunn, the drummer Jasper Taylor and the arranger Gene Gifford left Memphis and achieved success through recordings made in the north.

For nearly two decades from 1931 there was only one recording session in Memphis, held in 1939. Recordings by black groups led by James De Berry and Charlie Burse present a synthesis of elements from jug bands and small jazz combos, pointing to the sounds of later blues ensembles. A similar synthesis of string band and jazz elements is heard in the recordings of the white Swift Jewel Cowboys, a group performing in the 'western swing' style. Other artists such as the blues pianist Memphis Slim (Peter Chatman) and the blues guitarist Memphis Minnie (Lizzie Douglas) had to relocate to Chicago in order to maintain recording careers during this period.

A permanent recording industry was launched in Memphis in 1950 with the opening of the Memphis Recording Service headed by Sam Phillips. By 1952 this had become Sun Records, a company that would record an extraordinary range of musical talent for the next decade. Another important factor affecting the development of Memphis music in this period was the radio station WDIA's change in 1949 to an all-black on-air format. Its steady diet of live and recorded blues and gospel music, along with increased black music programming at other local stations, drew not only many black listeners but whites as well. Among the Memphis artists in the blues and rhythm and blues fields to achieve fame through recordings in the early 1950s were Howlin' Wolf (Chester Burnett), B.B. King, Bobby Bland, Junior Parker, Rosco Gordon, Doctor Ross, Joe Hill Louis, Rufus Thomas and Johnny Ace. Strong instrumental music programmes in the public high schools nurtured jazz talent, but the city's prevailing tastes in blues and other vocal forms did not allow a prominent jazz scene to develop. Gospel recording was dominated by the sound of quartets, such as the Spirit of Memphis, which featured lead switching and a 'pumping' bass singer. The gospel compositions of Lucie Campbell and Rev. W. Herbert Brewster of Memphis were also widely recorded during the 1940s and 50s. In the field of country music a number of groups were recorded in a 'honky tonk' style, while the most distinctive country artist to appear in the 1950s was Johnny Cash. The most significant new style to emerge from Memphis at this time was 'rockabilly', an important component of rock and roll that featured a small combo blues instrumentation dominated by electric guitar and/or piano, musical structures based in the blues and lyrics appealing to adolescent sensibilities. Most rockabilly performers were from the region around Memphis and had direct contact with black music and musicians. The chief exponent of the style was Elvis Presley, who began recording in 1954. Other important rockabilly performers were Carl Perkins, Jerry Lee Lewis, Billy Riley, Warren Smith, Johnny Burnette, Charlie Feathers, Johnny Bond and Charlie Rich.

Popular music in Memphis during the 1960s and first half of the 1970s was dominated by soul music. In its most characteristic Memphis variety it featured highly emotional gospel-influenced vocals with a backing of electric guitar and bass, organ and drums, usually supplemented with trumpet and saxophone and sometimes additional wind instruments. The leading record companies associated with this music were Stax and Hi,

with other significant contributions made by Goldwax and Home of the Blues. The backing musicians and some of the vocalists were from Memphis, but many of the latter were recruited from other parts of the country. Some of the backing musicians, particularly at Stax, were white, marking the first period of sustained racial integration in Memphis recording studios. Among the leading Memphis soul recording artists of this era were Booker T. and the MGs, Carla Thomas, Rufus Thomas, Otis Redding, William Bell, Sam and Dave, Eddie Floyd, Isaac Hayes, Willie Mitchell, Ann Peebles, Al Green, James Carr, O.V. Wright, Johnny Taylor and the Staples Singers. While a number of the soul music performers, such as Rufus Thomas, drew heavily on blues sources, those who recorded strictly blues were fewer in number. Among the most prominent of these were Albert King, Little Milton and Big Lucky Carter. Meanwhile, the efforts of blues researchers stimulated a revival of older blues styles and the rediscovery of performers such as Furry Lewis, who often appeared at local clubs and festivals and inspired musicians of a younger generation.

Since the decline of soul music in the mid-1970s, Memphis has fostered individual successes in a variety of popular musical styles, but no distinctive new genre. The last quarter of the 20th century saw a wave of appreciation of the city's musical past, symbolized by the opening of Elvis Presley's home Graceland as a tourist destination following his death in 1977, the redevelopment of Beale Street as a centre of blues activity and a number of festivals highlighting the musical heritage of Memphis and the surrounding region.

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DAVID EVANS

Memphis Minnie [Douglas, Minnie; Douglas, Lizzie] (*b* Algiers, LA, 3 June 1897; *d* Memphis, 6 Aug 1973). American blues singer and guitarist. When a child she went to Memphis, where, as Kid Douglas, she earned her living as a street musician. From 1916 to 1920 she toured the South with the Ringling Brothers Circus. With her husband, the Mississippi blues guitarist and mandolin player Joe McCoy, she began a highly popular series of blues recordings (1929), and about 1930 they moved to Chicago. After their divorce in 1935 she recorded with Black Bob (piano) and Casey Bill Weldon (guitar), with whom she made the rousing *Joe Louis Strut* (1935, Voc.). Her common-law husband, Ernest 'Lil Son' Lawler, also a blues guitarist, supported her on *Me and my Chauffeur Blues* (1941, OK). For nearly 30 years her 'Blue Monday' parties in Chicago were celebrated among blues singers. In 1957 she returned to Memphis and five years later had a stroke which ended her singing career.

Memphis Minnie enjoyed unequalled stature among women country-blues singers. Her performances were greatly admired by male blues artists, and she was the only significant female blues instrumentalist, playing the guitar with the forceful, swinging rhythm characteristic of many Memphis-based musicians. Her voice was strong, with breadth in the middle range, and her guitar playing well phrased, as for example on her best-selling *Bumble Bee* (1930, Voc.). Many of her blues were topical or autobiographical, as in *Memphis Minnie-Jitis Blues* (1930, Voc.), referring to her illness; the lyrics of many others were rich in their use of imagery or thematic interest. Among her finest recordings were the guitar duets with McCoy, including the exceptional *Let's Go to Town* (1931, Voc.).

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PAUL OLIVER

Mena [de Texerana], **Gabriel** [Graviel; 'el músico'] (*d* Medina de Rioseco, 3 Sept 1528). Spanish poet and composer. According to Luís Zapata's *Miscelánea* (after 1592/*R*) he was a servant of the Admiral of Castile, don Fadrique Enríquez (*d* 1537), and according to the *Cancionero general* (Valencia, 1511) he was a singer in the royal chapel. The first reference to him in the royal household accounts dates from 1496; he continued to serve there until at least 1502. Barbieri suggested that Mena entered the service of Enríquez after the death of his cousin, King Ferdinand, in 1516. If he did, he had returned to royal service at least by June 1523 when he was employed in the household of Juana 'the Mad', where he remained until his death. A poem included in the 1554 edition of the *Cancionero general* describes him as a married singer living in Torrelobatón, close to Tordesillas, where Juana had withdrawn. His will reveals that he was, in fact, married twice, and had three children. Romeu Figueras (MME, xiv/1, 1965, p.209) suggested that he may have been of Jewish descent, although his will makes it clear that if he was, he must have been a *converso*.

As well as being an accomplished and respected poet, his 19 surviving musical settings reveal that he was one of the best composers of his generation. (A further song, *¡A la caça, sus, a la caça!*, attributed to him by Barbieri, is in fact ascribed to 'Luchas'; only the last verse, a late addition to the work, is by Mena.) All but one of his villancicos are preserved in the Cancionero Musical de Palacio (ed. in MME, v, x, 1947–51), the majority of these being later additions made to the manuscript in about 1515 or 1516 (Romeu Figueras). One further song, *Aquel pastorcico, madre*, is in the manuscript *E-Bbc* M.454.

Almost all the songs are concerned with the suffering of the courtly lover, but a striking feature is his tendency to gloss, in terms of both text and music, popular refrains. In four songs, *Aquel pastorcico, madre*, *La bella malmarida* (MME, x, no.234), *Aquella mora garrida* (MME, x, no.254) and *Sola me dexastes* (MME, x, no.422), the popular melody appears to be cited in full in the tenor. Usually, however, the popular melody is reworked or emulated in a more sophisticated manner typical of the court song composers of the early 16th century. The texture of Gabriel's songs is often imitative and generally more contrapuntal than the essentially homophonic idiom developed by Juan del Encina.

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TESS KNIGHTON

Mena, Luis Emilio (*b* Santo Domingo, 12 Nov 1895; *d* Santo Domingo, 15 Nov 1964). Dominican composer, conductor and teacher. He studied the flute, harmony and composition with J. de J. Ravelo, playing in his teacher's band by the age of 14; he also learnt the piano, oboe, cello and bassoon. After abandoning a dentistry degree to follow music, he studied with Alfredo Soler at the Liceo Musical in Santo Domingo, graduating as a professor of flute (1926); he also studied composition with E.C. Chapí. He taught solfège and music theory at the Liceo Musical, and taught at the National Conservatory. He directed several music schools and the orchestras of radio stations HIX and HIN. He was a founder member of the Santo Domingo SO (1932), the precursor of the Orquesta Sinfónica Nacional (1941) which he conducted many times. Among his activity in sacred music, he conducted at the ceremony for the coronation of the image of Nuestra Señora de Altagracia (1922), the unofficial patroness of the country. In the 1970s he was posthumously made a Caballero of the Order of Duarte, Sánchez and Mella.

Principally a composer of over 200 short works, he is perhaps the best Dominican orchestral composer of his time, winning two national prizes and gaining performances in the USA. His secular music includes salon and chamber music and arrangements for string quartet and guitar. The orchestral suite *Recuerdos de infancia* is well known to Dominican audiences; his important symphonic works include *Sinfonía giocosa* and *Ecos de la libertad*, a symphonic fantasy on three Dominican national anthems.

WORKS
(*selective list*)

Orch: Sinfonía giocosa; Ecos de la libertad; Recuerdos de infancia, suite; Fantasía española, cl, orch; El camino del cielo, ov; Intermedio Andaluz y Zapateado, ov, perf. 1942; 3 preguntas, fl, orch; Gaviottina; Y fue un sueño; Lágrimas dulces; Milagros; Coquetería; Ov.; Nelly-Rose; Preludietto; Scherzo; Romanza, vn, orch
Chbr orch/fl, pf: Ilaila, Vals diabólico; Como un sueño, 1935; Gugú, 1935; Valsettino; Adelfa; Mimiam; Doris; Gavota ingenua; Stella; Adagio expresivo
Pf: Lucila; Elila, capricho; Scherzettino; Scherzetto; Caprichosa; Azulejos; Minuetto; Jugando a los deditos; Angelina; Florence; Lila; Canzona; Album para los niños; 25 Little Preludes; Andresito
Org: 36 preludios religiosos; Lamento; Comunión; Adoración; Coral; Invocación, perf. 1934; Plegaria, perf. 1934; A mi madre; Lento quasi religioso

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MARTHA ELLEN DAVIS

Mena'ane'im (Heb.). Ancient Jewish instrument, possibly a rattle. *See* BIBLICAL INSTRUMENTS, §3(v).

Menalt, Gabriel (*b* Martorell, nr Barcelona; *d* Barcelona, 1687). Spanish composer and organist. Accounts exist of his competing for the posts of organist at SS Justo y Pastor in 1678 and S María del Mar in 1679, both in Barcelona; he won the latter position and held it until his death, which apparently occurred when he was still young. All his known works are for the organ and are contained in two manuscripts (*E-Bc* M. 729 and M. 751.21); they include six pieces of the tiento type (some termed 'gaytilla' or 'partido'; one ed. J. Muset, *Early Spanish Organ Music*, New York, 1948; five ed. in *Antología de organistas españoles del siglo XVII*, i–ii, Barcelona, 1965–6), two sets of versets, and several settings of *Sacris solemniis* and the Spanish *Pange lingua*. One set of versets for the eight psalm tones treats the plainsong in each of the four voices in turn amid imitative counterpoint. The other set, as well as most of the larger pieces, is less contrapuntal. Several are for divided register – a Spanish tradition – and feature lively figuration in the solo register against a relatively static accompaniment; those for single register tend to pursue lengthy sequences in a somewhat homophonic texture.

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H. Anglès: 'Supervivencia de la música de Cabezón en los organistas españoles del siglo XVII', *AnM*, xxi (1966), 87–104

ALMONTE HOWELL

Mena Moreno, Juan Manuel (*b* 1917; *d* Managua, 1989). Nicaraguan composer and choir director. He studied at the School of Sacred Music in Morelia, Mexico. After his return to Nicaragua he played the organ in León and taught at the National Conservatory in Managua, but his principal contribution came as director of the Nicaraguan National Choir until shortly before his death. Under his leadership the ensemble became the nation's second most important outlet after the National Symphony for classical works and classically arranged material, and also made several international tours. Mena contributed nearly the entire Nicaraguan professional choral repertory, arranging dozens of folksongs and melodies, and he remains the nation's most accomplished composer of vocal works in the classical idiom. His setting of Ernesto Cardenal's *Psalm V* was recorded by the Göteborg Chamber Choir

in September 1985. He also wrote several short pieces for chamber orchestra. *Lajicarita*, written in the early 1980s, was the largest of these works. Especially in his orchestral writing, Mena's style is characterized by inventive melodic counterpoint favouring fugue and the use of chromaticism within a strong tonal foundation. Mena's abiding concern with creating a nationally rooted classical repertory is shown in his last compositions, a projected set of works based on *sones* (folk music forms) inspired by the Villa-Lobos cycle *Bachianas brasileiras*. Only two were completed: *Monimbó es Nicaragua (Sonniquería bachiana* no.1), first performed in 1985 by the Matanzas SO, Cuba, under the direction of César Prado, and *Sonniquería bachiana* no.2, a short concerto written in 1988 and scored for the Nicaraguan *marimba de arco* and a chamber orchestra.

T.M. SCRUGGS

Menander [Menandros] (*b* Athens, 342 BCE; *d* Athens, *c*290 BCE). Greek comic poet. The most famous playwright of Greek New Comedy, he wrote more than 100 plays, domestic comedies in which intrigues, reversals and recognition scenes abound. The plays, of which few survive, have little metrical variety, being mostly in iambic trimeters. However, in a long scene (880–958) from the *Misanthrope*, Menander changed the metre to the 15-syllable catalectic iambic tetrameter which was recited to an aulos accompaniment. Two brief fragments of another play, the *Possessed Girl*, contain an invocation to CYBELE and a corybantic dance and song in hexameters. For the latter the aulos modality would almost certainly have been Phrygian. A mosaic (100 BCE) from the Villa of MARCUS TULLIUS CICERO at Pompeii shows three actors in this comedy playing (or pretending to play) the double aulos, small cymbals and hand-held tympanum.

The characters represented as musicians in these comedies were usually young women of slave status skilled in playing the double aulos or *psaltērion* (a harp-like instrument; *see* PSALTERY, §1). Apparently the *psaltria* was more respectable than the *aulētris*, who was often a prostitute (*see* AULOS, §II, 4). One *psaltria*, Habrotonon, had a major role in the *Arbiter*. Phanias, the main character of the *Citharistes*, was apparently a successful concert performer, freeborn and wealthy. One fragment of this play (Sandbach, no.7) refers to someone (presumably not Phanias) who through instruction (*paideuesthai*) is acquiring or perhaps imparting an affected taste for music; but little more than 100 lines have survived.

The male aulete who provided the accompaniment played the music that was supposedly being performed by an *aulētris*, but his principal task was to accompany the chorus (by convention a group of drunken revellers, votaries of Pan, huntsmen etc.), who were irrelevant to the plot. Only their initial appearances were even acknowledged in dialogue; otherwise a mere stage direction 'chorus' (*chorou*) sufficed, or occasionally 'aulos music' (*aulei*, '[someone] plays the aulos'), as in the manuscripts of Aristophanes. These entr'acte performances were probably a combination of song, dance and mime.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Menantes. Pseudonym of CHRISTIAN FRIEDRICH HUNOLD.

Menault, Pierre (*b* Beaune, 1642; *d* Dijon, 1694). French composer. He attended the choir school of the collegiate church of Notre Dame, Beaune, from 1650 to 1660 and was taught by Jacques Huyn, the *maître de chapelle*, and Claude Chardenet, the organist. He was made *maître de musique* at Châlons-sur-Marne Cathedral, and he then occupied the same post in the collegiate church of his native city from 1671 to 1676. He was back in Châlons-sur-Marne from 1676 to 1687. In 1683 he took part in the competition for the appointment of *sous-maîtres* to the royal chapel at Versailles, but he did not get past the first round. He ended his career in Dijon, where he became choirmaster of the large collegiate church of St Etienne (where Rameau's father was organist). The works by Menault which have come down to us were published by Christophe Ballard between 1676 and 1693. The five masses are in the old Franco-Flemish style and, like many others of the period, use the same head-motif at the beginning of several sections. Most movements begin with successive entries in imitation and some approach a fugal exposition, but on the whole the counterpoint is treated with the greatest freedom. From 1686 onwards Menault regularly wrote a basso continuo part for those movements where the vocal forces were reduced. The Vespers setting is ambitious in both its dimensions (five psalms, antiphons and motets) and its scoring (for few voices, strings, organ and continuo). It is the only complete surviving example of the early evening Office set by a French composer of this period.

WORKS

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Missa 'O foelix parens', 6vv (Paris, 1676)
Missa 'Tu es spes mea', 6vv (Paris, 1686)
Missa 'Ave senior Stephane', 5vv (Paris, 1687)
Missa 'Ferte rosas', 6vv (Paris, 1691); ed. in C
Missa 'Date lilia', 6vv (Paris, 1692); ed. in C
Vespres à deux choeurs avec symphonies (Paris, 1693)

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P. Papillon: *Bibliothèque des auteurs de Bourgogne* (Dijon,1745/*R*)

MICHEL CUVELIER

Mencía (Tajueco), Manuel (bap. Berlanga de Duero, 20 May 1731; *d* Madrid, 7 Aug 1805). Spanish composer and *maestro de capilla*. He may have trained at the Palencia Cathedral, where his uncle, Manuel Tajueco, was organist. Up until 1752 he held the post of organist at the collegiate church of Berlanga de Duero (Soria), but in that year he took up the position of second organist of the Palencia Cathedral on an interim basis. Between 1754 and 1755 he competed unsuccessfully for various posts as organist and *maestro de capilla* in Osma, Segovia and Zamora. In December 1755 he was named *maestro de capilla* of León Cathedral, a position in which he encountered a number of problems. Following a series of cautions, the León town council dismissed him in 1758.

He fought his dismissal in court, and after a lengthy process was awarded compensation and reinstatement in his post in January 1768. During the intervening years he lived in Madrid, trying to find favour at court. Towards the end of 1769 he was appointed *maestro de capilla* of the convent of the Descalzas Reales in Madrid, a post he held until his death and in which he enjoyed a great reputation.

Mencía's few surviving works are typical of the late 18th century. In his Latin works he exploited the textual possibilities of alternating solos, duets and choruses with instrumental passages of an orchestral character. Also reflected in his output is the contemporary trend of preferring responsorios to villancicos for major festivals.

WORKS

Lat: 2 masses, 6 responsorios, 9 res, 7 Lamentations, 4 ps settings, 2 Mag, 1 invitatory, 1 lit, 1 Compline: *E-AS*, *E*, *L*, *LPA*, *MO*, *SE*, *TUY*

Sp: 1 villancio, *MO*; 1 duo, *AS*

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PABLO L. RODRÍGUEZ

Menckin, Thomas. *See* MANCINUS, THOMAS.

Mendel, Arthur (*b* Boston, MA, 6 June 1905; *d* Newark, NJ, 14 Oct 1979). American musicologist. From Harvard University (AB 1925) he went to the Ecole Normale de Musique in Paris, where he studied music theory and composition with Nadia Boulanger (1925–7). He was music critic of the *Nation* (1930–33), literary editor for G. Schirmer, Inc. (1930–38), editor of the American Musicological Society's journal (1940–43) and editor for Associated Music Publishers (1941–7). In addition he was also an active translator (of Bekker, Hindemith and Alfred Einstein) and from 1936 to 1953 he was the conductor of the Cantata Singers, one of the first choral groups in the USA to give authentic performances of Baroque music. He taught at the Dalcroze School of Music and the Diller-Quaile School in New York from 1938 to 1950, serving as president of the former (1947–50).

In the late 1940s Mendel gained recognition as a musicologist (self-taught). He held lectureships at Columbia University (1949) and at the University of California, Berkeley (1951), and was appointed professor of music at Princeton University (1952), where he was department chairman (1952–67) and held the Henry Putnam University Professorship from 1969 until his retirement in 1973. In 1976 he was awarded the honorary doctorate from Brandeis University. He was a member of the editorial boards of the Neue Bach-Ausgabe and of the new Josquin edition.

Mendel published some editions in vocal score of works by Schütz and Mozart and studies in the history of musical pitch and on the rhythmic structure of Renaissance and Baroque music. He also examined the basic assumptions of musicological method and wrote on the goals and tasks of higher musical education. His editions and studies of Bach's life and works, most notably the documentary biography *The Bach Reader* (with Hans T. David), and his practical and critical editions of the *St John Passion*, brought him recognition as the foremost American Bach scholar of his generation. In his later years he investigated the music of Josquin and the possible applications of computer technology to musicological problems.

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ROBERT L. MARSHALL

Mendelsohn, Alfred (*b* Bucharest, 4/17 Feb 1910; *d* Bucharest, 9 May 1966). Romanian composer, teacher and conductor. He studied composition with F. Schmidt and Marx at the Vienna Music Academy (1927–31),

where he was also a pupil of Wellesz and Lach in music history; he continued his composition studies under M. Jora at the Bucharest Conservatory (1931–2). After a period as a harmony teacher at the E. Massini Conservatory in Bucharest (1932–6), he directed that institution from 1936 until 1940; later he was assistant director of music and conductor at the Romanian Opera in Bucharest (1945–54). He held the posts of secretary (1946–9, 1954–63) and vice-chairman (1963–6) of the Romanian Composers' Union, and taught counterpoint and composition at the Bucharest Conservatory (1949–66). Mendelsohn made his mark both as an exceptional teacher and as a prolific composer of wide culture, working in a great diversity of styles, forms and genres. He had a propensity for the monumental and grandiose, particularly in his cantatas and oratorios on patriotic historical subjects. His dramatic temperament is evident in the operas *Meşterul Manole* ('Master Manole') and *Michelangelo*, but even more so in the oratorios *Horia* and *1907* and in the Symphony no.3. The basis of his style evolved from Regerian late Romanticism to serialism in the manner of the Second Viennese School; his final mature manner was realized in several works of a nationalist spirit written during the period 1950–66.

WORKS
(selective list)

Stage: Harab Alb (ballet), 1948; Meşterul Manole [Master Manole] (lyrical drama, 3, A. Jar, after folktale), 1949; Călin (ballet), 1956; Anton Pann (operetta, 3, I. Roman and R. Albala), 1961, Bucharest, 10 Dec 1963; Michelangelo (op, 3, Mendelsohn, after Kiriţescu), 1964, Timişoara, 29 Sept 1968; Spinoza (op, 6 scenes, P. Sterian), 1966

9 syms.: 1944–64

Other orch: 3 suites, 1937–43; Sym. Poem [no.1], 1949; Sym. Poem [no.2], 1953; Vn Conc. [no.1], 1953; Vn Conc. [no.2], 1957; Org Conc., 1960; Vn Conc. [no.3], 1963

Choral: Poemul păcii [Poem to Peace], 1952; Cantata Bucureştiului, 1953; Horia (orat), 1955; '1907' (orat), 1957; Sub cerul de vară [Summer Sky] (sym.-cant.), 1959; Pentru marele octombrie [For the Great October] (orat), 1960

10 str qts; 3 vn sonatas; Vc Octet

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V. Cosma: *Muzicieni români* (Bucharest, 1970), 295ff

VIOREL COSMA

Mendelssohn, Arnold (Ludwig) (*b* Ratibor [now Racibórz], Silesia, 26 Dec 1855; *d* Darmstadt, 19 Feb 1933). German teacher, composer and organist, son of a second cousin of Felix Mendelssohn. After studying law at Tübingen (1877), he pursued a musical education at the Institut für Kirchenmusik in Berlin (1877–80), where his teachers included Karl August Haupt for the organ, Loeschhorn for the piano and Grell, Friedrich Kiel and Taubert for composition. In the 1880s he occupied in rapid succession a number of increasingly important posts: music director and organist of Bonn University (1880–82) where he made friends with Spitta; music director in Bielefeld (1882–5); teacher of composition at the Cologne Conservatory (1885–90); and finally Hessian master of church music and professor at the conservatory in Darmstadt (1891–1912). From 1912 he taught at the Frankfurt Conservatory where Hindemith and K. Thomas were among his students. He was also the recipient of numerous honorary degrees and titles, as well as other awards.

Mendelssohn contributed significantly to the renewal of interest in Lutheran church music both by his promotion of the works of Bach and Schütz and through his own compositions, which began to chart a new course that Distler, Pepping, Raphael and others would later follow. Rejecting the romanticized style of his contemporaries, he evolved a purer and more appropriate polyphonic liturgical idiom. The influence of Bach is strongest in such early works as the *Abendkantate* (1881); Mendelssohn later showed considerable individuality in his incidental music to Goethe's *Paria* (1906) and *Pandora* (1908) and in his *Geistliche Chormusik* (1926). In his operatic works he avoided Wagnerian influences and accordingly chose a fairytale subject and a folklike musical setting for *Der Bärenhäuter* (1897); many of his later lieder are in a similar vein, while his earlier ones, more complex in style, betray the influence of Hugo Wolf, whom he met in 1890.

A man of impressive cultural breadth, Mendelssohn wrote essays (*Gott, Welt und Kunst* is the best-known), edited music by Hassler, Schütz and Monteverdi, and was well-versed in literature, theology and philosophy. He was also widely respected as a sensitive judge and source of encouragement to talented young musicians.

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At least 219 items, prints and MSS, all in *D-Bsb*; complete list compiled by F. Noack in *D-DS*; all printed works published in Leipzig, unless otherwise stated

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Der Bärenhäuter (op, 3, Wette), op.11, Theater des Westens, Berlin, 9 Feb 1900 (Berlin, 1897)

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OTHER VOCAL

Sacred choral works incl. Abendkantate (Berlin, 1881); Das Leiden des Herrn, solo vv, chorus, org, orch, op.13 (1900); Auferstehung, A, chorus, org, orch, op.17 (Berlin, 1900); Aus tiefer Not, S, chorus, org, orch, op.54 (1912); Auf meinen lieben Gott, solo vv, chorus, org, orch, op.61 (1912); Zagen und Zuversicht, 3 solo vv, chorus, orch, op.84 (1920); Deutsche Messe, 8vv chorus, op.89 (1923); Geistliche Chormusik, 14 motets for the liturgical year, op.90 (1926)

Secular works incl. Zehn Volkslieder, 3–4 male vv, op.99 (1929); lieder comprising 4 collected vols. and individual op. nos.

INSTRUMENTAL

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3 str qts, incl. no.2, D, op.67 (Leipzig, 1916) and no.3, B♭, op.83 (Leipzig, 1926)

Trio, a, 2 vn, pf, op.76 (Leipzig, 1916); Sonata, f♯, vc, pf, op.70 (Leipzig, 1916); Sonata, C, vn, pf, op.71 (Leipzig, 1916); 2 pf sonatas, c and e, op.66, both (1916)

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EDWARD F. KRAVITT

Mendelssohn(-Bartholdy) [Hensel], **Fanny (Cäcilie)** (*b* Hamburg, 14 Nov 1805; *d* Berlin, 14 May 1847). German composer, pianist and conductor, sister of the composer Felix Mendelssohn. She was the eldest of four children born into a post-Enlightenment, cultured Jewish family. Of her illustrious ancestors, her great-aunts Fanny Arnstein and Sara Levy provided important role models, especially in their participation in salon life. Her paternal grandfather, Moses Mendelssohn, was the pivotal figure in effecting a rapprochement between Judaism and German secular culture. In Fanny Mendelssohn's generation this movement resulted in the conversion of the immediate family to Lutheranism. Despite baptism, however, Fanny retained the cultural values of liberal Judaism.

An important element in the family circle was her special relationship with her younger brother Felix (1809–47). In close contact their entire life, they stimulated and challenged each other musically and intellectually. Fanny played a major role in shaping some of Felix's compositions, notably his oratorio *St Paul* (completed in 1837), and advised him on musical matters. Felix, likewise, encouraged her compositional activities, but he discouraged publication. Although his attitudes echoed his father's views and reflected the prevailing cultural values, they may have been motivated by jealousy, fear of competition, protectiveness or paternalism. In any case, these negative aspects exacerbated Fanny's own feelings of ambivalence towards composition. She depended on Felix's good opinion of her musical talents, as expressed in a letter to him of 30 July 1836, where she speaks of a Goethe-like demonic influence he exerted over her, and said that she could 'cease being a musician tomorrow if you thought I wasn't good at that any longer'. But after Felix's marriage in 1837, their relationship became less intense. In 1846 Fanny embarked on publication without her brother's involvement, as she declared in a letter of 9 July 1846 regarding a forthcoming project that became her collection of Lieder op.1 (both letters in Citron, 1987). Her pointed avowal of independence suggests pent-up frustration on this sensitive issue.

From 1809 Fanny Mendelssohn lived in Berlin. She received her earliest musical instruction from her mother, Lea, who taught her the piano (she is reputed to have noted her daughter's 'Bach fingers' at birth). She then studied the piano with Ludwig Berger, and in 1816 with Marie Bigot in Paris. A few years later she embarked on theory and composition with C.F. Zelter, a conservative musician and early champion of J.S. Bach. Her first composition dates from December 1819, a lied in honour of her father's birthday. In 1820 she enrolled at the newly opened Berlin Sing-Akademie. During the next few years Mendelssohn produced many lieder and piano pieces; such works were to be the mainstay of her output of about 500 compositions. On 3 October 1829 she married the Prussian court painter Wilhelm Hensel. Their only child, Sebastian, was born the following year (recent evidence shows that there was at least one stillbirth).

Beginning in the early 1830s, Mendelssohn became the central figure in a flourishing salon, for which she created most of her compositions and where she performed on the piano and conducted. Her tastes favoured composers who were then unfashionable, including Mozart and Handel, and especially Bach. Her only known public appearance was in February 1838, performing her brother's First Piano Concerto at a charity benefit. Two trips to Italy, in 1839–40 and 1845, were among the highpoints of her life. In Rome she formed a close relationship with Gounod, who later noted Fanny's influence on his budding musical career. Her impressions of the first Italian trip are inscribed in *Das Jahr*, a set of 12 character-pieces that combine musical and autobiographical motifs. Her last composition, the lied *Bergeslust*, was written on 13 May 1847, a day before her sudden death from a stroke.



Fanny Mendelssohn: portrait by her husband Wilhelm Hensel, pencil, 1829 (Kupferstichkabinett, Berlin)

While lieder and piano pieces dominate her output, she composed a few large-scale dramatic works in the early 1830s, perhaps to test her role as *saloniste*, including the *Lobgesang* (1831), the cantata *Hiob* (1831), the *Oratorium nach Bildern der Bibel* (1831), the dramatic scene *Hero und Leander* (1832) and the Overture in C (*c*1830). Of note among the relatively small number of instrumental chamber works is the Piano Trio op.11 (composed 1846) and the String Quartet. Only a very small amount of her music was published – 11 opus numbers and about 16 single pieces without opus number. This fact, combined with the previously restricted access to her manuscripts (many still in private hands), has impeded a thorough evaluation of her style. Nonetheless, the available music suggests certain traits we may assume to be typical: lyricism, as in the published piano pieces; neo-Bachian procedures, as in the Prelude in E minor and in the *Oratorium nach den Bildern der Bibel*; and, above all, attention to craftsmanship and respect for traditional syntax and procedures. It further suggests that her music

has been unduly neglected. Many modern editions have now appeared, especially from Furore Verlag (Kassel) and Hildegard Publishing (Bryn Mawr, Pennsylvania), but the great majority of works are still in manuscript.

Fanny Mendelssohn's letters and diaries reveal a witty, perceptive and intelligent woman, fully conversant with intellectual life. Her strong self-image in this regard contrasts with her shaky confidence in her creativity (not uncommon in women composers). Yet despite her doubts, she created and maintained in her salon a flourishing showcase for her many musical talents. Any full-scale evaluation will have to take into account the importance of the salon for Mendelssohn as for countless other female composers, writers and artists.

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Six Pieces from 1824–1827, ed. J. Radell (Bryn Mawr, PA, 1994) [R]

printed works published in Berlin unless otherwise stated

most MSS are in D-Bsb (Mendelssohn-Archiv) and private collections; some are in D-DÜk, GB-Ob, S-Smf and US-Wc

SONGS

for 1 voice and piano unless otherwise stated

Lieder: at least 250 works, incl.: Sehnsucht nach Italien, 1822, A; An Suleika, *c*1825, M; Harfners Lied, 1825, M; Mignon, 1826, A; Ave Maria, in *The Harmonicon*, x (London, 1832), 54–5; In die Ferne, 1833, A; Über allen Gipfeln ist Ruh, 1835, M; Suleika, 1836, M; Ach, die Augen sind es wieder, 1837, M; Die Schiffende (1837); Fichtenbaum und Palme, 1838, M; Schloss Liebeneck (Cologne, 1839); Sehnsucht, 1839, A; Anklänge nos.1–3, 1841, A, M; Auf dem See, 1841, A; Traurige Wege, 1841, A, M; Dämmerung senkte sich, 1843, M; Im Herbst, 1844, M; Liebe in der Fremde, 1844, A; Ich kann wohl manchmal singen, *c*1846, M; 6 Lieder, op.1 (1846/*R*); Nacht ist wie ein stilles Meer, *c*1846, M; Bergeslust, 1847; 6 Lieder, op.7 (1848), no.1 (Nachtwanderer) ed. in J. Thym: *100 Years of Eichendorff Songs* (Madison, WI, 1983); 6 Lieder, op.9 (Leipzig, 1850); 5 Lieder, op.10 (Leipzig, 1850); Wandrers Nachtlied, M

Lieder pubd under Felix Mendelssohn's name: Das Heimweh (F. Robert), *c*1824, Italien (F. Grillparzer), 1825, Suleika und Hatem (J.W. von Goethe), 2vv, pf, 1825 [op.8 nos.2, 3, 12, pubd 1827]; Sehnsucht (J.G. Droysen), before 1830, Verlust (H. Heine), before 1830, Die Nonne (L. Uhland), 1822 [op.9 nos.7, 10, 12, pubd 1830]

OTHER VOCAL

Choral: *c*28 works, incl.: Nachtreigen, double chorus, 1829; Hiob (cant.), S, A, T, B, SATB, orch, 1831, ed. C. Misch (Kassel, 1992); Lobgesang (cant.), S, A, SATB, orch, 1831, ed. C. Misch (Kassel, 1992); Oratorium nach den Bildern der Bibel, S, A, T, B, chorus, orch, 1831; Zum Fest der heiligen Cäcilia, mixed chorus, pf, 1833; Einleitung zu lebenden Bilder, nar, chorus, pf, 1841; Gartenlieder: 6 Gesänge, op.3, SATB, 1846 (1847), B; Lockung, 1846, B; O Herbst, 1846, B; Schon kehren die Vögel, 1846, B

12 vocal trios, 1825–41

INSTRUMENTAL

Orch: Ov., C, *c*1830

Chbr: Adagio, E, vn, pf, 1823, ed. R. Marciano (Kassel, 1989); Pf Qt, A♭, 1823, ed. R. Eggebrecht-Kupsa (Kassel, 1990); Capriccio, A♭, vc, pf, 1829; Die frühen Gräber, va, 2 vc, db, 1829; Fantasia, g, vc, pf, *c*1830, ed. C. Lambour (Wiesbaden, 1994); St Qt, E♭, 1834, ed. G. Marx (Wiesbaden, 1988); Pf Trio, op.11, 1846 (Leipzig, 1850/*R*)

Pf: at least 125 works incl.: Übungsstück, 1822, K; Übungsstück, 1823, K; Allegro, c, 1824, R; Sonata, c, 1824, ed. L.G. Serbescu and B. Heller (Kassel, 1991), ed. J. Radell (Bryn Mawr, PA, 1992); Andante con moto, c, 1825, R; Capriccio, F♯, 1825, R; Allegro ma non troppo, f, *c*1826, R; Andante con espressione, c, 1826, R; Fugata, E♭, 1827, R; Prelude, e, 1827, ed. R. Marciano (Kassel, 1989); Notturno, 1838, K; Abschied von Rom, *c*1840, K; Das Jahr: 12 Characterstücke, 1841, ed. L.G. Serbescu and B. Heller (Kassel, 1989); Sonata, g, 1843, ed. L.G. Serbescu and B. Heller (Kassel, 1991), ed. J. Radell (Bryn Mawr, PA, 1992); Allegretto, *c*1846, K; Allegro molto, 1846, K; Allegro vivace, 1846, K; Andante cantabile, 1846, K; 4 Lieder, op.2 (1846/*R*); O Traum der Jugend, o goldener Stern, 1846, K; 6 mélodies, op.4 (1847/*R*); 6 mélodies, op.5 (1847/*R*); 4 Lieder, op.6 (1847/*R*); 2 Bagatellen für die Schüler des Schindelmeisser'schen Musik-Instituts (1848); Pastorella (1848/R); 4 Lieder, op.8 (Leipzig, 1850/*R*); Sonatensatz, E, ed. L.G. Serbescu and G. Heller (Kassel, 1991); 3 Stücke, pf 4 hands, ed. B. Gabler (Kassel, 1990)

Org: Präludium, F, 1829, ed. B. Harbach (Pullman, WA, 1993); Präludium, G, *c*1829–33

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FétisB; Grove1 (G. Grove); *GroveW* (M.J. Citron) [incl. further bibliography]; *SchmidlD*

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MARCIA J. CITRON

Mendelssohn(-Bartholdy), (Jacob Ludwig) Felix (*b* Hamburg, 3 Feb 1809; *d* Leipzig, 4 Nov 1847). German composer. One of the most gifted and versatile prodigies, Mendelssohn stood at the forefront of German music during the 1830s and 40s, as conductor, pianist, organist and, above all, composer. His musical style, fully developed before he was 20, drew upon a variety of influences, including the complex chromatic counterpoint of Bach, the formal clarity and gracefulness of Mozart and the dramatic power of Beethoven and Weber.

Mendelssohn's emergence into the first rank of 19th-century German composers coincided with efforts by music historiographers to develop the concept of a

Classic–Romantic dialectic in 18th and 19th-century music. To a large degree, his music reflects a fundamental tension between Classicism and Romanticism in the generation of German composers after Beethoven.

1. EARLY YEARS. Mendelssohn's paternal grandfather was Moses Mendelssohn (1729–86), the pre-eminent Jewish philosopher of the Enlightenment in Germany (and colleague of G.E. Lessing, J.K. Lavater and Immanuel Kant), who had argued for religious tolerance and the assimilation of German Jewry into German culture. In 1787 the Prussian monarch, Friedrich Wilhelm II, granted a letter of protection (*Schutzbrief*) to the philosopher's widow and six children. Two of the children retained the Jewish faith, two (including Brendel, who married Friedrich von Schlegel in 1804) converted to Catholicism and two (including the composer's father Abraham, 1776–1835) converted to Protestantism. Mendelssohn's maternal great-grandfather was Daniel Itzig (1723–99), a wealthy court banker, who in 1791 obtained a royal patent that extended to his family, including his children and grandchildren, 'all the rights of Christian citizens' throughout Prussia.

In 1804 Abraham, in partnership with his brother Joseph, established the Berlin banking firm J. & A. Mendelssohn (which survived until its liquidation by the Nazis in 1938); in the same year he married Lea Salomon (1777–1842), a granddaughter of Daniel Itzig. The next year a branch of the bank was opened in Hamburg, where Abraham and Lea settled, and where three of their four children were born (Fanny in 1805, Felix in 1809 and Rebecka in 1811; the fourth, Paul, was born in Berlin in 1812). When Napoleon proclaimed the continental blockade against England in 1806, Hamburg became a centre of smuggling activities; to enforce the blockade, the city was annexed and occupied by the French on 1 January 1811. For reasons that remain unclear, Abraham Mendelssohn was forced to flee with his family to Berlin, where they arrived by July 1811. During the war of liberation in 1813 he equipped two Prussian battalions and after Napoleon's defeat in 1815 was among those sent to Paris to collect war reparations imposed by the allied coalition.

In 1812 the Prussian chancellor, Hardenberg, issued a decree (the *Gleichstellungsgesetz*, or emancipation act) extending further rights to Prussian Jews. Nevertheless, on 21 March 1816 the Mendelssohn children were secretly baptized into the Protestant faith and Felix was given the additional names Jakob Ludwig. But not until 1822 did Lea and Abraham Mendelssohn become Protestants. At the same time they added the surname Bartholdy (after the precedent of Lea's brother Jakob Salomon, who had converted to Christianity several years before and adopted Bartholdy, the name of a family dairy farm, as a surname; Jakob advised Abraham to use the name Mendelssohn Bartholdy 'as a distinction from the other Mendelssohns'). In explaining his decision to his daughter Fanny, Abraham Mendelssohn noted in 1820 that the Christian faith 'contains nothing that can lead you away from what is good, and much that guides you to love, obedience, tolerance, and resignation, even if it offered nothing but the example of its Founder, understood by so few, and followed by still fewer'.

The early musical education of Mendelssohn and his sister Fanny was overseen by Lea. In 1816 and 1817 the family visited Paris; there the children took piano lessons with Marie Bigot, whose technique had been admired by Haydn and Beethoven, and played chamber music with the violinist Pierre Baillot. In April 1817, in Frankfurt, the children met their aunt Dorothea von Schlegel, who reported that Felix played with genius and Fanny with a virtuosity beyond all comprehension. At this time Mendelssohn was evidently reading complex scores with ease and transposing at the keyboard studies by J.B. Cramer. By July 1818 he had completed his elementary schooling and his father, impressed by his talent for music and drawing, decided to engage a private tutor. His choice was a lecturer in history at the University of Berlin, G.A.H. Stenzel, who instructed both Felix and Paul in 1818 and 1819. About this time, the nine-year-old Felix began to study the piano with Ludwig Berger, a former pupil of Clementi. In October 1818 Mendelssohn appeared in public, probably for the first time, accompanying the horn players Heinrich and Joseph Gugel in a trio by Joseph Wölfl. The same year he performed J.L. Dussek's 'Military' concerto, evidently from memory; but this accomplishment was eclipsed by Fanny's rendition from memory (at the age of 13) of 24 preludes from Bach's *Wohltemperirte Clavier*.

By May 1819 Mendelssohn was studying the violin with the court violinist C.W. Henning, and attending with Fanny the Friday rehearsals of the Berlin Singakademie, where they heard the 'most serious things', namely, instrumental works by Bach and Handel. The following year he began to study the organ with A.W. Bach and (with Fanny) joined the Singakademie chorus; after his successful audition as an alto the director, Carl Friedrich Zelter, drily noted that the boy was 'usable' (*brauchbar*). The Singakademie had been founded in 1791 by Carl Fasch and was dedicated to the preservation and performance of 18th-century sacred choral music, especially that of Bach; an ancillary Ripienschule rehearsed instrumental music. On Fasch's death in 1800 the directorship passed to his pupil Zelter (the musical confidant of Goethe), who enjoyed a close association with the Mendelssohn family. By June 1819 Zelter was instructing Fanny in music theory and about this time he began to teach Felix as well. A surviving composition workbook documents his astonishing progress. Figured bass exercises, begun about July, were concluded in October and were followed in 1820 and early 1821 by a rigorous course of chorale, invertible counterpoint, canon, and fugue in two and three parts, all according to a method of instruction drawn from Kirnberger's monumental *Kunst des reinen Satzes in der Musik* (which had been written to disseminate Bach's pedagogical method). The workbook also preserves variation sets and sonata-form movements for piano and for piano and violin, carefully modelled on Haydn and Mozart. It is likely that Mendelssohn's early compositional essays included duo sonatas for piano that he played with Fanny; but the earliest datable composition is the *Lied zum Geburtstag meines guten Vaters*, performed in Berlin on 11 December 1819.

To tutor his children Abraham Mendelssohn procured the services of Karl Ludwig Heyse (father of the novelist



1. Autograph MS of Mendelssohn's 'Recitativo', for piano and strings, 7 March 1820 (D-Bsb Mendelssohn Nachlass 1)

Paul Heyse) and Felix's general education advanced rapidly. By the early months of 1821 he was reading Caesar and Ovid, and studying history, geography, arithmetic and French. No small measure of the youth's intellectual industry is recorded in a mock epic poem, *Paphlëis* (ed. in M.F. Schneider, E1961), drafted during the latter part of 1820 or the beginning of 1821, which relates in German dactylic hexameters the adventures of his brother Paul and affords an amusing glimpse of daily life in the Mendelssohn household. (Felix became an avid classicist; he later studied Greek with his sister Rebecka and in 1826 made a translation of Horace's *Ars poetica*, which he completed on 15 Oct; manuscript in *D-Bsb*.)

2. Apprenticeship and early maturity, 1821–9. Abraham and Lea Mendelssohn had supported without discrimination their children's musical pursuits, but by July 1820 Abraham had begun to temper Fanny's enthusiasm. He declared that though music might become a profession for Felix, it must remain only an 'ornament' for Fanny, for whom, in the Berlin high society of the 1820s, the idea of a profession was inconceivable. While Fanny's compositional outlets were confined in the main to the lied and piano miniatures, Felix essayed an ever broader range of genres, including keyboard, chamber and sacred choral works. Encouraged by his father, he now undertook his most ambitious project to date. Early in August 1820 he received a libretto for a Singspiel, *Die Soldatenliebschaft*, arranged from a French vaudeville by the doctor J.L. Casper; by early December the score, comprising an overture and 11 numbers, was finished. After a private reading, the Singspiel was performed fully staged, with orchestra, on 3 February 1821, the composer's 12th birthday. For this event a special theatre was constructed in a hall of the Mendelssohns' home and the orchestra was recruited from the royal Kapelle.

Buoyed by this success, Mendelssohn dispatched in six weeks his second one-act Singspiel, *Die beiden Pädagogen*,

with a libretto arranged by Casper from Eugène Scribe's comedy *Les deux précepteurs*. It was performed in March for his mother's birthday and in April for J.N. Hummel, who was giving concerts in Berlin. Comparing the two Singspiele, his mother found the new work to possess 'more comic whim and a more mature execution'. Mendelssohn's productivity now took a sudden leap. The same year he completed some sacred choral works, including a setting of Psalm xix for the Singakademie (performed on 18 September 1821); six sinfonias for strings; a Piano Sonata in G minor (posthumously published as op.105); numerous fugues for string quartet; his third Singspiel, *Die wandernden Komödianten*; and possibly also a wedding cantata for a cousin. All these compositions were dutifully submitted to the critical judgment of his sister Fanny, whom he dubbed his Minerva.

Two events in 1821 proved critical for the young composer's musical and intellectual development. On 18 June, at the opening of the rebuilt Berlin Schauspielhaus, he attended the première of Weber's 'romantic opera' *Der Freischütz*, which created a sensation in the German press, and a few days later he heard Weber's *Concert-Stück* for piano and orchestra. Then, in November, Zelter accompanied Mendelssohn to Weimar, where he introduced the prodigy to the septuagenarian Goethe. During a two-week visit Mendelssohn worked on the finale of *Die wandernden Komödianten*, made a sketch of the house of Lucas Cranach, practised an end-rhyme game with Goethe's daughter-in-law Ottilie and enjoyed daily conversations with the German 'poet laureate'. In preparation for the trip Mendelssohn had developed his skill at improvisation and he was called upon to play for Goethe and for members of the Weimar ducal court and its Kapellmeister, Hummel. He obliged with several Bach fugues, the overture to Mozart's *Nozze di Figaro* and his own compositions and improvisations, and read autographs of Mozart and Beethoven at sight (for illustration *see* GOETHE, JOHANN WOLFGANG VON).

On his return to Berlin, he completed and prepared *Die wandernden Komödianten*. But a hand injury forced the delay of its private première, scheduled for March 1822, and he took up other projects. By then, he had already essayed nearly all the standard musical genres of the time. Thus, his fourth Singspiel, the three-act *Die beiden Neffen* (also known as *Der Onkel aus Boston*), was begun in May 1822 and finished in November 1823; by the end of 1823, he had completed his 13th string sinfonia; and between 1822 and 1824 he produced five concertos, one each for piano and violin and three double concertos (two for two pianos, which he performed with Fanny, and one for violin and piano). He continued to appear in public concerts, but his principal performance venue now came to be the lavish Sunday 'musicales' at the family home. Inaugurated by early 1822, these events attracted the cultural élite of Berlin, who came to hear Felix and Fanny perform, and to marvel at Felix's precocity as a composer. On 24 March, for example, Fanny performed a concerto by Hummel; Felix directed one of his sinfonias (probably from a piano) and, at the request of Prince Anton Heinrich Radziwiłł (patron of Beethoven), improvised on the subject of Mozart's Fugue in C minor K426.

In July 1822 the family departed for a Swiss holiday. En route Mendelssohn met several prominent musicians, including Louis Spohr in Cassel and the young Ferdinand Hiller and the choral conductor J.N. Schelble in Frankfurt. By this time Mendelssohn had begun to study drawing with the Berlin painter J.G.S. Rösel and he now produced some 50 meticulous drawings of scenic landscapes. The family reached Lucerne in August and, with a party of 34, climbed the Rigi, where they were fogbound for a day. Near Geneva, Mendelssohn began his Piano Quartet in C minor, which appeared in print as his op.1 the following year. Early in October, during the return to Berlin, his parents converted to the Protestant faith, and the family visited Goethe in Weimar. Likening himself to Saul and Mendelssohn to David, Goethe again enjoyed his improvisations, but also heard for the first time Fanny, who performed her own settings of Goethe's poems and Bach fugues.

In 1821 Fanny had met and fallen in love with the young court painter Wilhelm Hensel; on Christmas Eve 1822 Hensel gave her his self-portrait, along with a volume of poetry by his friend Wilhelm Müller (the poet of *Die schöne Müllerin*), who visited Berlin in July 1823. The same year the virtuoso pianist Frédéric Kalkbrenner was received at the Mendelssohn home, where he heard Fanny and Felix perform. In August Mendelssohn travelled to Silesia, accompanied by his father, brother and Heyse; and in Reinerz, where he visited his uncle Nathan Mendelssohn, he performed in a charity concert. The year ended with an eventful gift: Mendelssohn received from his grandmother Bella Salomon a copy of Bach's *St Matthew Passion*. The copy had been made by Eduard Rietz (Henning's replacement as Mendelssohn's violin teacher), possibly from a manuscript in Zelter's possession. (After some five years of preparation, Mendelssohn revived the work in the celebrated performance at the Berlin Singakademie in March 1829.)

By early 1824 *Die beiden Neffen* was made ready for private performance and rehearsed on Mendelssohn's 15th birthday; Zelter took this occasion to acknowledge the end of his student's apprenticeship and to welcome him into the brotherhood of Bach, Mozart and Haydn. Meanwhile Mendelssohn was already considering a libretto for a new Singspiel, *Die Hochzeit des Camacho*, based on an episode from Cervantes's *Don Quixote*; composition of this work began in earnest in June. A significant stylistic shift is detectable in Mendelssohn's music from this year: though Zelter's brotherhood excluded contemporary figures such as Beethoven and Weber, Mendelssohn now began to assimilate elements of their styles, and of others, in a series of rapidly composed works, among them the Symphony no.1 op.11 and Double Concerto in A♭ for two pianos. Perhaps his most remarkable effort in 1824 was the *Harmoniemusik* for 11 wind instruments, composed in July for an ensemble at the Baltic resort Bad Doberan, where he took a cure with his father (the work was later revised and published as op.24). No less industrious was Fanny; in December, Zelter reported to Goethe that she had completed her 32nd fugue. Around this time Berlin musical life was stimulated by the visit of the virtuoso pianist Ignaz Moscheles, who gave concerts in November and December. Ever attentive to her children's needs, Lea Mendelssohn engaged him to give Fanny and Felix finishing lessons at the piano.

By March 1825 Mendelssohn had begun work on the second act of *Die Hochzeit des Camacho*, but further progress was interrupted by a trip he made with his father



2. Felix Mendelssohn: drawing by his future brother-in-law, Wilhelm Hensel, pencil, 14 November 1822 (D-Bsb Mendelssohn-Archive)

to Paris. On the way there they briefly visited Goethe in Weimar before they arrived on 22 March. The purpose of the journey was to accompany Abraham's sister, Henriette Mendelssohn, back to Berlin, but he seized the opportunity to solicit the opinion of Cherubini, the indomitable director of the Paris Conservatoire, about his son's professional prospects. At this time several virtuosos and composers were assembled in Paris, including the pianists Hummel, Moscheles, Kalkbrenner, J.P. Pixis, the Herz brothers and the 14-year-old Liszt; the violinists Baillot, Kreutzer, Boucher and Rode; the composer and theorist Antoine Reicha; and the opera composers Rossini, Paer, Auber, Catel and Halévy. The young Mendelssohn took his place among these ranks, performing his piano quartets in private soirées and sending to Berlin highly perceptive, if critical, letters about French musical life. Thus Auber's *Léocadie* (based, like *Die Hochzeit des Camacho*, on Cervantes) was dismissed for its over-reliance on the piccolo, the 14-year-old Liszt had 'many fingers but not much intelligence', Reicha was a huntsman who chased parallel 5ths and Cherubini an extinct volcano that occasionally spewed forth ash. For his part, the usually acerbic Cherubini astonished his colleagues by approving of Mendelssohn's piano quartets ('Ce garçon est riche, il fera bien', was the verdict); after examining a severely academic Kyrie in D minor for five-part chorus and orchestra, submitted by Mendelssohn in May, Cherubini urged Abraham to leave his son in Paris for further study.

During the return trip to Berlin they again visited Weimar and Mendelssohn performed for Goethe the Piano Quartet in B minor (published later that year as op.3 with a dedication to the poet). In August the score of *Camacho* was finished, and in September Mendelssohn was confirmed in the Protestant faith. By this time his family had moved from 7 neue Promenade, the house of Lea Mendelssohn's mother, Bella Salomon, to a new residence off the Leipzigerplatz. Purchased on 18 February 1825, 3 Leipzigerstrasse comprised a stately if dilapidated mansion, an imposing courtyard and gardens, stables and summerhouse. Renovations of the main structure continued throughout the summer and autumn, while the family took up temporary quarters in the summerhouse. It was probably there that Mendelssohn composed his first indisputable masterpiece, the Octet op.20, finished on 15 October and written for Eduard Rietz, whose influence is perceptible in the florid first violin part. As he was creating this extraordinary work, Mendelssohn was also preoccupied with his classical studies: by mid-October he finished a metrically accurate German translation of Terence's comedy, *The Woman of Andros*, which Heyse, his tutor, published anonymously the following year (*Das Mädchen von Andros*, Berlin, 1826).

3 Leipzigerstrasse became a musical and cultural centre for an ever widening circle of acquaintances. Visitors included the poets Heinrich Heine and Karl von Holtei, Ludwig Börne, the philosopher Hegel, the classicist August Böckh, and the scientist Alexander von Humboldt, who later erected a small structure in the garden for recording magnetic measurements. Among Mendelssohn's friends were the music critic and theorist A.B. Marx, the philologist J.G. Droysen, and the pastor Julius Schubring, who later collaborated with the composer on the librettos of *St Paul* and *Elijah*; friends who rented rooms at the house included the actors Eduard and Therese Devrient, and Carl Klingemann, a clerk at the Hanover legation. During the summer months the Mendelssohn children maintained a mock literary journal, the *Gartenzeitung*, and, according to Sebastian Hensel, 'led a fantastic, dreamlike life'. They read voraciously the novels of Jean Paul and the plays of Shakespeare, reissued in 1825 in the German translations of Ludwig Tieck and A.W. von Schlegel. In July 1826 Mendelssohn wrote to his sister that he would soon begin to 'dream the Midsummer Night's Dream'; by early August he had finished his remarkable concert overture, 'the most striking example', according to Bernard Shaw, 'of a very young composer astonishing the world by a musical style at once fascinating, original and perfectly new'. The overture was first performed privately at the Mendelssohn residence; in November, Felix and Fanny rendered it as a piano duet for Moscheles, who was again giving concerts in Berlin.

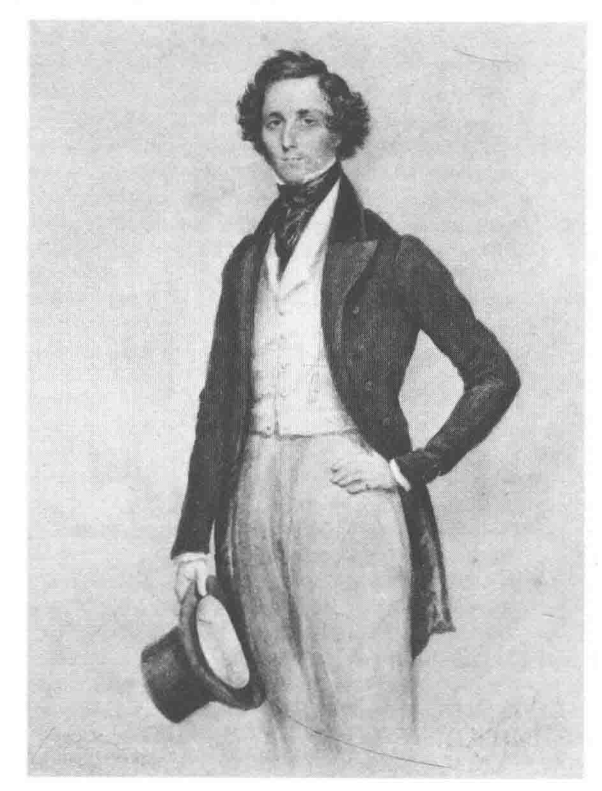
After considerable delay and against the opposition of Spontini (the Generalmusikdirektor) *Die Hochzeit des Camacho* was placed in rehearsal at the beginning of 1827. In February Mendelssohn visited Stettin in Pomerania, where the *Midsummer Night's Dream* overture received its public première under Carl Loewe; there Mendelssohn performed in public Weber's *Concert-Stück* and (with Loewe) his own Double Piano Concerto in A♭ and, in private, Beethoven's Hammerklavier Sonata from memory. By April, as Mendelssohn prepared to take an entrance examination for the University of Berlin, *Camacho* was made ready for its première at the Schauspielhaus. Intrigues against the work, the illness of the principal singer and the weakness of the libretto mitigated against its success, and it was withdrawn after only one performance (29 April), the composer's only opera to reach the public stage.

During the summer semester of 1827 Mendelssohn matriculated at the University of Berlin, in order to receive an education, as his mother observed, 'so often lacking in musicians'. He attended the lectures of Eduard Gans in legal history and Carl Ritter in geography, and, during the winter semester of 1828–9, Hegel's lectures on aesthetics. Between terms Mendelssohn enjoyed an extended holiday, from late August to mid-October 1827, with two student companions. Their itinerary led them to the Harz mountains, Thuringia and Franconia, and then to Heidelberg, Frankfurt (where they were joined by Ferdinand Hiller) and Coblenz (where they visited Mendelssohn's uncle). Mendelssohn divided his time between sketching, working on the String Quartet in A minor op.13, and meeting several musicians, among them Gottfried Weber and Lindpaintner. In Heidelberg Mendelssohn discussed 17th- and 18th-century settings of *Tu es Petrus* with Justus Thibaut, who had argued in *Ueber Reinheit der Tonkunst* (Heidelberg, 1825) for a 'pure' style modelled on the choral music of Palestrina and Handel. Mendelssohn's own, neo-Baroque setting of *Tu es Petrus* was presented to Fanny on her birthday in November 1827, and by Christmas he had prepared two more musical gifts: a toy symphony (*Kindersymphonie*) for Rebecka (a second followed a year later) and a setting of *Christe, du Lamm Gottes*, the first in a series of cantatas in the style of Bach, for Fanny.

A second cantata, *Jesu, meine Freude*, followed within weeks, again a product of the composer's Bachian pursuits (in January 1828, Mendelssohn was able to examine part of the estate of W.F. Bach, rich in autographs of J.S. Bach's cantatas). But these efforts were overshadowed by the momentous decision to revive the *St Matthew Passion*. For several years, Mendelssohn had assiduously examined the work, but had been discouraged from performing it by Zelter, who viewed the task as insurmountable. Prompted by Eduard Devrient, Mendelssohn now overcame Zelter's objections, and in October 1828 rehearsals began in earnest at the family residence. The historical spirit that marked this effort found expression in other projects as well. Around the same time Mendelssohn undertook for Zelter arrangements of Handel's *Acis and Galatea* and 'Dettingen' *Te Deum*; and in December he completed *Hora est*, for 16-part chorus and organ continuo, inspired by the 17th-century Italian polychoral tradition and by a 16-part Mass by the Singakademie's founder, Carl Fasch.

During most of 1828, Mendelssohn remained in Berlin, where he composed two secular cantatas. The first was hastily written in honour of Albrecht Dürer, the 300th anniversary of whose death was commemorated in April. The second, *Begrüssung*, commissioned by Alexander von Humboldt, was performed in September for a gathering of physicians and natural scientists (on this occasion, Mendelssohn may have met Chopin, then visiting Berlin). From the same year date Mendelssohn's earliest *Lieder ohne Worte* for piano solo (the first was evidently written as a birthday present for Fanny), and the concert overture *Meeresstille und glückliche Fahrt*. The latter, inspired by Goethe's two short poems, was conceived, according to Fanny, as two 'tableaux' (significantly, about this time Mendelssohn began to study painting); it was performed privately at 3 Leipzigerstrasse during the summer.

3. Years of travel and the Grand Tour. The new year found the young composer contemplating a grand musical tour of Italy, France and England, in order, as he explained to Moscheles, to refine and cultivate his own taste. On 22 January 1829 Fanny became engaged to Wilhelm Hensel. Meanwhile preparations for the centenary revival of the *St Matthew Passion* continued, and it was performed on 11 March to critical acclaim at the Singakademie, with Mendelssohn conducting from a piano; against the opposition of Spontini, a second performance was ordered by the Crown Prince for Bach's birthday (21 March). On 10 April, accompanied by his father and his sister Rebecka, Mendelssohn departed for Hamburg, where he stayed for several days with Salomon Heine, uncle of the poet. After a difficult crossing of the English Channel Mendelssohn arrived on 21 April in London; he was greeted by Klingemann and soon introduced by Moscheles to English concert life.



3. Felix Mendelssohn: portrait by James Warren Childe, watercolour, 1829 (D-Bsb Mendelssohn-Archiv)

Initially, Mendelssohn refrained from appearing in public concerts, electing instead to perform as a pianist at private gatherings. He mingled with musicians such as Sir George Smart, J.B. Cramer, Moscheles, Thomas Attwood, Dragonetti, Malibran and the critic Fétis. He visited the House of Commons and St Paul's Cathedral, consulted with the phrenologist J.C. Spurzheim (who examined his skull and made a plaster mould), studied Handel's autograph manuscripts at the King's Library in the British Museum, attended productions of Shakespeare's plays (including Kemble's performance of Hamlet), and appeared at fashionable balls. But on 25 May Mendelssohn made his official English début by conducting his Symphony in C minor op.11 at the seventh concert in the Philharmonic Society's season (for the occasion, he replaced the minuet with a new orchestral arrangement of the scherzo from the Octet). The work was repeated

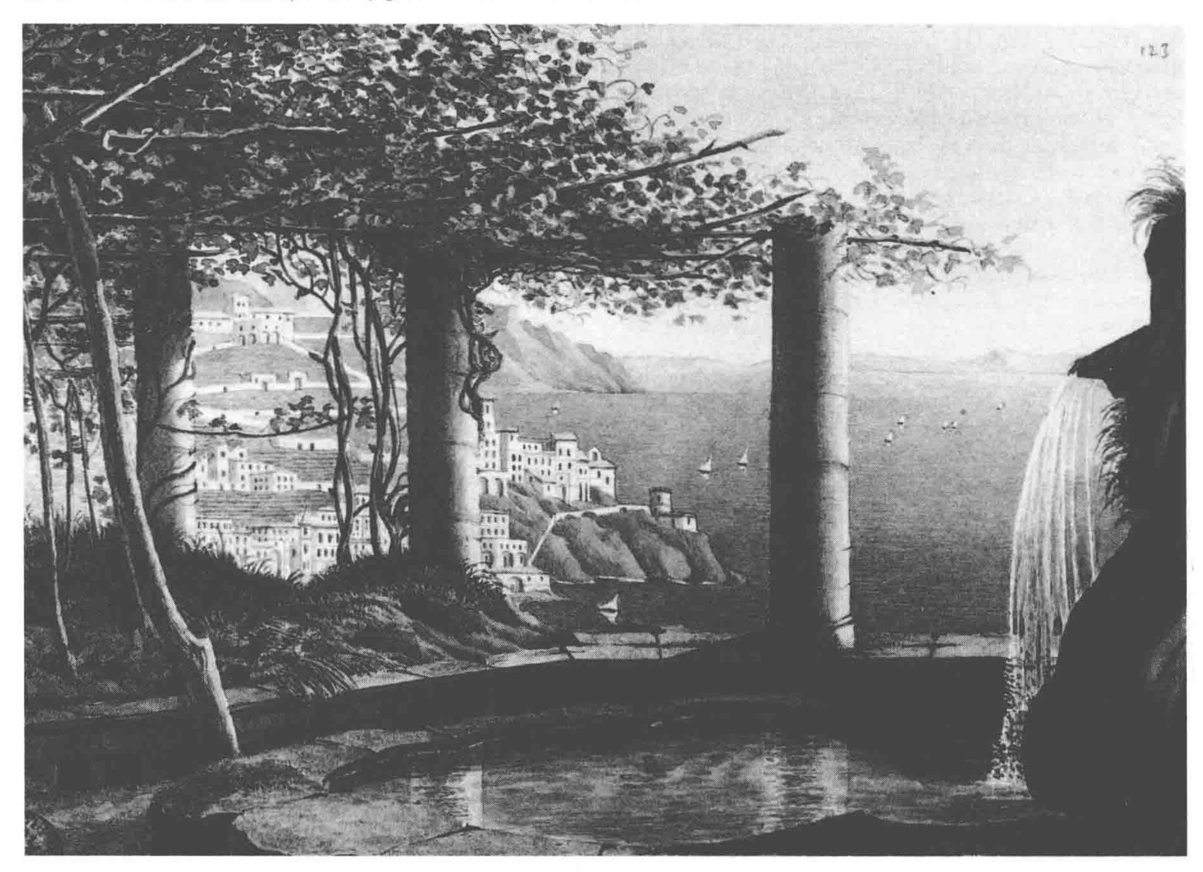
on 10 June, and on Midsummer's Day (24 June) Mendelssohn conducted the English première of his overture to *A Midsummer Night's Dream* (a reviewer found it 'sparkling with genius and rich in effect ... the whole indicating that the musician has studied the poet, entered into his thoughts, and even caught some of his imagination'); a second performance followed on 13 July. During this season Mendelssohn also appeared publicly as a pianist, performing Weber's *Concert-Stück*, Beethoven's 'Emperor' Concerto and, with Moscheles, his own Double Concerto in E major. He was commissioned to compose an opera for Covent Garden and made progress on his String Quartet in E♭ op.12.

With the end of the London concert season Mendelssohn was free to travel, and in July he departed with Klingemann for a walking tour of Scotland. In Edinburgh, where they arrived on 26 July, he attended an assemblage of bagpipe musicians and, at Holyrood Palace, found the inspiration for the opening of the Scottish Symphony (no.3). After a short visit to Sir Walter Scott, whose authorship of the Waverley novels had recently been revealed, the two began their tour of the Highlands, with Mendelssohn sketching memorable landscapes and Klingemann composing verses. On 7 August they arrived at Oban, on the western coast; there, looking out at the Hebrides, Mendelssohn found the germinal idea for the overture *Die Hebriden*. The following day they visited Fingal's Cave on the island of Staffa and the equally desolate island of Iona, settled by St Columba in the 6th century. After returning to the mainland they proceeded to Glasgow before separating at Liverpool. Klingemann returned to London, while Mendelssohn travelled to Wales, spending several days with the family of John Taylor, a proprietor of lead mines; during a visit to one of the mines Mendelssohn contemplated his Reformation Symphony. On 6 September he returned to London. Within a week he had finished the String Quartet op.12 and began preparations to return to Berlin, in order to attend Fanny's wedding on 3 October. But in the middle of September his leg was lacerated in a coach accident and he was confined for several weeks to his room, where he copied Handel's *Dixit Dominus* for Zelter. After a recuperative visit to Attwood in Norwood, he left London near the end of November.

Since August, Mendelssohn had planned to compose a Liederspiel for his parents' silver wedding anniversary in December. Klingemann provided the libretto, and Mendelssohn rapidly began to draft the music on the way to Berlin, where he arrived on 8 December. Titled, appropriately enough, *Heimkehr aus der Fremde*, it was finished on 19 December, quickly rehearsed, and performed, along with a new Festspiel by Fanny, on 26 December; among the guests attending the private celebration was the Swedish composer Franz Berwald. The beginning of 1830 found Mendelssohn at work on the *Zwölf Lieder* op.9, which were sent to the publisher in February, and the Reformation Symphony (finished on 12 May). By late March, he was ready to depart on an extended Italian visit, but he contracted measles and could not leave until mid-May. In Leipzig he saw Marschner and the theorist Heinrich Dorn, and established a relationship with the publishing firm Breitkopf & Härtel. He then paid a two-week visit to Goethe in Weimar, where he was invited to contribute to the mock-literary journal *Chaos*, and debated with the poet the virtues of Beethoven's Fifth Symphony. In exchange, Goethe gave his young friend a manuscript page from the second part of *Faust*. In June, Mendelssohn proceeded to Munich. He remained there until early August, appearing in private gatherings with the clarinettist Heinrich Bärmann and flirting with the pianist Delphine von Schauroth, to whom he inscribed the *Rondo capriccioso* op.14. After a brief holiday in the Bavarian Alps with A.B. Marx (they attended a performance of the Oberammergau Passion Play), Mendelssohn travelled via Salzburg to Vienna, arriving there in mid-August. Among his Viennese acquaintances were the poet Grillparzer, the composers Mayseder and Gyrowetz, the publisher Haslinger, the theorist Simon Sechter, the music historian Kiesewetter and the autograph collector Aloys Fuchs (who gave Mendelssohn the Beethoven 'Wittgenstein' sketchbook). From the baritone Franz Hauser he received a volume of chorale melodies, a gift that revived his interest in sacred music. Before leaving Vienna he composed a 'very grave little sacred piece', a Bachian chorale cantata, *O Haupt voll Blut und Wunden*, and began a setting of *Ave Maria* (op.23 no.2). In October he visited Venice, where he sketched for Delphine von Schauroth the first *Venetianisches Gondellied* (op.19*b* no.6) and drafted a second cantata, *Aus tiefer Noth* (op.23 no.1), before proceeding to Florence. He spent much of his time in Venetian and Florentine galleries, absorbing the artistic treasures of Italian Renaissance and baroque art.

On 1 November Mendelssohn arrived in Rome and soon composed several sacred works, including an elaborate setting of Psalm cxv (after the Vulgate text, *Non nobis, Domine*, op.31); four more chorale cantatas, *Mitten wir im Leben sind* (op.23 no.3), *Verleih' uns Frieden*, *Vom Himmel hoch* and *Wir glauben all' an einen Gott*; and two motets (op.39 nos.1 and 3). He consulted the Palestrina scholar Giuseppe Baini, examined the library of Fortunato Santini (rich in Italian sacred polyphony) and visited the former residence of his uncle Jakob Bartholdy, the Casa Bartholdi, where he saw the frescoes of the 'Nazarene' painters. He became friendly with Berlioz, but found the *Symphonie fantastique* hyperbolic and wanting in taste. To Berlin he sent detailed reports of the requiem service for Pius VIII and the accession of Gregory XVI; Carnival in February; the Easter services in the Cappella Sistina, where the Papal choir performed Allegri's *Miserere*; and the work of several artists, including the Frenchman Horace Vernet, the Danish sculptor Bertel Thorvaldsen and several German painters. While in Rome Mendelssohn also finished the first draft of his Hebrides overture (as *Ouvertüre zur einsamen Insel*, announced as a birthday present for his father on 11 December); he also contemplated ideas for the Italian and Scottish symphonies and began to draft a setting of Goethe's ballade *Die erste Walpurgisnacht*.

In April 1831 Mendelssohn visited Naples, where he met Donizetti and renewed his friendship with Weber's pupil Julius Benedict. He explored the Isle of Capri, Pompeii and Vesuvius, and, accompanied by the German painters Wilhelm Schadow, Theodor Hildebrandt, C.F. Sohn and Eduard Bendemann, sketched Italian landscapes and seascapes (fig.4). After briefly returning to Rome in June he departed for Florence and by early July reached Milan. He socialized with the pianist (and friend of Beethoven) Dorothea von Ertmann, with Glinka and with



4. 'Amalfi in May 1831' by Felix Mendelssohn: watercolour (GB-Ob MS M.D.Mendelssohn c.21, f.123r)

Mozart's son Franz, who was among the first to hear parts of the newly drafted cantata *Die erste Walpurgisnacht*. By the end of July Mendelssohn reached Switzerland, and after witnessing serious flooding in the Bernese Oberland returned to Munich in September. He improvised at the piano before the Bavarian queen, gave counterpoint lessons to the talented composer of lieder Josephine Lang and gave the première of the hastily composed Piano Concerto in G minor (op.25). A commission to compose an opera for Munich led him to consult the playwright Karl Immermann in Düsseldorf, about a libretto based on Shakespeare's *The Tempest*; then he proceeded to Paris, where he arrived on 9 December 1831.

Again, as in 1825, Mendelssohn sent to Berlin perceptive accounts of French cultural life. He reported on his contacts with Chopin, Kalkbrenner, Ferdinand Hiller, Meyerbeer, Heine, the violinist Pierre Baillot and the conductor Habeneck. While there he also completed the last of his chorale cantatas, *Ach Gott, vom Himmel sieh' darein*; at the Conservatoire his Octet and *Midsummer Night's Dream* overture were given; and he was heard by the court in a performance of Beethoven's Fourth Piano Concerto. But there were several disappointments as well. The Reformation Symphony was rehearsed but rejected for performance. Mendelssohn found much of French opera too contrived (of the diabolical Bertram in Meyerbeer's *Robert le diable* he quipped, 'the devil is a poor devil'). Equally offensive to him were the utopian doctrines of the Saint-Simonians, whose meetings he briefly attended. He was deeply depressed by the death of his boyhood friend Eduard Rietz, in whose memory he composed a new, poignant slow movement (the Intermezzo) for the String Quintet op.18. In March came the news of Goethe's death, and in Paris there was an outbreak of Asiatic cholera, which Mendelssohn contracted.

After his recovery he went to London, arriving on 22 April 1832. There he performed his new compositions for Moscheles and participated fully in English musical life. The first volume of the *Lieder ohne Worte* (op.19*b*) was prepared for publication (it appeared in July with the title *Original Melodies for the Pianoforte*) and the revisions of the Hebrides overture were finally completed (the work was given its première by the Philharmonic Society on 14 May as *The Isles of Fingal*). Mendelssohn frequently appeared as a piano soloist and with Moscheles performed Mozart's Double Concerto K365/316*a*. But again news of a death, this time Zelter's, cast a pall on Mendelssohn's spirits and he returned to Berlin at the end of June.

His career prospects remained uncertain. Though his father encouraged him to apply for the directorship of the Singakademie, Mendelssohn found objectionable a proposal from that institution that he share the post with a person of considerably lesser talent, C.F. Rungenhagen. He rejected Immermann's opera libretto for Munich and instead considered composing an oratorio. For A.B. Marx he drafted an oratorio libretto on Moses, but in turn was discouraged by Marx from pursuing an oratorio on St Paul. In October his spirits were raised by a short visit from Moscheles, and in November, December and January he gave three charity concerts, which included

the premières of the Reformation Symphony and *Die erste Walpurgisnacht*.

4. Düsseldorf, 1833–5. On 22 January 1833 the membership of the Singakademie voted to offer the directorship to Rungenhagen; Mendelssohn declined to serve as assistant director and instead pondered new opportunities from London and Düsseldorf. These included a commission of three works (a symphony, an overture and a vocal work) for the Philharmonic Society and the directorship of the 15th Niederrheinisches Musikfest. By mid-March the Italian Symphony was drafted, and several incidental pieces for a production of Calderón's *El príncipe constante* were dispatched to Immermann. After a short visit to Düsseldorf, Mendelssohn arrived in London on 25 April. With Moscheles he concocted and performed a set of variations on the Gypsy March from Weber's *Preciosa*. He appeared in private gatherings with Paganini, improvised on the organ in St Paul's Cathedral, and led the official première of the Italian Symphony on 13 May, before returning to Düsseldorf to conduct the festival from 26 to 28 May. The highlight was a performance of Handel's *Israel in Egypt*, for which Mendelssohn's own 'Trumpet' Overture op.101 was pressed into service.

Mendelssohn was now offered a three-year position as the Düsseldorf music director, to begin on 1 October 1833. His duties would include conducting the choral and orchestral societies and the sacred music for Catholic services. As remuneration he would receive a salary of 600 thalers and an annual three-month leave. Before taking up this post he travelled to London with his father. There they remained until early September, visiting English friends and sightseeing in Greenwich, Portsmouth and the Isle of Wight.

Early during his Düsseldorf tenure Mendelssohn arranged a lavish entertainment for the visiting Crown Prince Friedrich Wilhelm of Prussia, in which *tableaux vivants* were presented with choruses from *Israel in Egypt*. For this occasion (22 October) members of the Düsseldorf Kunstakademie collaborated, including Hildebrandt (who painted Mendelssohn's portrait), J.W. Schirmer (with whom he studied watercolours) and Schadow (in whose house he resided). In November the second London commission, the overture *Die Schöne Melusine* (inspired by an opera of Conradin Kreutzer), was finished. Meanwhile, Immermann, endeavouring to found a new German theatre, encouraged Mendelssohn to mount 'master' productions of operas and staged works. The first, Mozart's *Don Giovanni*, was given on 19 December after 20 rehearsals, but a controversy about ticket prices led to a disturbance, and tensions soon emerged about the division of responsibilities between Immermann and Mendelssohn. In January 1834 Mendelssohn directed Beethoven's incidental music to Goethe's *Egmont*; other productions included Cherubini's *Les deux journées*, Weber's *Oberon* and *Der Freischütz*, and Mozart's *Die Entführung aus dem Serail* and *Die Zauberflöte*. On 15 March he agreed to serve as the musical Intendant for Immermann's new theatre, which officially opened in October. Not surprisingly, Mendelssohn's involvement with the stage led him to consider once again writing an opera. He corresponded extensively with Klingemann about a libretto based on Kotzebue's *Pervonte*, but, like so many of Mendelssohn's other operatic ambitions, the project did not come to fruition.

Each month for the Düsseldorf church services Mendelssohn prepared a major sacred work; his repertory was drawn from masses by Mozart, Haydn, Cherubini and Beethoven, and from the cantatas of Bach. He also explored choral music of earlier historical periods, including works by Palestrina, Lotti and Francesco Durante. But Mendelssohn's principal energies as a choral conductor were devoted to reviving the oratorio, including Haydn's *The Seasons* and *The Creation*, and several works by Handel (*Alexander's Feast*, *Messiah*, *Judas Maccabaeus*, *Solomon* and the 'Dettingen' *Te Deum*). These pursuits strengthened his resolve to undertake his own first oratorio, *St Paul*, based on *The Acts of the Apostles*, for which he consulted with Julius Schubring and Julius Fürst. Composition began in earnest in March 1834; around this time, Mendelssohn also revised the overture *Meeresstille und glückliche Fahrt* and the Italian Symphony, and completed the third London commission, the concert aria *Infelice* (op.94).

In October, after visiting his parents in Berlin, Mendelssohn stopped briefly in Leipzig, where he heard the Gewandhaus orchestra rehearse *Meeresstille und glückliche Fahrt*. Dissatisfaction about his position in Düsseldorf now became intolerable and he asked to be relieved from directing church music and from his responsibilities in Immermann's theatre. By January 1835 he was mulling over two new offers: to direct the opera in Munich and the Gewandhaus and Thomasschule in Leipzig; he was also offered the editorship of the *Allgemeine musikalische Zeitung*, the house journal of the music publisher Breitkopf & Härtel. Ultimately, he decided in favour of Leipzig, where he agreed to serve as the municipal music director and to conduct the Gewandhaus orchestra; in exchange, he was paid a salary of 1000 thalers and granted an annual leave of six months. After directing the Niederrheinisches Musikfest in Cologne, which featured a performance of Handel's *Solomon*, Mendelssohn gave his last concert in Düsseldorf in early July. Before assuming his new post he visited Berlin, and witnessed in August an insurrection against the military authorities. At the end of the month he arrived in Leipzig, where he met Schumann, renewed his acquaintance with Friedrich Wieck and his 16-year-old daughter Clara, and was visited by Chopin. On 13 September he was formally introduced to the members of the Gewandhaus and held his first rehearsal, the beginning of an illustrious 12-year association with Leipzig.

5. Leipzig, 1835–40. At the Gewandhaus Mendelssohn conducted each year a subscription series of 20 concerts that ran from October to March. These were supplemented by concerts given by visiting virtuosos, charity concerts and a series of chamber concerts (promoted as 'Morgen-' and 'Abendunterhaltungen'). With indefatigable energy Mendelssohn presided over what now became one of the most prestigious European orchestras. He participated not only as a conductor but as a pianist, and worked to improve musical standards (for which he was championed by Schumann in the *Neue Zeitschrift für Musik*) and the status of the musicians in the ensemble. At the Gewandhaus he performed many of his own works and of contemporaries such as Schumann, Hiller, Spohr, Moscheles, Gade and William Sterndale Bennett. His programming showed a predilection for Beethoven and Mozart (Haydn figured to a lesser extent), and reinforced the consolidation of the German Classical instrumental

repertory. Though Mendelssohn did not mount full operatic productions in Leipzig, he performed concert versions of complete acts from standard operas (Mozart, Gluck, Cherubini and Beethoven) and excerpts from contemporary French, German and Italian works. The programme of his second concert for the 1835 season (11 October) is representative: it included Mozart's Symphony no.39 and the finale to Act 2 of *Don Giovanni*, and Moscheles's concert overture *Jeanne d'Arc* and virtuoso piano duet *Hommage à Händel* (performed by Moscheles and Mendelssohn); it thus offered a mixture of instrumental and vocal music, and 'classical' and contemporary music.

On 19 November 1835, only six weeks into the new concert season, Mendelssohn's father died. Shattered by the loss, Mendelssohn rededicated himself to completing *St Paul*, which his father had awaited as a work that would 'unite old customs with modern means'. After receiving an honorary doctorate from the University of Leipzig in March 1836, he put the finishing touches to the oratorio and left Leipzig on 1 May. On the way to Düsseldorf, where he was to direct the 18th Niederrheinisches Musikfest, he stopped in Frankfurt to visit Schelble and met Cécile Jeanrenaud, the daughter of a Huguenot minister. The festival opened on 22 May (Pentecost Sunday) with the première of *St Paul*; on the next day Beethoven's Ninth Symphony and first *Leonore* overture were given; and on the 24th an additional concert was arranged in which the oratorio was repeated, and Mendelssohn and Ferdinand David performed Beethoven's Kreutzer Sonata from memory. The festival was the signal event that assured Mendelssohn's emergence, at the age of 27, into the front rank of German musicians and secured his international fame; *St Paul* was accepted as a milestone in the revival of the oratorio.

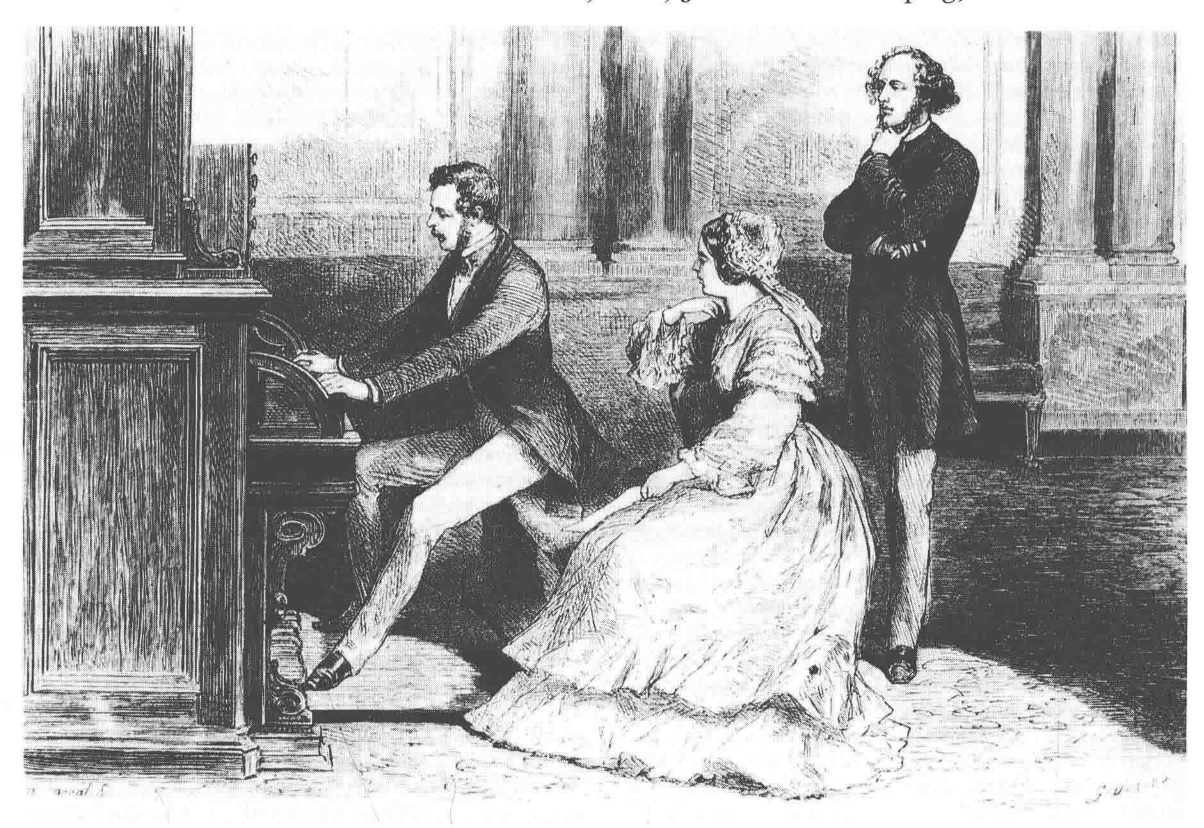
Mendelssohn had planned an Italian holiday but, concerned about Schelble's ill-health, offered to deputize for him at the Cäcilienverein during the summer. In Frankfurt Mendelssohn deepened his acquaintance with Cécile Jeanrenaud and enjoyed contacts with his aunt Dorothea von Schlegel, and with Hiller and Rossini (the latter encouraged him to adopt a more popular tone in his scores). By the end of July, he was clearly in love with Cécile and resolved to test his affection for her by absenting himself and taking a cure at Scheveningen, near The Hague. There, accompanied by Schadow and Schirmer, he made drawings and considered an oratorio on the subject of Elijah. He returned to Frankfurt at the end of August 1836 and was soon engaged to Cécile.

The new concert season featured the young English pianist and composer Sterndale Bennett, who performed at the Gewandhaus on several occasions. For the final concert (16 March 1837) Mendelssohn conducted the revised version of *St Paul*. He then hastened to Frankfurt, where he married Cécile on 28 March. They spent their honeymoon in Freiburg and the Schwarzwald, returned to Frankfurt in May and visited Bingen and Coblenz in July and August, meticulously recording their experiences in a diary. During this blissful time Mendelssohn finished the three organ Preludes and Fugues op.37, made a setting of Psalm xlii (op.42), and composed the String Quartet in E minor op.44 no.2 and, for the Birmingham Festival, the Piano Concerto no.2 in D minor (op.40). Arriving in London on 27 August, Mendelssohn was greeted by Klingemann, with whom he began to sketch a plan for the oratorio *Elijah*. He attended a performance of *St Paul* in Exeter Hall on 12 September and the next day travelled to Birmingham, where he conducted the oratorio, gave the première of his new piano concerto and performed organ works by Bach. Reunited with Cécile in Frankfurt on 27 September, he immediately departed for Leipzig and arrived on 1 October, with only hours to spare before he conducted the inaugural concert of the new Gewandhaus season.

For the next four years Mendelssohn was based in Leipzig, presiding over the brilliant concert life of the city. In February 1838 he inaugurated a series of historical concerts, organized 'according to the order of the most celebrated masters from the last one hundred years up to the present'. A similar series, in 1841, comprised five concerts, with programmes devoted to Bach and Handel, Haydn, Mozart, Beethoven and contemporary composers. Mendelssohn's Bachian pursuits found further outlets in a piano accompaniment he devised for the Chaconne in D minor for solo violin (performed with Ferdinand David in February 1840) and in a challenging organ concert of Bach's music presented in the Thomaskirche in August 1840, as part of an effort to raise funds for a new Bach monument. Other notable concerts included the première of Schubert's Symphony no.9 in C (March 1839), which had been rediscovered by Schumann in Vienna; a performance of all four overtures to Beethoven's *Fidelio* (January 1840); and the première of Schumann's First Symphony op.38 (March 1841). Among the many musicians who appeared at the Gewandhaus during these years were the sopranos Clara Novello, Mary Shaw and Sophie Schloss; the pianists William Sterndale Bennett, Ignaz Moscheles, Adolf Henselt, Alexander Dreyschock, Marie Pleyel, Sigismond Thalberg, Franz Liszt and Ferdinand Hiller; and the violinist Ole Bull.

Mendelssohn now stood at the forefront of German music. Frequently in demand as a conductor, he was engaged to direct music festivals in Cologne (June 1838), Düsseldorf (May 1839 and May 1842), Brunswick (September 1839), Schwerin (July 1840) and Birmingham (September 1840). No less active as a composer, he completed the three String Quartets op.44, the Piano Trio in D minor op.49, the overture *Ruy Blas* op.95, and the 'Lobgesang' symphony-cantata (Symphony no.2, op.52), which received its première in June 1840 at a festival commemorating the quadricentenary of the invention of movable type.

6. Berlin and Leipzig, 1840–47. The accession of Friedrich Wilhelm IV after the death of Friedrich Wilhelm III on 7 June 1840 led to an ultimately unsuccessful attempt to revitalize the arts in Berlin. The initial plan called for a reorganization of the Akademie der Künste. Ludwig Tieck was offered a position to oversee the theatre, and the painter Peter Cornelius and the Grimm brothers were summoned to Berlin. In November, an approach was made through Paul Mendelssohn to bring the composer to Berlin. Six months later Mendelssohn was offered a one-year position, with a generous salary of 3000 thalers. But his exact duties were not clearly defined and in July after drafting the *Variations sérieuses* for piano (op.54) and receiving the Danish author Hans Christian Andersen in Leipzig, he warily referred to the Prussian capital as 'one of the most sour apples into which a man can bite'. On 1 July the Saxon king, Friedrich August II, offered Mendelssohn the title of Kapellmeister



5. Mendelssohn with Queen Victoria and the Prince Consort: engraving by H. Hannal after G. Durand

(in April Mendelssohn had directed a highly successful performance of *St Paul* for the Saxon court in Weimar); nevertheless, at the end of July he left Leipzig for a one-year term in Berlin. In his absence, Ferdinand David oversaw the direction of the Gewandhaus season.

In September 1841 Friedrich Wilhelm IV appointed Mendelssohn Kapellmeister. Within weeks he had received his first royal commission: to compose music for the choruses of Sophocles' *Antigone*, the first part of an initiative to revive Greek drama, with the collaboration of Tieck and the classical scholar August Böckh. Quickly finished, Mendelssohn's score was given its first performance privately at Potsdam before the court and Berlin intelligentsia on 28 October; several public performances were given at the Schauspielhaus in Berlin in mid-April 1842. Meanwhile, Mendelssohn performed *St Paul* twice (10 January and 17 February) at the Singakademie, where he became an honorary member on 15 March. These were Mendelssohn's only Berlin concerts for the 1841–2 season, apart from appearances in some chamber music concerts and one orchestral concert, in which the 'Lobgesang' symphony was given. He continued to return to Leipzig to conduct some of the Gewandhaus concerts; there the Scottish Symphony, which had been finished in Berlin in January, had its première on 3 March 1842.

After co-directing (with Julius Rietz) the Niederrheinisches Musikfest in Düsseldorf (May 1842), where he conducted the 'Lobgesang' and Handel's *Israel in Egypt*, and appeared as soloist in Beethoven's 'Emperor' Concerto, Mendelssohn travelled to London. He had begun to draft a piano concerto in E minor for the new concert season, but was unable to complete it; instead, the highlight of his English sojourn was the London première on 13 June of the Scottish Symphony, which was subsequently dedicated to Queen Victoria. On 20 June and 9 July, during visits to the queen and Prince Albert at Buckingham Palace, he improvised on *Rule, Britannia!*, presented a new piano duet arrangement of seven of his *Lieder ohne Worte*, and accompanied the queen, who sang his lieder and some by his sister Fanny. After visiting Frankfurt and enjoying a Swiss holiday, which afforded him some leisure for drawing and watercolours, he returned to Leipzig, in time to conduct the first concert of the new season on 2 October 1842.

His prospects in Berlin still not fully determined, Mendelssohn now requested an audience with the king, fully intending to tender his resignation. Instead, he was convinced, partly by the remonstrations of his mother, to accept a new arrangement: in exchange for waiving half his salary, Mendelssohn would be free to resume his activities in Leipzig. In addition, he was appointed Generalmusikdirektor and entrusted with overseeing sacred music in Berlin. To that end, a new cathedral choir was to be trained and placed at his disposal. In Leipzig Mendelssohn again conducted several concerts at the Gewandhaus, but was abruptly called to Berlin by the death of his mother on 12 December.

Writing to his brother that 'we are children no longer', Mendelssohn grieved over this loss by fully resuming his duties at the Gewandhaus. The highlights of the 1843 subscription concerts included the première of the revised version of *Die erste Walpurgisnacht* on 2 February; among the audience was Berlioz, then in the midst of his first concert tour, who praised the score for its 'apparent

confusion that is art perfected'. On 4 February, Berlioz himself gave a benefit concert that featured his own *King Lear* overture, the Offertorium from the *Grande messe des morts* and the *Symphonie fantastique*, in which Mendelssohn was enlisted to perform the harp part on a piano. In March came the première of Niels Gade's First Symphony and a concert commemorating the centenary of the Gewandhaus, with a programme including works by Leipzig Thomaskantors. In April the new Bach monument was unveiled outside the Thomaskirche, an event witnessed by Bach's last surviving grandson, W.F.E. Bach. The same month Mendelssohn went to Dresden, to conduct *St Paul* on Palm Sunday, a performance enthusiastically received by the new Kapellmeister there, Richard Wagner. In May, Mendelssohn met (on Fanny's recommendation) Charles Gounod and in June again visited Dresden, to hear Wagner conduct the occasional cantata *Gott segne Sachsenland*, which Mendelssohn had written in honour of the Saxon monarch.

Mendelssohn's central role in the cultural life of Leipzig was acknowledged by the conferring of honorary citizenship in March 1843. Meanwhile, he had been discussing with Friedrich August II the establishment of a new conservatory in Leipzig, funded by a 20,000 thaler bequest from the estate of the lawyer Heinrich Blümner, who had died in 1839. In January 1843 notices announcing the new institution were published. Instruction was offered in composition, violin, piano, organ and singing, supported by classes in chamber music and choral ensembles and lectures on the history of music. The students, who matriculated from Germany and abroad, were expected to attend the rehearsals and concerts of the Gewandhaus and other municipal musical organizations. The faculty included Mendelssohn (composition, singing, instruments), the Thomaskantor and theorist Moritz Hauptmann (harmony and composition), Ferdinand David (violin), Robert Schumann (piano and score reading), the singers Ferdinand Böhme and Henriette Bünau (née Grabau), and the organist Carl Ferdinand Becker (organ and music history). On 3 April 1843 the Conservatory opened its doors to 22 pupils, of whom the first was the composer Theodor Kirchner.

By May the new cathedral choir in Berlin was in place; nevertheless, little progress had been made in clarifying Mendelssohn's duties. On 10 July, at a conference with the king, attended by Meyerbeer (since 1842 the Generalmusikdirektor for the opera), Mendelssohn was instructed to direct each year orchestral soirées and two oratorios, and to supervise the church music for high holy days. But decisions about the nature and role of music in the Prussian service were deferred. Soon afterwards Mendelssohn received a commission to prepare a new setting of the *Te Deum* ('Herr Gott, dich loben wir'), an onerous task he completed in two days, for a performance in Berlin Cathedral on 6 August marking the millennium of the founding of the German Reich. On his return, he participated in a concert that featured the Leipzig début of the 12-year-old violinist Joseph Joachim (19 August). On 1 October Mendelssohn directed the first Gewandhaus concert of the new season, but soon left for Berlin to oversee the rehearsals for a new production (by Ludwig Tieck) of Shakespeare's *A Midsummer Night's Dream*, for which he had composed the incidental music (op.61). This production – Mendelssohn's second collaboration with Tieck – was realized for the court at Potsdam on 14 October and during the following week several times publicly at the Schauspielhaus, to great acclaim.

Preparations were now made to inaugurate the revised Prussian liturgy at Berlin Cathedral. On the advice of the minister C.J. von Bunsen, the king encouraged a return to *a cappella* writing in the style of Palestrina and the performance of psalms divided antiphonally between the choir and congregation; also, the role of wind instruments in the orchestra was severely curtailed. Towards the end of November, Mendelssohn wound up his affairs in Leipzig and moved with his family to Berlin. On 29 November he conducted a Sinfoniesoirée, the first in a series shared with Wilhelm Taubert, and in December set to work writing sacred music for the cathedral. For Christmas he composed an *a cappella* setting of Psalm ii (op.78 no.1) and *Frohlocket, ihr Völker* (op.79 no.1) for the introit and gradual; for New Year's Day, a more ambitious setting of Psalm xcviii with orchestral accompaniment (op.91) and the verse *Herr Gott, du bist unsre Zuflucht* (op.79 no.2). Four more *a cappella* settings followed for Passion Sunday and Good Friday in 1844 (Psalms xliii and xxii, op.78 nos.2 and 3; and two verses, op.79 nos.4 and 6). These compositions represent the extent of Mendelssohn's service as royal composer of church music, apart from a few minor chorale harmonizations and an unfinished attempt (1844 and 1846) to set the German liturgy. While in Berlin he attended a performance of *Der fliegende Holländer*; composed the anthem *Hear my Prayer* for his English friend William Bartholomew; and on Passion Sunday conducted *Israel in Egypt*, with an ensemble of 450. In April the fifth volume of *Lieder ohne Worte* (op.62) appeared, with a dedication to Clara Schumann. After brief stays in Leipzig and Frankfurt, where he worked on a royal commission for incidental music to Racine's *Athalie*, Mendelssohn arrived in London on 8 May and began a hectic schedule of concerts. He conducted five Philharmonic Society concerts, including performances of *Die erste Walpurgisnacht* and some of the *Midsummer Night's Dream* music, and appeared frequently as a soloist, performing Beethoven's Fourth Piano Concerto and (with Moscheles and Thalberg) Bach's Triple Concerto in D minor (BWV1063). He met Offenbach (who was appearing in concerts as a cellist), composed the overture to *Athalie* and worked on a new edition of *Israel in Egypt*. With little respite from these engagements, he left London on 10 July and enjoyed a few days in Soden (near Frankfurt) before directing the Zweibrücken music festival (31 July and 1 August), where he again performed *St Paul* and *Die erste Walpurgisnacht*.

After these activities, at last Mendelssohn could enjoy the relative tranquillity of the summer holiday. In Soden, after learning of an assassination attempt on Friedrich Wilhelm IV, he composed the *a cappella* double quartet *Denn er hat seine Engeln befohlen über dir* (later re-used in *Elijah*). During this time he began to draft a series of organ pieces that gradually coalesced as the six organ sonatas op.65, and the Violin Concerto in E minor (op.64), on which he had laboured for years, was finished in September. By the end of September he had returned to Berlin and requested to be released from royal service. The king granted his wish, but asked Mendelssohn to continue to fulfil special commissions; in exchange, his salary was fixed at 1000 thalers. About this time, Mendelssohn met the young Swedish soprano Jenny Lind. On 28 November 1844 he performed *St Paul* at the

Singakademie, his last concert for the king, and departed the next day.

After appearing at the Saxon court in Dresden, where he improvised at the piano, he returned to Frankfurt to settle with his family, remaining there for the first half of 1845 and enjoying the simple pleasures of domestic life. He declined an invitation to the USA to conduct a music festival in New York; he also declined the Prussian monarch's request to compose music for Aeschylus's *Oresteia*. Instead, for Berlin he continued to work on music for Sophocles' *Oedipus at Colonus* and contemplated sketching music for *Oedipus tyrannus*. During this period he completed the Piano Trio in C minor op.66, worked on a new symphony in C major, finished editing a selection of Bach's organ works and studied the sketches of Schubert's unfinished symphony in E major (D729).

In July Mendelssohn was on vacation in Soden, where he drafted the String Quintet in B♭ op.87, and in Freiburg, where he joined the Hensels. He was asked by the Saxon monarch to resume his former position in Leipzig and received from Birmingham a commission to compose a new oratorio for the music festival of 1846. In Berlin, preparations were made for productions of *Oedipus at Colonus* and *Athalie*, which took place before the court on 1 November and 1 December respectively. Mendelssohn found himself commuting between Berlin and Leipzig, sharing the Gewandhaus concerts with Gade. From Berlin he dispatched to Leipzig a hastily composed choral work, *Die Frauen und die Sänger*, for a Schiller festival, and in December returned there with Jenny Lind, who made her triumphant Leipzig début at the Gewandhaus on the 4th of the month.

During the early months of 1846 Mendelssohn was increasingly preoccupied with the music for *Elijah*. Meanwhile he continued to search in vain for a suitable opera libretto, rejecting many proposals and prose sketches sent to him by poets and would-be librettists. In February he again enjoyed the company of H.C. Andersen, welcomed the harpist Parish Alvars to the Gewandhaus and completed yet another major choral work, a setting of Thomas Aquinas's sequence *Lauda Sion*. In May he sent the first part of *Elijah* to England (where Bartholomew began to prepare the English translation) and he directed a music festival in Aachen, where he was joined by Jenny Lind in performances of Haydn's *The Creation* and Handel's *Alexander's Feast*. From Aachen he proceeded to Liège, to attend the première of *Lauda Sion* (11 June), in observance of the 600th anniversary of the feast of Corpus Christi, and to Cologne, where his setting of Schiller's *An die Künstler* (op.68) was performed at the Deutsch-Vlaemisches Sängerfest.

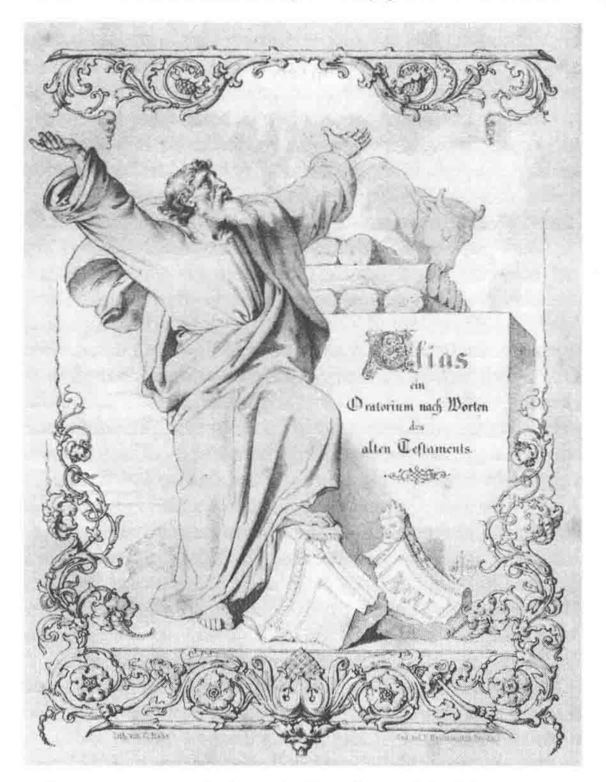
Returning to Leipzig in June, Mendelssohn hosted a visit from Spohr, and laboured over the second part of *Elijah*. As if an afterthought, the overture was composed just days before the entire orchestral score was finished on 11 August. Mendelssohn departed for London soon afterwards, arriving by 18 August. At once he began a frenzied rehearsal schedule; on the 23rd a special train conveyed the orchestra, soloists, chorus and the press to Birmingham, where *Elijah* was first heard on 26 August (*see* BIRMINGHAM, fig.1). No sooner had he returned to Leipzig in September than he began an extensive revision of it; at this time he also completed the concert aria *On Lena's Gloomy Heath* (on texts from Ossian) for the English bass Henry Phillips. On 4 October Mendelssohn conducted the first concert of the new Gewandhaus season and in November he welcomed the arrival of Moscheles as the new professor of piano at the Conservatory. Hopes for a Mendelssohn opera were again raised, when Jenny Lind agreed to appear in a new work for the 1847 London season. The ever scrupulous Mendelssohn examined a new version of *The Tempest* by Eugène Scribe, but rejected it and the commission for the opera, observing: 'instead of *The Tempest*, isn't that *Much Ado about Nothing*?'

During the early months of 1847 he continued to share the Gewandhaus concerts with Gade. In February and March they presented a series of four historical concerts, with works from Bach up to Mendelssohn's own time. On Good Friday (2 April) Mendelssohn appeared in a charity concert to conduct *St Paul*, his last public performance in Leipzig. Within days he again departed for London, to oversee six performances of the revised version of *Elijah*, including four in London (16 April, 23 April – before Queen Victoria and Prince Albert – 28 April and 30 April) and two in Manchester and Birmingham (20 and 27 April). On 26 April, Mendelssohn directed his Scottish Symphony at a Philharmonic concert. He was again received at Buckingham Palace and on 6 May was heard by Gladstone in a concert at the Prussian embassy.

Exhausted from his English sojourn, Mendelssohn returned to Frankfurt and there received the traumatic news that his sister Fanny had died on 14 May. Unable to attend the funeral, he visited Baden-Baden in June and, with his brother Paul, departed for Switzerland at the end of the month. In Thun and Interlaken he mourned his loss by turning not to music but to painting watercolours, and only gradually was able to take up composition again. In Switzerland he completed the Three Motets op.69, drafted the highly discordant String Quartet in F minor op.80 and worked on two large-scale compositions (both unfinished at his death): *Christus*, his third oratorio, and *Die Lorelei*, on a libretto by the poet Emanuel Geibel, which would have been his first opera since the staging of *Die Hochzeit des Camacho* 20 years earlier.

By the middle of September Mendelssohn had returned to Leipzig; a visit to Berlin at the end of the month to see his sister's grave was so disturbing that he was unable to conduct at the Gewandhaus. On 3 October he heard Joachim perform the Violin Concerto in E minor and a few days later he examined applicants to the Conservatory in figured bass. But later that month he suffered a series of strokes, which increased in severity, until at last, weakened and incapacitated, he died during the evening of 4 November. On 7 November a funeral service was held in the Paulinerkirche in Leipzig; the pallbearers included Schumann, David, Gade, Hauptmann and Moscheles. The coffin was placed on a train to Berlin and was met by mourners during the night at stops along the way. The following day Mendelssohn was buried in the cemetery of the Dreifaltigkeitskirche, next to the grave of his sister Fanny.

Only weeks before the composer's death, the full score of *Elijah* was issued as op.70 by Simrock in Bonn (fig.6). The end of the year saw the publication of two other works authorized by Mendelssohn, the *Sechs Lieder* op.71 and *Sechs Kinderstücke* for piano, op.72. Then, between 1848 and 1873, about 50 unpublished compositions were issued, beginning with the *Lauda Sion* op.73 and *Athalie* op.74 and concluding with the *Responsorium et Hymnus*



6. *Frontispiece (second title) to the first edition of the full score of Mendelssohn's 'Elijah' (Bonn: Simrock, 1847): lithograph by C. Hahn*

op.121 (among the posthumous works were the Italian and Reformation symphonies, and the *Ruy Blas* overture, all judged unworthy of publication by the composer). In 1874 Breitkopf & Härtel, Mendelssohn's principal publisher, began to issue the first collected edition, overseen by Julius Rietz, of which the final volume appeared in 1877. But many unpublished works, including some one hundred juvenilia and student efforts, were dismissed as of minor consequence and excluded from the edition. In 1960 a second attempt at a collected edition was begun (the *Leipziger Ausgabe der Werke Felix Mendelssohn Bartholdys*), with the publication of several volumes – among them the 12 string sinfonias of 1821–3, the two double piano concertos, the Violin Concerto in D minor, the Singspiel *Die beiden Pädagogen* and the *Te Deum* of 1826 – renewing scholarly interest in Mendelssohn's student period. In the 1990s a new, comprehensive Gesamtausgabe was conceived. Launched in 1997 by Breitkopf & Härtel, the edition will include for the first time Mendelssohn's complete works and the first critical thematic catalogue of his music.

7. Musical style. The conservative cultural milieu of Restoration Berlin was the crucible in which the young Mendelssohn formed his style during the 1820s. With Zelter's encouragement, he sought to emulate the proven models of Bach, Handel, Haydn and Mozart. The close study of Bach's music no doubt explains in large measure Mendelssohn's characteristic love of learned counterpoint and complex chromatic part-writing; indeed, the generating of fugues and canons became an avocation for him, in an age when other composers were eschewing the rigour of strict counterpoint (Berlioz, for example, suggested that Mendelssohn had perhaps studied the music of the dead too closely). In Handel's oratorios Mendelssohn found a rich variety of choral techniques, which he used to great effect in his own oratorios and psalm settings. From the Viennese Classical style he inherited a preference for clearly balanced themes with symmetrical phrase structures. His scores often exude a refined elegance reminiscent of Mozart, a comparison not lost on Schumann, who, in reviewing the Piano Trio in D minor op.49, dubbed Mendelssohn the Mozart of the 19th century.

If the roots of Mendelssohn's style lay in the 18th century, he was deeply affected also by the music of Beethoven and Weber, and not untouched by the emergence of the new Romantic music aesthetic. Mendelssohn's romantic imagination found its fullest expression in his exploration of the fanciful, a category Leigh Hunt defined as the 'youngest sister of Imagination without the other's weight of thought and feeling'. The two early masterpieces from the composer's 16th and 17th years, the Octet and *Midsummer Night's Dream* overture, contain examples of the light, capricious *scherzando* writing that soon became a hallmark of his style. Here, Mendelssohn found his inspiration in Goethe's *Faust* and Shakespeare's comedy, though he refused to elaborate a detailed programmatic interpretation of his music, preferring to leave that task to the listener, a stance that set him apart from other 19th-century composers of programmatic music such as Berlioz and Liszt.

Though Mendelssohn was among the distinguished pianists of his age, he did not challenge in his own music the limits of new piano techniques, lest virtuosity should become an end in itself (he greatly admired the playing of Liszt, but found his compositions lacking in original thematic ideas). Similarly, though he was one of the foremost conductors of the 1830s and 40s – a time when Berlioz and Wagner were writing for increasingly larger orchestras – he continued to restrict his own orchestral means, typically preferring to score for a Classical double-wind ensemble. Nevertheless, Mendelssohn was able to extract from familiar means unfamiliar orchestral nuances and colouristic effects, giving his scores a certain irrepressible vividness. To appreciate his skill at orchestration, one need only examine the motto-like four wind chords that appear three times in the course of the *Midsummer Night's Dream* overture, with very slight inflections in the scoring.

8. Orchestral music. Among Mendelssohn's first attempts to write for full orchestra are the overtures to *Die Soldatenliebschaft* (1820) and *Die beiden Pädagogen* (about March 1821), which exhibit a debt to Mozart in their harmonic language, formal plan and orchestration. Around this time, Mendelssohn embarked on an extended series of string sinfonias, of which 13 were completed by 1823. Severely academic in tone, they reveal in their chromatic fugal writing the strong influence of Bach and, in their striking stylistic discontinuities, of his son C.P.E. Bach, whose string sinfonias offered compelling precedents. Sinfonia no.8, originally for string orchestra but re-scored for full orchestra, stands curiously apart: Mozartian in style, its finale, based on four distinct thematic ideas, presents a fusion of sonata form and contrapuntal permutations modelled on the finale of Mozart's Symphony no.41. In nos.9 and 11, Mendelssohn introduced scherzos in lieu of minuets, used folksongs he

had notated during his Swiss visit of 1822 and experimented with a Janissary percussion complement.

Mendelssohn's first published symphony (op.11 in C minor) dates from 1824, but was withheld from print until ten years later. It was among the works taken in 1829 to England, where the composer conducted it with an arrangement of the scherzo from the Octet substituting for its minuet. The energetic opening betrays something of the storm music from Weber's *Der Freischütz* and the minuet and finale reveal a close study of Mozart's Symphony no. 40 and Beethoven's Fifth Symphony. Beethoven's influence is apparent, too, in Mendelssohn's first programmatic symphony, the Reformation, written for the tercentenary of the Augsburg Confession (June 1830), but given its première only two years later and subsequently rejected by the composer (it appeared posthumously as Symphony no.5 in 1868). In the outer movements Mendelssohn sought to oppose two types of music: Palestrinian imitative writing based on the 'Jupiter' motto (D–E–G–F♯) and quotations of the 'Dresden Amen' to symbolize the Catholic faith; and a homophonic chorale texture (culminating in the use of *Ein' feste Burg* in the finale) for the Protestant.

The Italian sojourn of 1830 provided the raw musical material for the Italian Symphony, finished and performed in London in 1833, revised the following year, but published only posthumously as Symphony no.4 in 1851. For Julius Benedict, the brightly scored opening was 'warmed with the balmy air of a southern clime'. The slow movement, profitably compared to the 'Marche des pèlerins' from Berlioz's nearly contemporaneous *Harold en Italie*, begins with a haunting modal melody evidently meant to depict a religious ceremony or procession. The third movement was probably inspired by Goethe's humorous poem *Lilis Park*. The finale, labelled 'Saltarello', begins with a characteristic hopping figure reminiscent of the saltarellos Mendelssohn heard in Rome and Naples, but then introduces in its development a new conjunct figure intended, according to William Rockstro, as a tarantella; the two are juxtaposed in the closing bars of the score.

With the 'Lobgesang' Symphony, composed in 1840 and published as Symphony no.2 in 1841, Mendelssohn again produced a symphony extending into the realm of religious music. Also, by introducing texted elements into the work, he took up an equally daunting challenge, that of responding to Beethoven's Ninth Symphony (Berlioz's 'answer', the *Roméo et Juliette* symphony, dates from 1839). Mendelssohn's solution, as he explained to Klingemann, was to attempt a hybrid symphony-cantata: a three-movement, through-composed orchestral sinfonia attached to a nine-movement vocal cantata, with biblical texts celebrating mankind's progress from darkness to enlightenment (the agent of this process was the word of God, as disseminated by the Gutenberg Bible). Linking the symphony and cantata is a recurring motto-like intonation (F–G–F–B♭), initially announced by the trombones and then given verbal meaning in the cantata by the addition of the text 'Alles was Odem hat, lobe den Herrn'.

Mendelssohn's final symphony, the Scottish, was inspired by his visit to Scotland in 1829, but not finished until 1842, in Berlin. Amidst the ruins of Holyrood Palace in Edinburgh the 20-year-old conceived the brooding theme of the opening slow introduction, scored with the darkly hued colours of the low wind instruments and violas. In Edinburgh, too, he attended a competition of bagpipe musicians; some element of Scottish folk music no doubt resurfaces in the lively pentatonic clarinet melody that opens the scherzo. As in the 'Lobgesang', Mendelssohn opted for a through-composed structure; at the première in Leipzig (1842), he even took the trouble to suppress the tempo markings of the movements from the concert programme. By deriving much of the thematic material of the symphony from the basic motivic cell of the slow introduction (E–A–B–C) he again created a work in which the unity of the whole was of paramount importance. Characteristically, he left no programme for the symphony, though the score vividly conjures up extra-musical interpretations. The slow movement, for instance, includes stately music with dotted rhythms suggestive of a lament-like procession; the fourth movement Mendelssohn described as Allegro guerriero, that is, a struggle symbolized musically by the inclusion of a dissonant fugato. The euphonious fifth movement, on the other hand, resolves the conflict through several repetitions of a hymn-like melody in A major, a device that Mendelssohn may well have borrowed from Beethoven's Pastoral Symphony.



7. *Autograph MS of the opening of Mendelssohn's Italian Symphony, first performed in London, 13 March 1833 (D-Bsb Mendelssohn 27)*

Mendelssohn's concert overtures are among his most popular orchestral works. Not counting the *Harmoniemusik* op.24 for wind orchestra, there are six independent overtures. The 'Trumpet' Overture op.101 of 1825–6, so named because of its motto-like trumpet fanfare, impresses in its flexible treatment of sonata form and colouristic scoring as a preliminary study for the *Midsummer Night's Dream* overture, finished in 1826. In this masterpiece Mendelssohn constructed a rich network of

motifs, all drawn from a descending tetrachord embedded in the celebrated wind chords, to capture Shakespeare's elves, lovers and tradesmen, and the Athenian court (A.B. Marx claimed credit for urging Mendelssohn to include the braying music to depict Bottom). Between the opening and closing statements of the chords (which Liszt compared to 'slowly drooping and rising eyelids, between which is depicted a charming dream-world'), the motifs undergo a series of transformations, and thereby are fittingly 'no more yielding than a dream'.

In the case of *Meeresstille und glückliche Fahrt* (1828), Mendelssohn took as his subject two short poems by Goethe about a ship becalmed at sea. In contrast to Beethoven, who had earlier set the poems as a short cantata for chorus and orchestra (published in 1822), Mendelssohn limited himself to the orchestra, to express the poems, according to Marx, 'without words'. Here, too, he indulged in a certain formal freedom: the overture divides into two 'tableaux', joined by a transition; a coda, appended to 'glückliche Fahrt', suggests the jubilant arrival of the vessel into port, an interpretation Mendelssohn extrapolated from Goethe's poem, which concludes only with the sighting of land.

Mendelssohn's third programmatic overture, *Die Hebriden*, was inspired by his visit to the western coast of Scotland in 1829 (his letter of 7 August reveals clearly that the opening, with its characteristic rocking bass figure, was conceived before the visit to Fingal's Cave the following day). Once again he derived his thematic material from a quintessential motif, announced at the beginning of the composition and recalled at its conclusion, lending the work a certain formal circularity. Dissatisfied with the first draft, completed in Italy in 1830, he continued to revise it, complaining that the development tasted 'more of counterpoint than of train oil, gulls and salted cod'. He continued to struggle, too, with the title, and considered 'Overture zur einsamen Insel' and 'The Isles of Fingal', before returning to *Die Hebriden*. When the piano-duet arrangement was published in 1833 the title *Fingals Höhle* was introduced, possibly at the bidding of Mendelssohn's publisher.

The two other overtures were based on dramatic subjects. The *Ouverture zum Märchen von der schönen Melusine* (1833) was an attempt to improve on the music of Conradin Kreutzer's fairy tale opera about the mermaid Melusina and the knight Raimund (Mendelssohn summarized their relationship, and their sharply contrasting types of music in his score, as a 'mésalliance'). *Ruy Blas*, with its solemn slow introduction and colourful amphibrachic rhythms, was designated for a production in March 1839 of Victor Hugo's tragedy about 17th-century Spanish court life.

In the genre of the concerto Mendelssohn focussed on two instruments that he himself played, the piano and the violin (in 1847, impressed by a performance of the cellist Alfredo Piatti, Mendelssohn evidently began to draft a concerto for that instrument, but no vestige of this work remains). Of the early student concertos, the Piano Concerto in A minor of 1822 was closely modelled on a concerto in the same key by Hummel, with whom Mendelssohn briefly studied in Weimar. The Violin Concerto in D minor, from the same year, was dedicated to Mendelssohn's teacher Eduard Rietz, a former pupil of Pierre Rode, and evinces stylistic features of the French school. Considerably more ambitious, however, are the two concertos for two pianos, which Mendelssohn performed privately and publicly with his sister Fanny and with Loewe and Moscheles. Their formal structure and harmonic language betray the influence of Beethoven, their technical demands on the pianists the idiomatic styles of such virtuosos as J.L. Dussek, Weber and John Field.

Weber's *Concert-Stück* for piano and orchestra figured prominently in Mendelssohn's repertory as a pianist, and its telescoped formal arrangement, with several relatively short movements linked by transitions, served as a model for his mature piano concertos, including two full-length works in three movements (opp.25 and 40) and three shorter pieces, the *Rondo brillant* op.29 (for which he occasionally improvised a slow introduction), and the *Capriccio brillant* op.22 and *Serenade und Allegro giojoso* op.43, in which slow movements are elided to lighthearted finales. Throughout his career Mendelssohn found the writing of concertos an especially arduous task and confessed to friends his struggle to reconcile the competing demands of virtuosity and the integrity of the compositions as works of art. His piano writing featured a light, brilliant variety of virtuosity; only rarely did he experiment with fashionable pianistic effects, such as the *martellato* octave passages in the First Piano Concerto or the Thalbergian 'three-hand' technique in the Second.

Standing quite apart is his final concerto, the Violin Concerto in E minor op.64, which is among the most important 19th-century concertos for the instrument. In three connected movements, this work is often cited for several distinctive features, including the early entrance of the soloist in the first movement, to present the elegiac first theme, and the placement of the cadenza so that it links the development and recapitulation. The slow movement, in a ternary *ABA* form, offers a lyrical 'Lied ohne Worte'; the fleet-footed finale, in sonata-rondo form, a capricious Mendelssohnian scherzo.

9. CHAMBER WORKS. Significantly, the young Mendelssohn chose four chamber works – three piano quartets and a violin sonata – as his first published opuses (composed 1822–5). Preceding them are numerous other chamber pieces, including some dozen fugues for string quartet (1821), a Piano Trio in C minor, a Piano Quartet in D minor (possibly performed for Goethe in 1821) and a Violin Sonata in F. All of these reveal Bach, Haydn and Mozart as the primary stylistic influences, as does a fully fledged String Quartet in E♭ (1823), which culminates with a studious double fugue for its finale.

Of the three published piano quartets, the third (op.3), performed for Cherubini and dedicated to Goethe, is the most ambitious. The thematic richness of its first movement, the use of a 'new' theme in the development and the extended coda are all features that give the music a Beethovenian breadth. The whimsical scherzo anticipates the gossamer textures of the *Midsummer Night's Dream* overture; the finale of nearly 500 bars, with its amalgamation of sonata and rondo forms, anticipates the finale of the Octet. Among the chamber works from the 1820s that Mendelssohn withheld from publication are clarinet and viola sonatas and the Sextet op.110. The minuet of the Viola Sonata was revised and re-used in the First Symphony op.11. The Sextet uses the device of thematic recall: its scherzo briefly returns in the finale, thereby linking the last two movements, a stratagem Mendelssohn borrowed from Beethoven's Fifth Symphony and employed again in the Octet.



8. Autograph MS of the opening of the Scherzo from Mendelssohn's Octet in E♭ op.20, composed 1825 (US-Wc)

The Octet, composed in 1825, is generally acknowledged as Mendelssohn's first masterpiece. He may have known Spohr's Double String Quartet in D minor (op.65), which was published that year. Whereas Spohr scored his work for two antiphonal quartets, the 16-year-old Mendelssohn explored a considerably broader spectrum of instrumental combinations, ranging from the minimalist unison textures of the scherzo through any number of divisions of the ensemble to the opulent eight-part fugato of the finale. From Fanny Mendelssohn we know that the Scherzo was inspired by the 'Walpurgisnachtstraum' in the first part of Goethe's *Faust*, a dream-like sequence with appearances by Oberon, Titania and Puck (not from Shakespeare, but from Wieland's epic poem *Oberon* of 1780), and a Kapellmeister who leads an orchestra of insects and small animals. The finale, with its display of intricate counterpoint (including a quotation from the 'Hallelujah' chorus of Handel's *Messiah*), places the work in a distinguished tradition, at the apex of which stands the finale of Mozart's Symphony no.41.

Between 1827 and 1847 Mendelssohn composed six string quartets, and had begun work on a seventh at the end of his life (the Andante and Scherzo from op.81 may have belonged to this final project). The first two, op.13 in A minor (1827) and op.12 in E♭ (1829), show a rapprochement with the late quartets of Beethoven. To the Swedish musician Adolf Lindblad Mendelssohn explained his concern for the organic relationship of the various movements to the whole. In op.12 the opening of the first movement is brought back to conclude the finale; in op.13 the quintessential thematic material is drawn from the lied *Frage* (op.9 no.1), with explicit quotations from the song in the outer and more hidden references in the inner movements of the quartet. The three quartets op.44, written during the idyllic period of Mendelssohn's honeymoon and first year of marriage, show signs of a

Classical tendency. In striking contrast is the discordant last quartet, op.80 in F minor, generally viewed as Mendelssohn's response to the death of his sister.

Among Mendelssohn's most successful chamber works are the piano trios in D minor (op.49, 1839) and C minor (op.66, 1845), and the Cello Sonata no.2 in D (op.58, 1843). Mendelssohn subjected the first draft of op.49 to a thorough revision and, at Ferdinand Hiller's urging, rewrote the piano part entirely in order to 'modernize' its passage-work. Both trios contain 'Lied ohne Worte' style slow movements and brisk scherzos. The finale of op.66 (which left its mark on the finale of Brahms's Piano Quartet in C minor op.60) is distinguished by its newly composed chorale subject that functions as the second episode in a rondo design. In the Second Cello Sonata Mendelssohn also employed a freely composed chorale; here it appears in the slow movement, where its strains alternate with recitative-like passages, in preparation for the ebullient virtuoso display of the finale.

Of the two string quintets the first, op.18 in A, begins with a graceful Mozartian theme somewhat reminiscent of the Clarinet Quintet K581. The use of fugal writing and, in the original minuet, intricate double canons, imbued the first version of this work with a severely academic quality; in 1832, Mendelssohn replaced the minuet with the emotionally charged Intermezzo in memory of Eduard Rietz. The second quintet, op.87 in B♭, offers in its soaring opening theme and passionate slow movement some of Mendelssohn's most inspired music; nevertheless, he did not see the work through the press, owing to his dissatisfaction with the finale.

10. KEYBOARD MUSIC. Mendelssohn composed piano music throughout his career, but maintained an ambivalent attitude towards much of the piano music of his own time. Though attracted to the music of Hummel, Ludwig Berger and Moscheles, he dismissed many of the fashionable virtuosos as shallow and uninspired (thus, Kalkbrenner was an 'indigestible sausage'). He greatly admired the pianism of Chopin and Liszt, but found some of Chopin's works mannered and Liszt's music 'unpremeditated'. In Mendelssohn's own mature keyboard music, three influences stand out: the contrapuntal rigour of Bach, the dramatic gestures and transcendental utterances of Beethoven's middle and late periods, and the scintillating pianistic textures of Weber.

Not surprisingly, Mendelssohn's fascination with Bach's counterpoint is evident in his piano essays of the early 1820s, whereas the influences of Beethoven and Weber only gradually emerge, beginning around 1823. The sonatas op.6 in E and 106 in B♭, betray their origins in Beethoven's op.101 and Hammerklavier sonatas. Mendelssohn's debt to Weber is perhaps most evident in the *Perpetuum mobile* in C (op.119), modelled on the finale of Weber's Piano Sonata no.1 in C, and the *Rondo capricciosoop*.14 of 1830, indebted to Weber's *Concert-Stück*. On the other hand, the studious Capriccio in F♯ minor (op.5), Mendelssohn's first published piano work (1825), reminded Rossini of the sonatas of Domenico Scarlatti. And the *Sieben Charakterstücke* (op.7) can best be described as eclectic: they include Handelian and Beethovenian fugues, but also Bach-like pieces in binary form and, in a more progressive vein, two études and a buoyant scherzo – marked 'Leicht und luftig' ('Light and airy') – that is of a kind with the elves' music in the *Midsummer Night's Dream* overture.

The origins of the *Lieder ohne Worte*, of which Mendelssohn published 36 pieces in six volumes between 1832 and 1845 (two more volumes followed posthumously), remain couched in mystery. Among his earliest piano lieder was one in E♭ written for Fanny's birthday in 1828 (Fanny herself composed numerous examples of the genre); the idea of creating songlike piano pieces may have originated in a game Fanny and Felix played, in which they apparently added texts to piano pieces. Then, too, the critical thought of A.B. Marx, who explored in his writings of the 1820s the expressive potential and 'definiteness' of instrumental music, was not without impact. Most of the lieder fall into three groups, pianistic parallels to the vocal categories of solo songs, duets and partsongs. The meaning of the new genre perplexed Mendelssohn's contemporaries. Schumann suggested that the composer had produced texted lieder, but then suppressed the texts; when the composer's cousin Marc-André Souchay offered to give some of the lieder fanciful titles, Mendelssohn replied that he had intended each lied 'just as it stands'. Only a small number of the lieder bear titles from Mendelssohn (e.g. the three called *Venetianisches Gondellied*) or his circle (e.g. the 'Frühlingslied'); nevertheless, later in the 19th century, a host of insipid titles accrued to the lieder, contributing to the view of Mendelssohn as a composer of overtly sentimental piano music for the parlour.

Mendelssohn's mature piano music includes three large-scale works. The Fantasia in F♯ minor op.28 (*c*1828–9), originally entitled *Sonate écossaise*, joins his other works on Scottish subjects (the blurry open-pedal passages of the first movement, for example, are not far removed from the world of the *Hebrides* overture). The unusual three-movement form, with a slow first movement and fiery finale, was borrowed from Beethoven's Sonata op.27 no.2 ('Moonlight'). The Six Preludes and Fugues op.35 (published in 1837) were originally conceived as a series of études and fugues. Not surprisingly, the fugal writing is often unabashedly after Bach, though at least one fugue (no.4 in A♭) conjures up the finale of Beethoven's Sonata op.110. Arguably the summit of Mendelssohn's piano music was achieved in the *Variations sérieuses* in D minor (op.54), composed during the summer of 1841 along with two other variation sets (opp.82 and 83; a duet arrangement of the latter followed in 1844). The chromatic, angular theme is subjected to an impressive display of rhythmic, registral and textural manipulations, and is gradually disembodied through the course of the variations before re-emerging in the powerful finale. Op.54 was Mendelssohn's contribution to an album published to raise funds for the Beethoven monument in Bonn, and indeed the work belongs to the tradition of Beethoven's 'serious' 32 Variations in C minor, also for piano solo.

Mendelssohn was one of the finest organists of his day. The Three Preludes and Fugues op.37, dedicated to Mozart's pupil Thomas Attwood, form a pendant to op.35. The Six Organ Sonatas op.65 (1845), teeming with artful fugues and chorales, summarize and epitomize Mendelssohn's rediscovery of Bach, and may have inspired Schumann's six fugues on B–A–C–H op.60.

11. ORATORIOS AND SACRED WORKS. Mendelssohn was not the only 19th-century composer to revive the oratorio form, but his two completed works, *St Paul* (1836) and *Elijah* (1846), were the only representatives of his time to achieve lasting popularity. Mendelssohn himself frequently

performed *St Paul* at music festivals; what is more, after its première, the oratorio at once achieved numerous triumphant performances abroad, in England, Scandinavia, the Netherlands, Poland, Russia and the USA (performances were given in Boston, New York and Baltimore in 1837, 1838 and 1839 respectively). Of course, the subject, the conversion of Saul to St Paul, held a special meaning for the Mendelssohn family, who had embraced the Christian faith. As in *Elijah*, Mendelssohn conceived the work in two parts, each structured around three dramatic episodes: in Part 1, for instance, the persecution of Stephen, the appearance of Christ before Saul on the road to Damascus (scored for female choir and winds, a choice that provoked a controversy), and Saul's conversion. From Bach's Passions and Handel's oratorios Mendelssohn borrowed the use of the traditional narrator, to relate in recitatives the dramatic action of the work. Conspicuously Bachian are the chorales, interspersed throughout the oratorio to demarcate the principal structural divisions, diffusing, according to Carl Klingemann, 'a calmness through the whole'. On the other hand a debt to Handel is revealed in the rich variety of the choruses, which include several that directly engage in the dramatic action and several cast in a variety of fugal styles. Prefacing the oratorio is an overture that evokes Paul's struggle for spiritual awakening by means of the chorale *Wachet auf* and a dissonant fugue, with its subject derived from the first strain of the chorale.

According to Schumann, Mendelssohn's oratorio and Meyerbeer's grand opera *Les Huguenots* pointed in two diametrically opposed directions: the one upholding musical standards, the other, relying on tawdry and sensational effects, debasing the musical art. Schumann predicted that Mendelssohn, a 'prophet of a glorious future', would produce another oratorio. *Elijah*, contemplated as early as 1836 when preparations were under way for the first English performance of *St Paul*, was finished only ten years later (in the penultimate year of Mendelssohn's life) and then thoroughly revised in 1847. Written for England, *Elijah* was nevertheless composed to a German text, for which William Bartholomew expeditiously prepared the English version for the première in Birmingham.

Based largely on the account in *1 Kings*, *Elijah* relates the chief events in the prophet's life: the curse of the Lord and the seven-year drought, Elijah's miraculous revival of the widow's son, his confrontation with the Baal worshippers and the lifting of the drought, his confrontation with Ahab and Jezebel, his flight to the wilderness and encounter with the Lord, and his journey to Mt Horeb and ascension to heaven in a flaming chariot. As in *St Paul*, Mendelssohn employed chorales and relied heavily upon choral numbers; noteworthy is the sheer diversity of choruses, ranging from fugue (the end points, nos.1 and 42) and canon (no.34), to chordal style or chorales (nos.5, 15, 16 and 32), chorus and solo duet (no.2), eight-part double quartet (no.7), *a cappella* trio and quartet (nos.28 and 15), and choral recitative (nos.1 and 36). In contrast to *St Paul*, Mendelssohn dispensed with the narrator, allowing the characters themselves to deliver the dramatic action. *Elijah* diverges from *St Paul*, too, in its broadly conceived musical cohesiveness; in no other work did Mendelssohn concern himself with musical structure on such a large scale.

On the simplest level the oratorio is unified through a network of recurring motifs. Two in particular, a rising triadic figure and a series of interlocking tritones, function topically to identify the prophet Elijah and the catastrophic drought. They appear initially in Elijah's opening recitative and subsequently are revived in a variety of ways: for example, the interval of the tritone, associated with the drought, is embedded in the fugal subject of the overture and in the harmonic vocabulary of the oratorio, which includes prominent use of diminished 7th and augmented 6th sonorities. On a second level, Mendelssohn stitches together several numbers to form larger complexes of through-composed music. Thus, the opening recitative pauses on a half cadence to introduce the orchestral overture, a dissonant fugue that depicts the tribulations of the people during the drought. Unfolding as a series of intensifying gestures, the overture then spills over to the first chorus ('Help, Lord! Wilt thou quite destroy us?'), also designed as a fugue, which, in turn, is followed by a choral recitative. Taken together, the entire complex is unified by a symmetrical design: two fugues framed by two recitatives. Finally, on a third level, Mendelssohn coordinated the musical structure of the oratorio through the use of tonal axes. Part 1, for example, describes a rising tonal motion from D minor to E♭ major, with D minor active in the opening numbers; E♭ is introduced in Obadiah's aria (no.4), and reasserted at the midpoint, Elijah's recitative (no.10), and then secured in the concluding chorus (no.20).

With few exceptions, Mendelssohn's other sacred works lie largely in the shadow of *St Paul* and *Elijah*. They include a series of Bachian chorale cantatas, composed between 1827 and 1832, of which Mendelssohn published only one, *Aus tiefer Noth*, in the *Drei Kirchenmusiken* op.23. The five large-scale settings of Psalms cxv, xlii, xcv, cxiv and xcviii (opp.31, 42, 46, 51 and 91), which contain inspired and vivid choral writing, often impress as preliminary studies for the oratorios (Psalm cxv was originally set to the Vulgate text *Non nobis Domine*; the composer himself then fashioned the German paraphrase *Nicht unserm Namen, Herr* when the work was made ready for publication). Occasionally the composer's historical pursuits led him to write sacred music, e.g. the Kyrie for five-part chorus and orchestra, 1825, with clear ties to Mozart's Requiem, the Palestrinian *Tu es Petrus* (1827) and the *Hora est* for 16-part chorus and continuo (1828), which revives the 17th-century Italian polychoral tradition. Mendelssohn produced several occasional sacred pieces for England; the most popular of these was the anthem *Hear my Prayer*, based on a paraphrase of Psalm lv (1844). The late works include the unjustly neglected *Lauda Sion* (1846), one of Mendelssohn's few settings of a Catholic text, and the majestic *a cappella* Three Motets op.69 (1847).

12. Operas and other dramatic music. Like Schumann, Mendelssohn did not produce a successful opera, though he was by no means inexperienced or unskilled in dramatic composition. Between the ages of 11 and 15, he finished four ambitious dramatic works, three in one act and one in three acts. All were performed privately in the Mendelssohn Berlin residence. The librettos were written by Johann Ludwig Casper, a physician who had studied in France and frequented the vaudeville theatre there. Perhaps the most successful of these youthful attempts is *Die beiden Pädagogen*, a spoof about the educational

methods of Pestalozzi and Basedow, based on Eugène Scribe's comedy *Les deux précepteurs* of 1817. Its vivid characterizations, skilful ensembles and climactic finale reveal the young Mendelssohn to have been a devoted student of Mozart's operas.

Mendelssohn's only opera to reach the public stage, *Die Hochzeit des Camacho*, is based on an episode from the second part of Cervantes's *Don Quixote* (the identity of the librettist remains unclear). Quiteria, in love with the destitute Basilio, is forbidden by her father, Carrasco, to marry; instead, he promises her to the well-to-do landowner Camacho. Their wedding feast, attended by the knight Don Quixote and his servant Sancho Panza, is interrupted by the sudden appearance of Basilio, who in Cervantes's tale feigns suicide, is granted a last wish and is permitted to marry Quiteria. In the end the lovers' union is blessed by Don Quixote and Camacho. Mendelssohn's score, which shows signs of Beethoven's and Weber's influence, contains some memorable music, though the opera as a whole flags because of inherent difficulties in the libretto. The overture presents several motifs that figure later in the opera, including a prominent fanfare associated with the knight-errantry of Don Quixote. In the Act 2 ballet, the opposing forces of Cupid and Wealth are rendered by a bolero and fandango, a rare example of Mendelssohn's use of local colour.

The failure of *Camacho* was an especially hard blow for the young composer, who refused to release his next dramatic work, *Heimkehr aus der Fremde* (1829), to the public stage; instead, it was reserved for his parents' silver wedding anniversary. The theme of homecoming, developed by Klingemann into a Singspiel libretto, alluded to the composer's own return from England. Many of the numbers are set as simple strophic lieder; in 'Wenn die Abendglocken läuten', Mendelssohn introduced a military fanfare later re-used in the reprise of *Die Hebriden*.

For the rest of his life Mendelssohn continued to search for a suitable opera libretto, but rejected dozens of proposals from poets and playwrights, including Karl von Holtei, J.R. Planché (the librettist of Weber's *Oberon*), Karl Immermann, Eugène Scribe and Helminie von Chézy (the librettist of Weber's *Euryanthe*), and from his friends Klingemann, Ludwig Robert and Devrient (Devrient lamented his friend's 'operatic destiny' as a 'Hamlet-like tragedy'). The subjects ranged from historical topics (Edward III and the Siege of Calais, the Peasants' War), to Teutonic myth (the Nibelungenlied), Shakespeare's plays (*The Tempest*, *The Winter's Tale*), and folktales (Hans Heiling, Bluebeard). Finally, in 1845 Mendelssohn took up the Lorelei legend and began an extended collaboration with Emanuel Geibel on an opera in three acts, with continuous music. But the composer lived long enough only to begin the music for the first act, of which the finale and two short numbers were issued posthumously. The dramatic finale – in which Lenore, betrayed by the nobleman Otto, climbs a cliff above the Rhine and swears vengeance, plighting her troth as bride of the river – contains effective music, but reveals a chain-like construction considerably less innovative than the more flexible musico-dramatic designs realized by Wagner during the 1840s.

In a separate category are Mendelssohn's independent concert arias. More or less neglected, they include one that survives only in incomplete form, *Tutto è silenzio*, composed in 1829 for Anna Milder-Hauptmann, the prima donna in Berlin. The scena and aria *Infelice* (op.94), commissioned by the Philharmonic Society in London in 1834, shows clear evidence of the composer's dramatic abilities. Written for Maria Malibran, using texts from Metastasio, the score originally featured an obbligato violin solo; in 1843 it was substantially revised and rewritten for Sophie Schloss, who performed it at her farewell concert in Leipzig. *On Lena's Gloomy Heath* (1846) was Mendelssohn's response to a request from the English bass Henry Phillips for a composition. Phillips himself chose passages from the Ossianic poem *Fingal*, and the composer obliged with a two-part setting, stylistically related to *Die Hebriden*, that culminates in a spirited march.

Mendelssohn wrote incidental music for several plays, including pieces for Immermann's production of Calderón's *El príncipe constante* (as *Der standhafte Prinz*) in Düsseldorf in 1833. For a performance of Victor Hugo's *Ruy Blas* in 1839, he composed a *romance* for women's chorus and strings, and then completed in days the more celebrated overture. His other incidental music, to Sophocles' *Antigone* and *Oedipus at Colonus*, Shakespeare's *A Midsummer Night's Dream* and Racine's *Athalie*, was all owing to royal commissions from Friedrich Wilhelm IV. The Prussian monarch was keenly interested in reviving Greek tragedy and to that end, in collaboration with Tieck and the philologist August Böckh (who lived at Mendelssohn's Berlin residence during the 1840s), the composer began work in 1841 on music for the choruses of *Antigone*. His own classical studies held him in good stead: using the translation of J.J.C. Donner, scrupulously faithful to the original metre, Mendelssohn rendered the strophes and antistrophes of Sophocles' choruses with syllabic settings for double male choir accompanied by an orchestra, occasionally resorting to a recitative-like style of declamation. The parts of the principal characters were left as spoken dialogue, or set as melodrama, with the orchestra accompanying the spoken text. (Four years later, a similar procedure was employed for *Oedipus at Colonus*.) Though opinion varied about Mendelssohn's music (Schumann viewed the score as 'half opera, half tragedy'; *The Times*, 'too modern, and at the same time not modern enough'), *Antigone* was widely performed and used as a model for later classical revivals. In 1845 alone, it achieved 45 performances at Covent Garden; the same year, it was satirized in Lortzing's comic opera *Der Wildschütz*, another sign of its popularity.

Though little-known today, the music for *Athalie* merits performance. Especially striking are Mendelssohn's paraphrases of chorales, including *Ach Gott, vom Himmel sieh' darein* and, in a scene in which the high priest Joad describes a vision of the New Jerusalem, *Vom Himmel hoch*. Undoubtedly the most celebrated of Mendelssohn's incidental music are the 12 numbers and finale composed in 1843 for *A Midsummer Night's Dream*, which include entr'acte movements (among them the Scherzo, Nocturne and famous Wedding March), several shorter pieces cast as melodramas, a strophic song with chorus ('You spotted snakes'), and miniatures for the tradesmen and their presentation of 'Pyramus and Thisbe'. Rather than compose entirely new music for the production, Mendelssohn strategically chose to re-use his concert overture and its colourful assortment of motifs, thereby facilitating, retrospectively, their identification in the youthful composition of 1826. Schumann questioned Mendelssohn's

heavy reliance on the material of the overture, perhaps most conspicuous in the finale, which revives the elves' music and the coda of the overture, and concludes with the four ethereal wind chords. But throughout the course of the incidental music the familiar motifs of the overture are themselves subjected to a series of fanciful metamorphoses, extending a process already at work in the product of the 17-year-old's imagination. Thus, the quintessential tetrachord of the elves' motif is invoked in any number of ingenious ways, including, in nos.4 and 8, sequences of rising and falling chromatic tetrachords to accompany Puck's administering of the magic potion to Titania and, *mutatis mutandis*, her release from the charm.

13. LIEDER AND OTHER VOCAL WORKS. Among Mendelssohn's most impressive works is the secular cantata *Die erste Walpurgisnacht* (1832), on a poem by Goethe that treats the springtime pagan rituals of the Druids on the Brocken. Goethe himself probably encouraged Mendelssohn to attempt the work during their last meeting in 1830. The poem was intended to symbolize the suppression of old customs by new ideas, in this case, the persecution of the Druids by Christian zealots. Through-composed, the cantata begins with an energetic overture that depicts the end of winter and coming of spring (a topic previously treated by Haydn in the overture to *The Seasons*; Mendelssohn's transition to spring, in turn, inspired a passage in the first movement of Brahms's Second Symphony). There follow nine connected movements; the climax is reached in nos.5 and 6, in which the Druid guards disguise themselves as devilish figures in order to deflect the assault by the Christians. Here Mendelssohn fortified the orchestra with cymbals and bass drum and experimented with abrupt metrical shifts to achieve that musical confusion so prized by Berlioz when he heard the work in 1843.

Mendelssohn composed several occasional works for choral forces, including the 'Dürer' and 'Humboldt' cantatas (both 1828), a setting of the Saxon anthem, *Gott segne Sachsenland*, for Friedrich August II and other festive choruses, among them the *Festgesang* ('Möge das Siegeszeichen', 1838, for a singing society in the Austrian Tyrol), rediscovered in 1996, a setting of Schiller's *An die Künstler* for Cologne and the *Festgesang* for the 1840 Gutenberg festival, of which one movement was later adapted by W.H. Cummings as the Christmas carol *Hark! the herald angels sing*. Of the four sets of partsongs Mendelssohn published, three (for mixed chorus, opp.41, 48 and 59) were intended for performance outdoors and one (for male chorus, op.50) was dedicated to the Leipzig singing societies (other partsongs were issued posthumously). The majority fall into strophic designs and not infrequently attain the artful simplicity of folksong, as in *Abschied vom Wald* (op.59 no.3) and *Hirtenlied* (op.88 no.3, an arrangement of the solo lied op.57 no.2); in op.41, Mendelssohn included three Heine settings (nos.2–4) that he labelled separately as 'Drei Volkslieder'. The preferred poets are Eichendorff, Uhland, Goethe and Heine, and the texts treat, in the main, romantic themes of springtime, forests and wandering.

According to conventional wisdom, Mendelssohn's solo and duet lieder do not rank among his most significant efforts. He remained uninfluenced by the rich corpus of Schubert's songs (it was Zelter who advised Goethe in 1816 to return a parcel of Schubert's Goethe settings, and later Mendelssohn came to know only a few Schubert lieder). Instead, initially his models were the north German lieder, including those of Reichardt and Zelter, in which the piano parts provided only modest accompaniments to the poetry. Many of Mendelssohn's songs are simple strophic settings; only rarely is the accompaniment allotted musically challenging material (e.g. *Des Mädchens Klage* and the *Reiselied* op.34 no.6). Of considerably greater interest, however, is the relationship between the songs and the composer's instrumental music. Thus, *Frage* (op.9 no.1), which is cited and paraphrased in the String Quartet op.13, provided the direct inspiration for the quartet. *Scheidend* (op.9 no.6) begins with a descending bass figure borrowed from the opening of *Meeresstille und glückliche Fahrt*. The *Venetianisches Gondellied* op.57 no.5 is stylistically akin to the similarly titled *Lieder ohne Worte* opp.19 no.6, 30 no.6 and 62 no.5. And the duet *Herbstlied* (op.63 no.4) was originally conceived for solo piano, titled *Lied* (1836), to which Klingemann later fitted a text. Like the *Lieder ohne Worte*, Mendelssohn published his lieder in sets of six, with the exception of opp.8 and 9, which comprise 12 songs each (including six by his sister Fanny, whose authorship was suppressed). Op.9 shows some evidence of a cyclic design: in the first edition, its two halves were subtitled 'Der Jüngling' and 'Das Mädchen'; what is more, the questioning motif of the first song, *Frage* ('Ist es wahr?'), is reworked in nos.2 and 3, thereby linking the three together. But, in decided contrast to Schubert and Schumann, Mendelssohn did not fully explore the potential or ramifications of the song cycle.

14. RECEPTION. Mendelssohn's posthumous fame followed a most unusual trajectory for a major European composer. Already during his lifetime his position at the forefront of German and English culture was secured. His death in 1847 at the age of 38, announced in *The Musical World* as the 'eclipse of music', was mourned as an international tragedy. His memory was soon idealized, most notably in the fictional historical romance by Elizabeth Sheppard, *Charles Auchester* (1853), in which the composer Seraphael worships the music of Bach and composes a 'fairy overture' for an opera on Shakespeare's *The Tempest*. Thus began a process by which Mendelssohn's music and memory came to be sentimentalized, so that ultimately Bernard Shaw (in the 1880s) could criticize the composer's 'kid-glove gentility, his conventional sentimentality and his despicable oratorio mongering'. Mendelssohn was inevitably associated with Queen Victoria and Prince Albert, and his fame was susceptible to late 19th- and early 20th-century critiques of Victorian society and mores. In Germany, after the Revolution of 1848, the classicizing tendencies of his music were increasingly viewed as incongruous with the aims of the new 'Zukunftsmusik' promoted by Wagner and others. Mendelssohn's posthumous reputation was also severely tarnished by rising anti-Semitism, as evidenced in Wagner's 'Das Judenthum in der Musik', published anonymously at mid-century in the *Neue Zeitschrift für Musik*. In the 20th century the rise of Nazism in Germany did further, seemingly irreparable harm: Mendelssohn's music was banned and his statue in front of the Leipzig Conservatory was surreptitiously removed and destroyed (a new statue was unveiled before the Neues Gewandhaus in 1993). Nietzsche's formulation in *Jenseits von Gut und Böse* (1886), that Mendelssohn was a 'lovely interlude' in German music, was interpreted to confirm the composer's

intermediary position between Beethoven and Wagner. Even Friedrich Niecks, who took up Mendelssohn's defence (Niecks, J1875), conceded that the

serene beauty of Mendelssohn's music has to most of us not the same charm as the rugged energy, the subtle thoughtfulness and morbid world-weariness of other composers. As the Romans of old took delight in the struggle and writhing agony of the gladiator, so we of the present day enjoy watching the beats and throes of the human heart as exhibited by our tone and word poets, the gladiators of modern times.

But a century later Mendelssohn scholarship began to focus on the wealth of surviving primary sources, including manuscripts, sketches, diaries, paintings and correspondence, a substantial amount of which remained unpublished by the late 1990s. Investigation of these materials for the first complete edition of Mendelssohn's music and letters will undoubtedly reveal much new information about this critical figure in 19th-century musical life, who, if he missed true greatness, may have missed it, as the American critic H.L. Mencken suggested, 'by a hair'.

WORKS

Editions: Felix Mendelssohn Bartholdy's Werke: kritisch durchgesehene Ausgabe, ed. J. Rietz (Leipzig, 1874–7) [R]
Leipziger Ausgabe der Werke Feliz Mendelssohn Bartholdys, ed. Internationale Felix-Mendelssohn-Gesellschaft (Leipzig, 1960–77) [L1]
Leipziger Ausgabe der Werke von Felix Mendelssohn Bartholdy, ed. Sächische Akademie der Wissenschaften (Leipzig, 1997–) [L2]

printed works published in Leipzig unless otherwise stated
** – autograph*

STAGE

Op.	*Title*	*Genre, text*	*Completion*	*Production*	*Publication or MS*	*Edition*
—	Quel bonheur pour mon coeur	dramatic scene	*c* March 1820	Berlin ?15 March 1820	*D-Bsb**	—
—	Ich, J. Mendelssohn …	Lustspiel, 3 scenes, Mendelssohn	*c* ?Aug–Dec 1820	—	frag. *Bsb**	—
—	Die Soldatenliebschaft	Singspiel, 1, J.L. Casper	Dec 1820	Berlin, 3 Feb 1821	*Bsb**	—
—	L'homme automate, farce, ov. based on folksongs		*c*Feb 1821	Berlin, 3 Feb 1821	frag. *GB-Ob*	—
—	Die beiden Pädagogen	Singspiel, 1, Casper, after E. Scribe: *Les deux précepteurs*	*c*15 March 1821	Berlin, April 1821 (for J.N. Hummel, with str qt acc.); Berlin, 27 May 1962	ed., 1966	L1 v/1
—	Die wandernden Komödianten	Singspiel, 1, Casper	9 Dec 1821	rehearsed, Berlin, 8 March 1822; perf. ?April 1822	*D-Bsb**	—
—	Die beiden Neffen oder Der Onkel aus Boston	Singspiel, 3, Casper	6 Nov 1823	Berlin, 7 Feb 1824	*Bsb**	—
10	Die Hochzeit des Camacho	Singspiel, 2, ? A. Klingemann or F. Voigts, after M. de Cervantes: *Don Quixote* (dialogue lost)	10 Aug 1825	Berlin, 29 April 1827; rev. version, Oxford, 24 Feb 1987	vs (rev.) Berlin, 1828, fs ed., 1878	R xv/8
89	Heimkehr aus der Fremde	Liederspiel, 1, K. Klingemann	19 Dec 1829	Berlin, 26 Dec 1829	1851	R xv/9
—	Der standhafte Prinz	incidental music, after A. Calderón de la Barca: *El príncipe constante*	18 March 1833	Düsseldorf, 9 April 1833	*Bsb**	—
—	Trala. A frischer Bua bin i (Schnadahüpferl) and Franzosenmarsch (lost)	for K. Immermann's *Andreas Hofer*	9 Dec 1833	? Düsseldorf, 26 April 1834	*Bsb**	—
—	Ruy Blas: Romance, female vv, str (duet arr.: seeVOCAL DIETS, op.77/3; ov.: see ORCHESTRAL, op.95)	incidental music, V. Hugo	R14 Feb 1839	Leipzig, 11 March 1839	1875	R xviii/5
55	Antigone	incidental music, Sophocles	10 Oct 1841	Potsdam, 28 Oct 1841	vs, 1843; fs ed., 1851	R xv/1
61	A Midsummer Night's Dream (ov.: see ORCHESTRAL, op.21)	incidental music, W. Shakespeare	1843	Potsdam, 14 Oct 1843	vs, 1844; fs, 1848	R xv/4
93	Oedipus at Colonus	incidental music, Sophocles	25 Feb 1845	Potsdam, 1 Nov 1845	vs ed., 1851, fs ed., 1852	R xv/3
74	Athalie	incidental music, J. Racine	12 Nov 1845	Berlin-Charlottenburg, 1 Dec 1845	*c*1848/9	R xv/2

Op.	Title	Genre, text	Completion	Production	Publication or MS	Edition
98	Die Lorelei, frag. (Ave Maria, 1.iii, Winzer-Chor, 1.iv, Finale, 1.viii; frags., incl. choral march and qt, 1.vii)	opera, 3, E. Geibel and E. Devrient	1847	Leipzig, 1850	Finale, ed. 1852, Ave Maria and Winzer-Chor, ed. 1868; frags., *PL-Kj**	R xv/10

ORATORIOS

Op.	Title	Text	Completion	Performance	Publication or MS	Edition
36	St Paul (Paulus) (see also SOLO SONGS, op.112)	J. Schubring, after *The Acts of the Apostles*; Eng. version by W. Ball	18 April 1836	Düsseldorf, 22 May 1836	vs, Bonn, 1836, fs, Bonn, 1837; several unpubd numbers, *D-Bsb**	R xiii/1
70	Elijah (Elias) (see also PSALMS, Er wird öffnen die Augen der Blinden, and MOTETS, Denn er hat seinen Engeln befohlen über dir)	Schubring, after *I Kings* xvii–xix; Eng. version by W. Bartholomew	11 Aug 1846; rev. 1847	Birmingham, 26 Aug 1846; Manchester, London, Birmingham, April 1847	Bonn, 1847	R xiii/2
97	Christus, inc. (orig. entitled Erde, Himmel und Hölle)	J.F. von Bunsen, after *Matthew*, *Luke*, *John*, *Mark*, *Numbers* xxiv	1847	Birmingham, Sept 1852	1852	R xiii/3

ORCHESTRAL

op.	
—	Sinfonia no.1, C, str, 1821, before 5 Sept; L1 i/1
—	Sinfonia no.2, D, str, 1821, before 5 Sept; L1 i/1
—	Sinfonia no.3, e, str, 1821, before 5 Sept; L1 i/1
—	Sinfonia no.4, c, str, 5 Sept 1821; L1 i/1
—	Sinfonia no.5, B♭, str, 15 Sept 1821; L1 i/1
—	Sinfonia no.6, E♭, str, aut. 1821; L1 i/1
—	Sinfonia no.7, d, str, 1821–2; L1 i/1
—	Sinfonia no.8, D, str, 27 Nov 1822, arr. orch, Nov–?Dec 1822; L1 i/2
—	Violin Concerto, d, str, 1822, ed. Y. Menuhin (New York, 1952); L1 ii/6
—	Piano Concerto, a, str, 1822, ? perf. Berlin, 5 Dec 1822; L2 ii/1
—	Sinfonia no.9, C, str, 12 March 1823; L1 i/3
—	Concerto, d, vn, pf, str, 6 May 1823, arr. orch ?May–July 1823, *GB-Ob**, perf. Berlin, 3 July 1823, fs, L2 ii/8
—	Sinfonia no.10, b, str, 18 May 1823; L1 i/3
—	Sinfonia [no.11], F, str, 12 July 1823; L1 i/3
—	Fuga [Sinfonia no.12], g, str, 17 Sept 1823; L1 i/3
—	Concerto, E, 2 pf, 17 Oct 1823, perf. Berlin, 7 Dec 1823, fs, first movement, ed. S.D. Lindeman (Madison, WI, 1999), rev. July 1829, perf. London, 13 July 1829; L1 ii/4
—	Sinfonia [no.13], c, str, 1 movt only, 29 Dec 1823; L1 i/3
11	Symphony no.1, c, 31 March 1824, perf. Berlin 14 Nov 1824, arr. pf duet, vn, vc (London, 1830), orch parts (Berlin, 1834), fs (Berlin, 1854); perf. London, 25 May 1829, with arr. of op.20/3 as 3rd movt (London, 1911); R i/1
24	Overture for wind instruments, C, 1st version as Harmoniemusik, 11 wind insts, July 1824, rev. 27 June 1826; rev. for wind orch, ? *c* Nov 1838, parts (Bonn, 1839), fs (Bonn, 1852); R vii/1
—	Concerto, A♭, 2 pf, 12 Nov 1824, perf. Stettin, 20 Feb 1827; L1 ii/5
101	Overture ('Trumpet'), C, *c*1825, 2nd version? 4 March 1826, perf. Berlin 2 Nov 1925; rev. 10 April 1833, perf. London, 10 June 1833 (1867); R ii/10
21	Ein Sommernachtstraum, ov., E, after W. Shakespeare: *A Midsummer Night's Dream*, 6 Aug 1826, perf. Stettin, 20 Feb 1827, parts (1832), fs (1835); R ii/2
—	Kindersymphonie, perf. Berlin, 24 Dec 1827, for Rebecka Mendelssohn, lost
27	Meeresstille und glückliche Fahrt, ov., D, after J.W. von Goethe, *c* May 1828, perf. Berlin, 8 Sept 1828, rev. March 1834 (1835); R ii/4
—	Kindersymphonie, perf. Berlin, 24 Dec 1828, lost
26	Die Hebriden ('Fingalshöhle'), b, 1st version, Ouvertüre zur einsamen Insel, 11 Dec 1830, 2nd version, Die Hebriden, 16 Dec 1830, 3rd version, The Isles of Fingal, 6 June 1832, arr. piano duet, 14 June 1832, 4th version, The Hebrides, 20 June 1832; perf. London, 14 May 1832 (1833), as Fingals Höhle, pf duet (1833), fs (1835); R ii/3; see also Mendelssohn Bartholdy, E1947
107	Symphony no.5, 'Reformation', D, 12 May 1830, orig. for 25 June 1830 anniversary of Augsburg Confession, alternative ending 11 Nov 1832, perf. Berlin, 15 Nov 1832 (Bonn, 1868); R i/4
25	Piano Concerto no.1, g, Oct 1831, perf. Munich, 17 Oct 1831, pts (London, 1832), fs ed. (1862); R viii/1
22	Capriccio brillant, b, pf, 18 May 1832, perf. London, 25 May 1832, solo pf (1832), fs ed. (1862); R viii/3; arr. pf, 18 Sept 1831, *F-Pn**
90	Symphony no.4, 'Italian', A, 13 March 1833, perf. London, 13 May 1833, movts 2–4 rev. June 1834 (1851); R i/3; see also Cooper, E1997
—	Procession march for Harmoniemusik, ww, E♭, ? Oct 1833, ? perf. Düsseldorf, 20 Oct 1833, *GB-Ob** (copy)
32	Ouverture zum Märchen von der schönen Melusine ('Die schöne Melusine'), F, after F. Grillparzer, 14 Nov 1833, perf. London, 7 April 1834, rev. aut. 1835 (1836); R ii/5
—	Two marches for Harmonie Musik, ww, E♭, ?1833–4, one performed 29 May 1834 ?Düsseldorf, *Ob** (copy attrib. Mendelssohn)
29	Rondo brillant, E♭, pf, 29 Jan 1834, perf. London, 8 May 1834, solo pf (London, 1834), fs ed. (1865); R viii/4
103	Trauermarsch, a, wind, May 1836 (1868), for funeral of N. Burgmüller; R vii/2
40	Piano Concerto no.2, d, *c*3 Sept 1837, perf. Birmingham, 21 Sept 1837, pts (London, 1838), fs ed. (1862); R viii/2
43	Serenade und Allegro giojoso, b/D, pf, 1 April 1838, perf. Leipzig, 2 April 1838; rev. Dec 1838, pts (Bonn, 1839), fs ed. (Bonn, 1861/2); R viii/5
—	Symphony, B♭, 1838–9, inc., *D-Bsb**
95	Ruy Blas, ov., c, after V. Hugo, 8 March 1839, perf. Leipzig, 11 March 1839 (1851); R ii/9
52	Symphony no.2 ('Lobgesang'), symphony-cantata, B♭, last movt with solo vv, chorus, org, perf. Leipzig, 25 June 1840, rev. 27 Nov 1840 (1841); R xiv/A6
108	March, D, April 1841, perf. Dresden, ? 29 April 1841 (1868), for P. Cornelius; R iii
56	Symphony no.3, 'Scottish', a, 20 Jan 1842, perf. Leipzig, 3 March 1842, arr. pf duet (London, 1842), fs (1843); R i/2
—	Concerto, e, pf, 1842–4, inc., *GB-Ob** [see Todd, I(i)1982]
64	Violin Concerto, e, 16 Sept 1844, perf. Leipzig, 13 March 1845, pts (1845), fs ed. (1862); R iv, see also Bianchi and Sciannameo, E1991
—	Symphony, C, 1844–5, inc., *Ob**

CHAMBER

—	Allegro, C, vn, pf, *c*1820, ed. in Todd, I(iv)1983

—	Andante, d, vn, pf, 1820, ed. in Todd, I(iv)1983
—	Movement, g, vn, pf, *c*1820, ed. in Todd, I(iv)1983
—	Theme and Variations, C, vn, pf, *c*1820, ed. in Todd, I(iv)1983
—	Fugue, d, vn, pf, 1820, *D-Bsb**
—	Piece, C, vn, pf, 1820, inc., *Bsb**
—	Recitativo ('Largo'), d, pf, 2 vn, vc, db, 7 March 1820, *Bsb**
—	Trio, c, vn, va, pf, 9 May 1820, ed. in McDonald, I(i)1970
—	Minuet, G, vn, pf, *c*3 Dec 1820, *Bsb**
—	Sonata, F, vn, pf, 1820, ed. R. Unger (1977)
—	Sonata, d, vn, pf, *c* Dec 1820, inc., *Bsb**
—	[3] Fugues, d, g, d, vn, pf, Dec 1820 – *c* Jan 1821, ed. in Todd, I(iv)1983; see also ORGAN [Five Little Pieces]
—	[12] Fugues, str qt, March–May 1821, *Bsb**: d, 24 March, C, 28 March, d, 4 April, d, 7 April, c, 11 April, d, 18 April, c, 27 April, c, 2 May, g, *c* May, F (on chorale 'Wie schön leuchtet der Morgenstern'), *c* May, A, *c* May, C, *c* May
—	Piano Quartet, d, 1821, ed. in McDonald, I(i)1970
1	Piano Quartet no.1, c, 18 Oct 1822 (Berlin, 1823), R ix/2
—	String Quartet, E♭, 5 March [?April] 1823, ed. (Berlin, 1879)
4	Sonata, f, vn, pf, 3 June 1823 (Berlin, 1824); R ix/7
2	Piano Quartet no.2, f, 3 Dec 1823 (Berlin, 1825); R ix/3
—	Sonata, c, va, pf, 14 Feb 1824, ed. (Leipzig, 1966)
—	Sonata, E♭, cl, pf, 17 April ?1824, ded. ? K. von Kaskel, ed. G. Allroggen (Kassel, 1987)
110	Sextet, D, vn, 2 va, vc, db, pf, 10 May 1824 (1868); R ix/1
3	Piano Quartet no.3, b, 18 Jan 1825, perf. Weimar, May 1825 (Berlin, 1825); R ix/4
20	Octet, E♭, 4 vn, 2 va, 2 vc, 15 Oct 1825, pts, arr. pf duet (1833), fs (1848), see also ORCHESTRAL [op.11]; R v/1; see also Newsom, E1976
18	Quintet no.1, A, 2 vn, 2 va, vc, 1st version with Minuetto, f♯, 31 March 1826, *US-NYpm**, 2nd version with Intermezzo, 23 Feb 1832, parts (Bonn, 1833), fs (Bonn, 1849); R v/2
13	String Quartet no.2, a, 26 Oct 1827, parts (1830), fs (1842); R vi/2, L1 iii/1
81/4	Fugue, E♭, str qt, 1 Nov 1827, parts (1850), fs (1851); R vi/7
17	Variations concertantes, D, vc, pf, 30 Jan 1829, perf. London, 15 June 1829 (London, 1830); R ix/8
12	String Quartet no.1, E♭, 14 Sept 1829, parts (1830), fs (1848); R vi/1, L1 iii/1
—	The Evening Bell, hp, pf, Nov 1829, ed. (London, 1876)
113	Concert Piece, f/F, cl, basset-hn, pf, 30 Dec 1832, perf. Berlin, 1 Jan 1833 (Offenbach, 1869), arr. orch, 6 Jan 1833, ed. Trio di Clarone (Wiesbaden, 1989); R vii/3 [pf version]
114	Concert Piece, d, cl, basset-hn, pf, 19 Jan 1833 (Offenbach, 1869), orchd C. Baermann; R vii/4 [pf version]
—	Assai tranquillo, b, vc, pf, 25 July 1835, for J. Rietz, facs. in Sietz, H1962
44	String Quartets nos.3–5, parts (1839), fs (1840): D, 24 July 1838, perf. Leipzig, 16 Feb 1839; e, 18 June 1837, perf. Leipzig, 19 Nov 1837; E♭, 6 Feb 1838, perf. Leipzig, 29 Feb 1840; R vi, L1 iii/2
—	Sonata, F, vn, pf, 15 June 1838, ed. Y. Menuhin (New York, 1953)
45	Cello Sonata no.1, B♭, 13 Oct 1838 (1839); R ix/9
49	Piano Trio no.1, d, early version, 18 July 1839; 2nd version, 23 Sept 1839 (1840); R ix/5
58	Cello Sonata no.2, D, *c* June 1843, perf. Leipzig, 18 Nov 1843 (1843); R ix/10
81/3	Capriccio, e, str qt, 5 July 1843, parts (1850), fs (1851); R vi/7
66	Piano Trio no.2, c, 30 April 1845 (1846); R ix/6
87	Quintet no.2, B♭, 2 vn, 2 va, vc, 8 July 1845 (1851); R v/3
109	Lied ohne Worte, D, vc, pf, ? *c* Oct 1845 (1868); R ix/11
80	String Quartet no.6, f, Sept 1847, parts (1850), fs (1851); R vi/6
81/1	Andante sostenuto and Variations, E, str, qt, *c* Aug 1847, parts (1850), fs (1851); R vi/7
81/2	Scherzo, a, str qt, *c* Aug 1847, parts (1850), fs (1851); R vi/7
—	Theme, A, str qt, inc., *GB-Ob**
—	Piano Trio, A, inc., *Ob**
—	Sonata, D/d, vn, pf, 1st movt (Adagio, Allegro molto), inc., *D-Bsb**

PIANO SOLO

—	Theme and Variations, D, *c*1820, ed. in R.L. Todd (WORKS: 1983)
—	Four Little Pieces, *c*1820: G, g (canon), G, g (canon), ed. in R.L. Todd (WORKS: 1983)
—	Andante (Minuet and Trio), F, 1820, *D-Bsb**
—	Piano piece, e, 1820, inc., *Bsb**
—	Andante, C, 1820, inc., *Bsb**
—	Largo (Fugue a 3), d, 1820, *Bsb**
—	Two pieces, untitled: f, d, 1820, *Bsb**
—	Adagio, D, 1820, *Bsb**
—	[Fantasy], b/d, 1820, *Bsb**
—	Six Little Pieces (Etudes), 1820, *Bsb**: Allegro, C, untitled, g, Andante, A, untitled, b, untitled, a, untitled e
—	Largo-Allegro, c, 1820 *Bsb**
—	Sonata, f, 1820, *Bsb**
—	[Fugue], d, 11 May 1820, *Bsb**
—	Sonata, a, 12 May 1820, *Bsb**
—	Presto, c, 1 July 1820, *Bsb**
—	Sonata, e, 13 July 1820, *Bsb**
—	Two studies, d, a, 28 Dec 1820, *Bsb**
—	Study, F, ?1820, inc., *Bsb**
—	Allegro, a, 5 Jan 1821
—	Study, C, 30 March 1821, ed. R.L. Todd (Cambridge, 1985)
105	Sonata, g, 18 Aug 1821 (1868); R xi/III
—	Sonatina (Lento–Moderato), E, 13 Dec 1821, *Bsb**
—	Largo–Allegro di molto, c/C, ?1821–2, *Bsb**
—	Three Fugues, d, d, b, ?1822, *Bsb**
—	Fantasia (Adagio–Allegro), c/D, 19 Feb 1823, *Bsb**
—	Sonata, b♭, 27 Nov 1823, ed. R.L. Todd (New York, 1981)
—	Capriccio, E♭/e♭, ? *c*1823–4, ded. L. Heidemann, ed. R.L. Todd (Cambridge, 1985)
—	Prestissimo, f, 19 Aug 1824, ed. R.L. Todd (Cambridge, 1985)
—	Fugue, g, 11 Sept 1824, ed. R.L. Todd (Cambridge, 1985)
5	Capriccio, f♯, 23 July 1825 (Berlin, 1825); R xi/I
—	Fugue, c♯, 5 Jan 1826, *Bsb**
—	Vivace, c, 29 Jan 1826, ed. R.L. Todd (Cambridge, 1985)
—	Andante and Canon, D, ? *c* Jan 1826, ed. R.L. Todd (Cambridge, 1985)
6	Sonata, E, 22 March 1826 (Berlin, 1826); R xi/I
7	Sieben Charakterstücke (Berlin, 1827): e, 6 June 1826, b, 17 July 1824, D, A, 4 June 1826, A, e, E; R xi/I
—	Fugue, E♭, 11 Sept 1826, ed. R.L. Todd (Cambridge, 1985)
119	Perpetuum mobile, C, 24 Nov 1826, ded. I. Moscheles (1873); R xi/III
15	Fantasia, E, on 'The Last Rose of Summer', ?1827 (London, 1830); R xi/I
106	Sonata, B♭, 31 May 1827 (1868); R xi/III
—	Fugue, e, 16 June 1827, added to Prelude of 13 July 1841
—	Piece, untitled, e, 24 Jan 1828, *Bsb**
—	Lied, E♭, 14 Nov 1828, for Fanny Mendelssohn, *Bsb**, facs. in *Mendelssohn-Studien*, viii (Berlin, 1993)
—	Scherzo, b, 12 June 1829, pubd in *Berliner allgemeine musikalische Zeitung*, vi (1829); R xi/I
16	Trois fantaisies ou caprices (Vienna, 1831): a, 4 Sept 1829, e, 13 Nov 1829, E, 'Am Bache', 4 Sept 1829; R xi/I
—	Andante con moto, A, 3 June 1830, ded. O. von Goethe, ed. J. Draheim (Wiesbaden, 1984)
—	Andante, A, 13 June 1830, *Bsb**
14	Rondo capriccioso, E, 13 June 1830 (London, 1830); early version, étude, 4 Jan 1828, *US-NYpm**; R xi/I
19b	Lieder ohne Worte, i (Bonn, 1833), orig. pubd as Original Melodies for the Pianoforte (London, 1832): E, a, 11 Dec 1830, 'Jägerlied', A, A, 14 Sept 1829, f♯, Venetianisches Gondellied, g, 16 Oct 1830; R xi/IV
—	Walzer, D, Trio, B♭, ? *c* Aug 1831, *D-LEu**
—	Con moto, A, 3 Nov 1831, *US-NYpm**
—	Cadenza for Mozart's Piano Concerto K365/316a, 1 June 1832 (auction catalogue, London, May 1977); see also PIANO SOLO [cadenza, 1840]

28	Fantasia (Sonate écossaise), f♯, early version ? 1828–9, 29 Jan 1833 (Bonn, 1834); R xi/I
—	Two Musical Sketches: Andante cantabile, B♭, *c* April–Aug 1833, Presto agitato, g, in Musical Gems for 1834 (London, 1833); R xi/III
30	Lieder ohne Worte, ii (Bonn, 1835): E♭, b♭, 26 June 1830, 2nd version 30 Sept 1830, E, b, 30 Jan 1834, D, 12 Dec 1833, Venetianisches Gondellied, f♯; R xi/IV
33	Trois caprices (1836): a, 9 April 1834, E, 12 Sept 1835, b♭, 25 July 1833; R xi/II
—	Scherzo a capriccio, f♯, 29 Oct 1835, pubd in L'album des pianistes (Paris, 1836); R xi/1
—	Etude (Praeludium), f, 13 March 1836, pubd in I. Moscheles and F.-J. Fétis's *Méthode des méthodes de piano* (Paris and Berlin, 1840/*R*, Eng. trans., 1841); R xi/I
104b	Three Studies (1868): b♭, 9 June 1836, F, 21 April 1834, a; R xi/III
117	Allegro, e, ? June – July 1836, ed. (London, 1859), ? ded. F.W. Benecke; R xi/III
—	Lied, f♯, 16 Oct 1836, *D-Bsb** arr. 2vv, pf as Herbstlied op.63 no.4
104a	Three Preludes (1868): B♭, 9 Dec 1836, b, 12 Oct 1836, D, 27 Nov 1836; R xi/III
35	Six Preludes and Fugues, 9 Jan 1837 (1837): e/E, prelude 1835–6, fugue 16 June 1827; D, prelude 6 Dec 1836, fugue *c* 11 Jan 1835 ('fughetta' for org); b, prelude 8 Dec 1836, fugue 21 Dec 1832; A♭, prelude 7 Oct 1836, fugue 6 Jan 1835; f, prelude 19 Nov 1836, fugue 3 Dec 1834; B♭, prelude 3 Jan 1837, fugue 27 Nov 1836; R xi/II
38	Lieder ohne Worte, iii (Bonn, 1837): E♭, *c* ? Feb -April 1837, c, 29 March 1836, E, 2 Jan 1835, A, before 9 Sept 1836, a, 5 April 1837, Duetto, A♭, 27 June 1836; R xi/IV
—	Gondellied (Barcarole), A, 5 Feb 1837, pubd as suppl. to *NZM*, xiv (1841), July; R xi/I
—	Allegretto, A, 22 April 1837, pubd in *Jede Woche Musik* (29 Oct 1927), facs. in J. Petitpierre, H1937
118	Capriccio, E, 11 July 1837 (1872); R xi/III
—	Andante cantabile and Presto agitato, B♭, 22 June 1838, pubd in Album musical 1839 (1838); R xi/I
—	Sonata, G, *c*1839–?1841, inc., *GB-Ob**, facs. in Todd, G1991
—	Cadenza for Mozart Piano Concerto K365/316a, 30 Jan 1840, *GB-LEbc**, see also PIANO SOLO [cadenza, 1932]
53	Lieder ohne Worte, iv (Bonn, 1841): A♭, 28 Feb 1839, E♭, 24 Feb 1835, Gondellied, g, 14 March 1839, Abendlied, F, 1 May 1841, Volkslied, a, 30 April 1841, A, 1 May 1841; R xi/IV
54	Variations sérieuses, d, 4 June 1841, pubd in Album-Beethoven (Vienna, 1841); R xi/II
—	Prelude and Fugue, e, pubd in Notre temps: Album pour 1842 (Mainz, 1841/2): prelude 13 July 1841, added to fugue of 16 June 1827; R xi/III
82	Variations, E♭, 25 July 1841 (1850); R xi/II
83	Variations, B♭, *c* July 1841 (1850); R xi/II; see also PIANO DUET [op.83a]
—	Andante, E♭, *c* June 1842, orig. part of op.72, ed. H.O. Hieckel (Munich, 1969)
—	Sostenuto, F, *c* June 1842, orig. part of op.72, *Ob**
72	Sechs Kinderstücke ('Christmas Pieces') (London, 1847); G, 24 June 1842, E♭, G, 21 June 1842, D, g, F; R xi/II; see also Andante, E♭, Sostenuto, F
—	Bärentanz, F, 11 July 1842, for Hilda Benecke, facs. in *MT*, l (1909), 88
—	Lied [ohne Worte], D, *c*19 Jan 1843, inc., *S-Smf**
—	Lied [ohne Worte], D, Allegro assai, 18 March 1843, *PL-Kj**
62	Lieder ohne Worte, v (Bonn, 1844): G, 12 Jan 1844, B♭, 29 July 1843, 'Trauermarsch', e, 19 Jan 1843, G, Venetianisches Gondellied, a, 24 Jan 1841, 'Frühlingslied', A, 1 June 1842; R xi/IV; see also PIANO DUET
—	Lied ohne Worte (Allegro marcato alla marcia), d, 12 Dec 1844, 2nd version, Reiterlied, 18 Dec 1846; ed. E. Walker (London, 1947)
67	Lieder ohne Worte, vi (Bonn, 1845): E♭, 29 July 1843, f♯, 5 April 1839, 2nd version 3 May 1845, B♭, 23 Nov ?1844, 'Spinnerlied', C, 5 May 1845, b, 5 Jan 1844, E, 29 April 1841; R xi/IV, see also PIANO DUET
85	Lieder ohne Worte, vii (Bonn, 1851): F, a, 9 June 1834, E♭, 19 Aug 1835, D, 6 May 1845, A, 7 May 1845, B♭, 1 May 1841; R xi/IV
102	Lieder ohne Worte, viii (Bonn, 1868): e, 1 June 1842, D, 11 May 1845, 'Kinderstück', C, 12 Dec 1845, g, ? 4 Feb 1841, 'Kinderstück', A, 12 Dec 1845, C; R xi/IV
—	Lied [ohne Worte] (Allegro molto), E♭, inc., *GB-Ob**
—	Fugue, E♭, Andante, inc., *Ob**
—	Andante sostenuto, E, inc., *Ob**
—	Allegretto, a, *Ob** (copy)
—	Lied ohne Worte, F, ded. Doris Loewe, see Kahn, I(i)1923–4
—	Galloppade, lost [Liepmannssohn auction catalogue, 1930]
—	Fugue, e, inc., *D-Bsb**
—	Allegro vivace, f, *LEm** (copy)
—	Allegro moderato, E♭, inc., Leipzig, Stadtarchiv Gewandhaus*

PIANO DUET

—	Fantasia, d/D, 15 March 1824, *D-Bsb**
92	Allegro brillant, A, 23 March 1841, version with Andante slow introduction (Duet), 26 March 1841, perf. Leipzig 31 March 1841, *F-Pn** (1851), ed. E.-G. Heinemann (Munich, 1994); R x
83a	Variations, B♭, 10 Feb 1844, perf. London, 25 June 1844 (1850), based on op.83 for pf solo; R x
—	Seven Lieder ohne Worte, arr. of op.62 nos.1-6 and op.67 no.1, 9 June 1844, ded. Prince Albert, ed. R. Langley (Kassel, 1982)
—	Andante, g, inc., *GB-Ob**

TWO PIANOS

—	Sonata, D, ? *c* Nov 1819, ed. J. Draheim (Wiesbaden, 1997) [attrib. Mendelssohn]
—	Sonata movement, g, 21 Feb ? 1820, J. Draheim (Wiesbaden, 1997) [attrib. Mendelssohn]
—	Variations brillantes on march from C.M. von Weber's Preciosa, c, *c* April 1833, perf. London, 1 May 1833, collab. I. Moscheles, pubd as Moscheles's op.87b (1833), version with orch, 1849

ORGAN

—	Five Little Pieces, *D-Bsb**: Fugue, d, 3 Dec 1820, Fugue, g, Dec 1820, Fugue, d, 6 Jan 1821, ed. Wm.A. Little (1977), untitled, d, *c* Dec 1820, ed. Wm.A. Little (London, 1990), Prelude, d, 28 Nov 1820, ed. L. Altman (1969); see also CHAMBER [(3) Fugues]
—	Fantasia and Fugue [on subject of Sinfonia no.12], g, ? before 17 Sept 1823 (inc.), ed. Wm.A. Little (London, 1990)
—	Wie gross ist des Allmächt'gen Güte, chorale prelude, 3 variations, 30 July – 2 Aug 1823, ed. Wm.A. Little (1977)
—	Andante, D, 9 May 1823, ed. Wm.A. Little (1977)
—	[Passacaglia], c, 10 May 1823, ed. Wm.A. Little (London, 1990)
—	Organ piece, A, *c* 24 Aug – 1 Sept 1829, for wedding of Fanny Mendelssohn, 3 Oct 1829, lost, re-used in op.65 no.3
—	Nachspiel, D, 8 March 1831, ed. Wm.A. Little (1977), re-used in op.65 no.2
—	Andante con moto, g, 11 July 1833, for Vincent Novello, ed. Wm.A. Little (London, 1990)
—	Two Fugues for the Organ, C, D, *c* 11 Jan 1835, ded. T. Attwood [duet arr. of op.37 no.1 and solo arr. of op.35 no.2], ed. Wm.A. Little (1989)
37	Three Preludes and Fugues (1837): c, prelude 2 April 1837, fugue 30 July 1834; G, prelude 4 April 1837, fugue 1 Dec 1836; d, prelude 6 April 1837, fugue 29 March 1833; early versions of fugues 1 and 3, ed. Wm.A. Little (1977); R xii/1
—	Fugue, e, 13 July 1839, ed. J. Bonfils (Paris, 1956)
—	Fugue, C, 14 July 1839, ed. J. Bonfils (Paris, 1956), re-used in op.65 no.2
—	Fugue, f, 18 July 1839, ed. (London, 1885), perf. London, 30 Sept 1840, ed. L. Altman (1962); 2nd version, 10 Sept 1844, *GB-Ob**, pubd in Parkins and Todd, I(i)1983 [intended for op.65 no.1]

— [O Haupt voll Blut und Wunden], chorale prelude, d, ? *c* Aug 1840, inc., ? perf. Leipzig, 6 Aug 1840, *Ob**, pubd in Todd, I(i)1995

— Prelude, c, 9 July 1841, for Henry E. Dibdin, pubd in *Exeter Hall*, i/2 (1868), 54–7, ed. L. Altman (1969)

— Three Little Pieces, *PL-Kj**: Andante, F, 21 July 1844, Allegretto, d, 22 July 1844 [re-used in op.65 no.5], Allegro, d/D, 25 July 1844, ed. Wm.A. Little (London, 1987)

— Two Pieces, *Kj**, ed. (London, 1898): Andante with variations, D, 23 July 1844, Allegro, B♭, 31 Dec 1844

— Chorale, A♭, 10 Sept 1844, ? intended for op.65 no.1, pubd in *MT*, xlvii (1906), 99

65 Six Sonatas (1845): f/F, 28 Dec 1844, c/C, 21 Dec 1844, A, 17 Aug 1844, B♭, 2 Jan 1845, D, 9 Sept 1844, d/D, 27 Jan 1845; R xii/2

— Andante alla marcia, B♭, 2 Jan 1845, re-used in op.65 no.4, ed. Wm.A. Little (London, 1988)

— Andante sostenuto, D, 26 Jan 1845, re-used in op.65 no.6, ed. Wm.A. Little (London, 1988)

— Fugue, B♭, 2 April 1845, re-used in op.65 no.4, *Kj**

— Chorale, D, 1844–5, for op.65, *Kj**

PSALMS, SACRED CANTATAS, LARGER SACRED WORKS

— Gloria, E♭, solo vv, chorus, orch, early 1822, ed. in Hatteberg, I(ii)1995, 225

— Psalm lxvi, C, double female chorus, bc, 8 March 1822, ed. P. Zappalà (Stuttgart, 1998)

— Magnificat, D, solo vv, chorus, orch, 31 May 1822, ed. P. Zappalà (Stuttgart, 1996); L2 vi/5

— Salve regina, E♭, S, str, 9 April ?1824, pubd in Werner, I(iv)1930, ed. G. Graulich (Stuttgart, 1979)

— Kyrie, d, chorus 5vv, orch, 6 May 1825, perf. Berlin, 13 Oct 1825, vs, ed. R. Leavis (Oxford, 1964), fs, ed. R.L. Todd (Stuttgart, 1986)

— Te Deum, D, solo vv, double chorus, bc, 5 Dec 1826, rehearsed Berlin, 12 Feb 1827; L1 vi/1

— Was Gott will, das g'scheh allzeit, chorus, 29 April 1827, *D-Bsb**

— Christe, du Lamm Gottes, F, chorale cantata, chorus, orch, Christmas 1827, ed. O. Bill (Stuttgart, 1978)

— Jesu, meine Freude, e, chorale cantata, chorus, str, 22 Jan 1828, facs., with introduction by O. Jonas (Chicago, 1966), ed. B. Pritchard (Hilversum, 1972)

— Wer nur den lieben Gott lässt walten, a, chorale cantata, solo v, chorus, str, *c* April–July 1829, ed. O. Bill (Kassel, 1976)

— O Haupt voll Blut und Wunden, c, chorale cantata, solo v, chorus, orch, 13 Sept 1830, perf. Leipzig, 4 Nov 1853, ed. R.L. Todd (Madison, WI, 1981)

31 Psalm cxv, g, solo vv, chorus, orch, 15 Nov 1830, perf. Frankfurt, 19 Nov 1834, 2nd version, *c* May 1835, perf. Leipzig, 8 Feb 1838 (Bonn, 1835), orig. after Vulgate version, Non nobis Domine; R xiv/A1

— Vom Himmel hoch, C, chorale cantata, solo vv, chorus, orch, 28 Jan 1831, ed. K. Lehmann (Stuttgart, 1985)

— Verleih' uns Frieden, E♭, chorus, orch, 10 Feb 1831, ded. E.H.W. Verkenius; facs. in *AMZ*, xli, suppl. for 5 June 1839, perf. Leipzig, 30 Oct 1839; R xiv/A3

— Wir glauben all' an einen Gott, d, chorale cantata, chorus, orch, *c* March 1831, ed. G. Graulich (Stuttgart, 1980)

— Ach Gott, vom Himmel sieh' darein, a, chorale cantata, solo vv, chorus, orch, 5 April 1832, ded. J.N. Schelble, ed. B. Pritchard (Hilversum, 1972)

— Te Deum, Morning Service, A, solo vv, chorus, org, *c* 22 Aug 1832, perf. London, 30 Nov 1846 (London, 1846); R xiv/B7

121 Responsorium et Hymnus, Vespergesang,a, male vv, vc, b, org, 5 Feb 1833, perf. Berlin, 1834 (1873); R xiv/B4

42 Psalm xlii, F, solo vv, chorus, orch, org, 1st version, July 1837, 2nd version, 22 Dec 1837, final version, Jan 1838; perf. Leipzig, 1 Jan 1838 and 8 Feb 1838 (1838/9); R xiv/A2

46 Psalm xcv, E♭/g, solo vv, chorus, orch, 6 April 1838, perf. Leipzig, 21 Feb 1839, rev. 11 April 1839, rev. 3 July 1841, perf. Leipzig, 22 Nov 1841 (1842); R xiv/A3

— Psalm v (Lord hear the voice), chorus, 26 Feb 1839, ed. P. Zappalà (Stuttgart, 1997)

— Psalm xxxi (Defend me, Lord), chorus, 27 Feb 1839, pubd in *National Psalmodist* (London, 1840), ed. P. Zappalà (Stuttgart, 1997)

51 Psalm cxiv, G, 8vv, orch, 9 Aug 1839, ded. J.W. Schirmer, perf. Leipzig, 1 Jan 1840, rev. 1840 (1841); R xiv/A4

— Psalm melodies and harmonizations, chorus, 13 Nov 1843: Pss ii, xxiv, xxxi, xci, xciii, xcviii, c, ed. P. Zappalà (Stuttgart, 1997)

91 Psalm xcviii, D, solo vv, double chorus, orch, org, 27 Dec 1843, perf. Berlin, 1 Jan 1844 (1851); R xiv/A5

— Psalm c (Jauchzet den Herrn), chorus, C, 1 Jan 1844, for the Hamburg Temple, ed. in Musica sacra, viii (Berlin, 1855); R xiv/C4

78 Three psalms (1849): Ps ii, g, solo vv, chorus, 15 Dec 1843, perf. Berlin, 24 Dec 1843, rev. March 1845; Ps xliii, d, 8vv, 3 Jan 1844, rev. March 1845; Ps xxii, e, solo vv, chorus, Feb 1844, perf. Berlin, 29 March 1844; R xiv/C1–3; early version, Psii, xliii, ed. D. Brodeck (Stuttgart, 1998)

73 Lauda Sion, C, solo vv, chorus, orch, 10 Feb 1846, perf. Liège, 11 June 1846 (London, 1848); R xiv/A7

— Er wird öffnen die Augen der Blinden, chorus, orch, before 9 Aug 1846, *PL-Kj**, vs ed. in *MT*, xxiv (1883), 182–3 [intended for Elijah]

MOTETS, ANTHEMS, OTHER SHORTER SACRED PIECES

— Psalm xix (Die Himmel erzählen, chorus 5vv; Ein Tag sagt's dem andern, S, A, pf; Er hat der Sonne, chorus 4vv; Das Gesetz des Herrn, chorus 6vv), 16 June – *c* Aug 1821, perf. Berlin, 18 Sept 1821, ed. P. Zappalà (Stuttgart, 1998)

— Gott, du bist unsre Zuversicht (Ps xlvi), 5vv, *c* June–Aug 1821, ed. P. Zappalà (Stuttgart, 1998)

— Ich will den Herrn nach seiner Gerechtigkeit preisen (Ps vii), 4vv, *c* June–Aug 1821, ed. P. Zappalà (Stuttgart, 1998)

— Tag für Tag sei Gott gepriesen, 5vv, *c* June–Aug 1821, ed. P. Zappalà (Stuttgart, 1998)

— Deine Rede präge ich meinem Herzen ein, 4vv (Ps cxix), ?1821, ed. P. Zappalà (Stuttgart, 1993)

— Ich weiche nicht von deinen Rechten (Ps cxix), 4vv, ?1821, ed. P. Zappalà (Stuttgart, 1998)

— Jube Domine, C, solo vv, double chorus, 25 Oct 1822, rev. 4 Nov 1822, for Frankfurt Cäcilienverein, ed. G. Graulich (Stuttgart, 1980)

— Kyrie, c, solo vv, double chorus, 12 Nov 1823, rev. Dec 1823, for Frankfurt Cäcilienverein, perf. Frankfurt, 30 Dec 1825, ed. G. Graulich (Stuttgart, 1980)

— Jesus, meine Zuversicht, c, solo vv, chorus 5vv, pf, 9 June 1824, ed. G. Graulich (Stuttgart, 1991)

— Allein Gott in der Höh', chorale harmonization, 10 Sept 1824, *D-Bsb**

— Was mein Gott will, chorale harmonization, 29 April 1827, *Bsb**

111 Tu es Petrus, A, 5vv, orch, 14 Nov 1827 (Bonn, 1868); R xiv/A9

— Ave maris stella, E♭, S, orch, 5 July 1828, ded. A. Milder-Hauptmann, perf. Berlin, 27 May 1829, ed. H Ryschawy (Stuttgart, 1993)

— Hora est, g/A, 16vv, org, 6 Dec 1828, perf. Berlin, 4/14 Nov 1829, ed. M. Hutzel (Stuttgart, 1981)

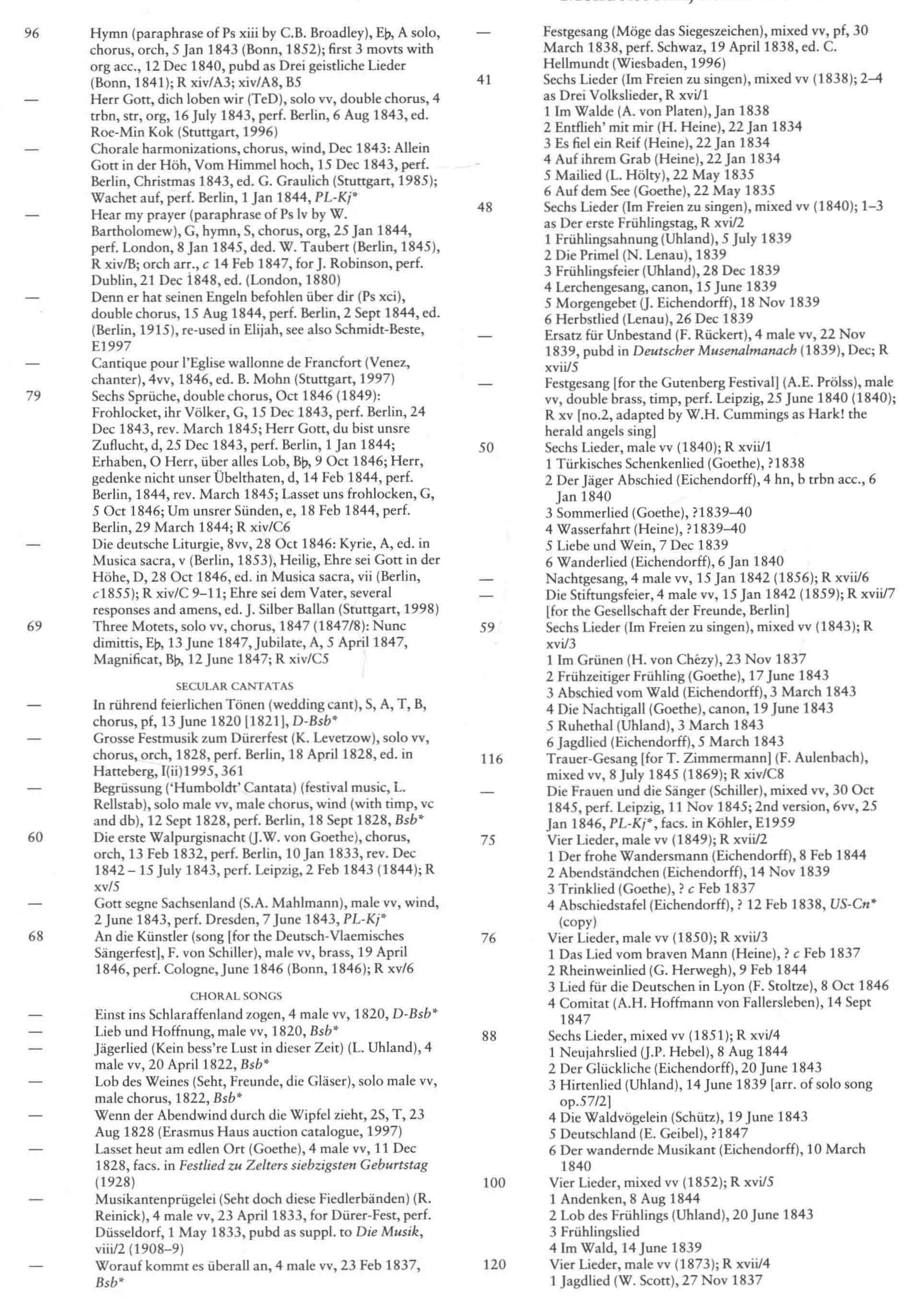
23 Drei Kirchenmusiken (Bonn, 1832): Aus tiefer Noth, F, T, chorus, org, 19 Oct 1830; Ave Maria, A, solo vv, 8vv, bc, 16 Oct 1830; Mitten wir im Leben sind, c, 8vv, 20 Nov 1830; R xiv/B1

— O beata et benedicta (Zum Feste der Dreieinigkeit), 3 S, org, 30 Dec 1830, orig. intended as op.39 no.2 (Stuttgart, 1978)

39 Three motets, female chorus, org, Dec 1830, rev. 1837/8 (Bonn, 1838): Hear my prayer, O Lord (Veni, Domine), g, 31 Dec 1830, O praise the Lord (Laudate pueri), E♭, 14 Aug 1837, O Lord, thou hast searched me out (Surrexit Pastor), G, 30 Dec 1830; R xiv/B2

— Lord, have mercy upon us, chorus, 24 March 1833, ded. T. Attwood, pubd in Album für Gesang 1842 (1841); R xiv/C12

115 Two sacred choruses: Beati mortui, Periti autem, male chorus, ?1833–4 (1869); R xiv/C7



96 Hymn (paraphrase of Ps xiii by C.B. Broadley), E♭, A solo, chorus, orch, 5 Jan 1843 (Bonn, 1852); first 3 movts with org acc., 12 Dec 1840, pubd as Drei geistliche Lieder (Bonn, 1841); R xiv/A3; xiv/A8, B5

— Herr Gott, dich loben wir (TeD), solo vv, double chorus, 4 trbn, str, org, 16 July 1843, perf. Berlin, 6 Aug 1843, ed. Roe-Min Kok (Stuttgart, 1996)

— Chorale harmonizations, chorus, wind, Dec 1843: Allein Gott in der Höh, Vom Himmel hoch, 15 Dec 1843, perf. Berlin, Christmas 1843, ed. G. Graulich (Stuttgart, 1985); Wachet auf, perf. Berlin, 1 Jan 1844, *PL-Kj**

— Hear my prayer (paraphrase of Ps lv by W. Bartholomew), G, hymn, S, chorus, org, 25 Jan 1844, perf. London, 8 Jan 1845, ded. W. Taubert (Berlin, 1845), R xiv/B; orch arr., *c* 14 Feb 1847, for J. Robinson, perf. Dublin, 21 Dec 1848, ed. (London, 1880)

— Denn er hat seinen Engeln befohlen über dir (Ps xci), double chorus, 15 Aug 1844, perf. Berlin, 2 Sept 1844, ed. (Berlin, 1915), re-used in Elijah, see also Schmidt-Beste, E1997

— Cantique pour l'Eglise wallonne de Francfort (Venez, chanter), 4vv, 1846, ed. B. Mohn (Stuttgart, 1997)

79 Sechs Sprüche, double chorus, Oct 1846 (1849): Frohlocket, ihr Völker, G, 15 Dec 1843, perf. Berlin, 24 Dec 1843, rev. March 1845; Herr Gott, du bist unsre Zuflucht, d, 25 Dec 1843, perf. Berlin, 1 Jan 1844; Erhaben, O Herr, über alles Lob, B♭, 9 Oct 1846; Herr, gedenke nicht unser Übelthaten, d, 14 Feb 1844, perf. Berlin, 1844, rev. March 1845; Lasset uns frohlocken, G, 5 Oct 1846; Um unsrer Sünden, e, 18 Feb 1844, perf. Berlin, 29 March 1844; R xiv/C6

— Die deutsche Liturgie, 8vv, 28 Oct 1846: Kyrie, A, ed. in Musica sacra, v (Berlin, 1853), Heilig, Ehre sei Gott in der Höhe, D, 28 Oct 1846, ed. in Musica sacra, vii (Berlin, *c*1855); R xiv/C 9–11; Ehre sei dem Vater, several responses and amens, ed. J. Silber Ballan (Stuttgart, 1998)

69 Three Motets, solo vv, chorus, 1847 (1847/8): Nunc dimittis, E♭, 13 June 1847, Jubilate, A, 5 April 1847, Magnificat, B♭, 12 June 1847; R xiv/C5

SECULAR CANTATAS

— In rührend feierlichen Tönen (wedding cant), S, A, T, B, chorus, pf, 13 June 1820 [1821], *D-Bsb**

— Grosse Festmusik zum Dürerfest (K. Levetzow), solo vv, chorus, orch, 1828, perf. Berlin, 18 April 1828, ed. in Hatteberg, I(ii)1995, 361

— Begrüssung ('Humboldt' Cantata) (festival music, L. Rellstab), solo male vv, male chorus, wind (with timp, vc and db), 12 Sept 1828, perf. Berlin, 18 Sept 1828, *Bsb**

60 Die erste Walpurgisnacht (J.W. von Goethe), chorus, orch, 13 Feb 1832, perf. Berlin, 10 Jan 1833, rev. Dec 1842 – 15 July 1843, perf. Leipzig, 2 Feb 1843 (1844); R xv/5

— Gott segne Sachsenland (S.A. Mahlmann), male vv, wind, 2 June 1843, perf. Dresden, 7 June 1843, *PL-Kj**

68 An die Künstler (song [for the Deutsch-Vlaemisches Sängerfest], F. von Schiller), male vv, brass, 19 April 1846, perf. Cologne, June 1846 (Bonn, 1846); R xv/6

CHORAL SONGS

— Einst ins Schlaraffenland zogen, 4 male vv, 1820, *D-Bsb**

— Lieb und Hoffnung, male vv, 1820, *Bsb**

— Jägerlied (Kein bess're Lust in dieser Zeit) (L. Uhland), 4 male vv, 20 April 1822, *Bsb**

— Lob des Weines (Seht, Freunde, die Gläser), solo male vv, male chorus, 1822, *Bsb**

— Wenn der Abendwind durch die Wipfel zieht, 2S, T, 23 Aug 1828 (Erasmus Haus auction catalogue, 1997)

— Lasset heut am edlen Ort (Goethe), 4 male vv, 11 Dec 1828, facs. in *Festlied zu Zelters siebzigsten Geburtstag* (1928)

— Musikantenprügelei (Seht doch diese Fiedlerbänden) (R. Reinick), 4 male vv, 23 April 1833, for Dürer-Fest, perf. Düsseldorf, 1 May 1833, pubd as suppl. to *Die Musik*, viii/2 (1908–9)

— Worauf kommt es überall an, 4 male vv, 23 Feb 1837, *Bsb**

— Festgesang (Möge das Siegeszeichen), mixed vv, pf, 30 March 1838, perf. Schwaz, 19 April 1838, ed. C. Hellmundt (Wiesbaden, 1996)

41 Sechs Lieder (Im Freien zu singen), mixed vv (1838); 2–4 as Drei Volkslieder, R xvi/1
1 Im Walde (A. von Platen), Jan 1838
2 Entflieh' mit mir (H. Heine), 22 Jan 1834
3 Es fiel ein Reif (Heine), 22 Jan 1834
4 Auf ihrem Grab (Heine), 22 Jan 1834
5 Mailied (L. Hölty), 22 May 1835
6 Auf dem See (Goethe), 22 May 1835

48 Sechs Lieder (Im Freien zu singen), mixed vv (1840); 1–3 as Der erste Frühlingstag, R xvi/2
1 Frühlingsahnung (Uhland), 5 July 1839
2 Die Primel (N. Lenau), 1839
3 Frühlingsfeier (Uhland), 28 Dec 1839
4 Lerchengesang, canon, 15 June 1839
5 Morgengebet (J. Eichendorff), 18 Nov 1839
6 Herbstlied (Lenau), 26 Dec 1839

— Ersatz für Unbestand (F. Rückert), 4 male vv, 22 Nov 1839, pubd in *Deutscher Musenalmanach* (1839), Dec; R xvii/5

— Festgesang [for the Gutenberg Festival] (A.E. Prölss), male vv, double brass, timp, perf. Leipzig, 25 June 1840 (1840); R xv [no.2, adapted by W.H. Cummings as Hark! the herald angels sing]

50 Sechs Lieder, male vv (1840); R xvii/1
1 Türkisches Schenkenlied (Goethe), ?1838
2 Der Jäger Abschied (Eichendorff), 4 hn, b trbn acc., 6 Jan 1840
3 Sommerlied (Goethe), ?1839–40
4 Wasserfahrt (Heine), ?1839–40
5 Liebe und Wein, 7 Dec 1839
6 Wanderlied (Eichendorff), 6 Jan 1840

— Nachtgesang, 4 male vv, 15 Jan 1842 (1856); R xvii/6

— Die Stiftungsfeier, 4 male vv, 15 Jan 1842 (1859); R xvii/7 [for the Gesellschaft der Freunde, Berlin]

59 Sechs Lieder (Im Freien zu singen), mixed vv (1843); R xvi/3
1 Im Grünen (H. von Chézy), 23 Nov 1837
2 Frühzeitiger Frühling (Goethe), 17 June 1843
3 Abschied vom Wald (Eichendorff), 3 March 1843
4 Die Nachtigall (Goethe), canon, 19 June 1843
5 Ruhethal (Uhland), 3 March 1843
6 Jagdlied (Eichendorff), 5 March 1843

116 Trauer-Gesang [for T. Zimmermann] (F. Aulenbach), mixed vv, 8 July 1845 (1869); R xiv/C8

— Die Frauen und die Sänger (Schiller), mixed vv, 30 Oct 1845, perf. Leipzig, 11 Nov 1845; 2nd version, 6vv, 25 Jan 1846, *PL-Kj**, facs. in Köhler, E1959

75 Vier Lieder, male vv (1849); R xvii/2
1 Der frohe Wandersmann (Eichendorff), 8 Feb 1844
2 Abendständchen (Eichendorff), 14 Nov 1839
3 Trinklied (Goethe), ? *c* Feb 1837
4 Abschiedstafel (Eichendorff), ? 12 Feb 1838, *US-Cn** (copy)

76 Vier Lieder, male vv (1850); R xvii/3
1 Das Lied vom braven Mann (Heine), ? *c* Feb 1837
2 Rheinweinlied (G. Herwegh), 9 Feb 1844
3 Lied für die Deutschen in Lyon (F. Stoltze), 8 Oct 1846
4 Comitat (A.H. Hoffmann von Fallersleben), 14 Sept 1847

88 Sechs Lieder, mixed vv (1851); R xvi/4
1 Neujahrslied (J.P. Hebel), 8 Aug 1844
2 Der Glückliche (Eichendorff), 20 June 1843
3 Hirtenlied (Uhland), 14 June 1839 [arr. of solo song op.57/2]
4 Die Waldvögelein (Schütz), 19 June 1843
5 Deutschland (E. Geibel), ?1847
6 Der wandernde Musikant (Eichendorff), 10 March 1840

100 Vier Lieder, mixed vv (1852); R xvi/5
1 Andenken, 8 Aug 1844
2 Lob des Frühlings (Uhland), 20 June 1843
3 Frühlingslied
4 Im Wald, 14 June 1839

120 Vier Lieder, male vv (1873); R xvii/4
1 Jagdlied (W. Scott), 27 Nov 1837

2 Morgengruss des thüringischen Sängerbundes, 20 Feb 1847, perf. Eisenach, ? Aug 1847
3 Im Süden, 24 Nov 1837
4 Zigeunerlied (Goethe)
— Lob der Trunkenheit (Trunken müssen wir alle sein), 4 male vv, *D-Bsb**
— In Frankfurt auf der Zeile, da steht ein junger Mann, 4 male vv, *F**

CONCERT ARIAS

— Che vuoi mio cor?, Mez, str, ?1823, *Bsb**
— Ch'io t'abbandono (P. Metastasio: *Achille in Sciro*), Bar, pf, 5 Sept 1825, *US-NYpm**
— Tutto è silenzio, 1v, orch, 23 Feb 1829, ded. A. Milder, rehearsed Berlin, 14 April 1829, *Wc** (inc.)
94 Infelice (Metastasio), S, orch, 3 April 1834, perf. London, 19 May 1834, rev. 15 Jan 1843, perf. Leipzig, 9 Feb 1843 (1851); R xv/11
— On Lena's Gloomy Heath, g/G (Ossian: *Fingal*), 1v, orch, *c* Sept 1846, perf. London, 15 March 1847, *GB-Ob**, *Lbl* (copies)
— O lasst mich einen Augenblick (Goethe), 1v, orch, inc., ?1847, *PL-Kj**

SOLO SONGS

— Lied zum Geburtstag meines guten Vaters (Ihr Töne schwingt euch) (Mendelssohn), 11 Dec [1819], *GB-Ob**, facs. in Wolff, G1906, 13
— Pauvre Jeanette (J.P. Claris de Florian), *c*March, 1820, ed. in Todd, I(iii)1983
— Ave Maria (W. Scott: *The Lady of the Lake*), *c* July 1820, pubd in Leven J1926
— Raste Krieger, Krieg ist aus (Scott: *The Lady of the Lake*), 1820, ed. in Leven J1926
— Die Nachtigall (Da ging ich hin), ?1821–2, *D-Bsb**
— Der Verlassene (Nacht ist um mich her), 24 Sept 1821, ed. in Leven J1926
— Von allen deinen zarten Gaben, 18 Sept 1822, ed. in Leven J1926
— Wiegenlied (Schlummre sanft), 18 Sept 1822, ed. in Leven J1926
— Sanft weh'n im Hauch der Abendluft, 28 Dec 1822, *Bsb**
— Der Wasserfall (Rieselt hernieder) (K. Klingemann), ?1823, inc., ed. in Leven J1926
— Faunenklag (Er ist zerbrochen), 8 June 1823, *GB-Ob**
— Am Seegestad, 26 Sept 1823, *Ob**
— Durch Fichten, *c* Sept ?1823, *Ob**
— Ich denke dein (F. von Matthisson), 1 Oct ?1823, *Ob**
— Tanzt dem schönen Mai entgegen, ? *c*1823, *Ob**
— Sicheln schallen, ? *c*1823, *Ob**
— Rausche leise, grünes Dach (A. von Schlippenbach), Dec ?1824, *F-Pc**
— Mitleidsworte, Trostesgründe, neue Dornen diesem Herzen (F. Robert), 7 June 1825, *GB-Ob**
8 Zwölf Gesänge (nos.1–6 Berlin, 1826; nos.1–12, Berlin 1827); R xviii [no.12], xix [nos.1–12]
1 Minnelied im Mai (L. Hölty)
2 Das Heimweh (F. Robert), 19 July 1824 [by Fanny Mendelssohn]
3 Italien (F. Grillparzer), 24 Aug 1825 [by Fanny Mendelssohn]
4 Erntelied (trad.), 24 Jan 1824
5 Pilgerspruch (P. Flemming)
6 Frühlingslied (Robert), 2 April 1824; arr. S, fl, cl, 2 hn, vc, *D-Bsb**
7 Maienlied (J. von der Warte)
8 Hexenlied (Hölty)
9 Abendlied (J.G. Droysen [J.H. Voss])
10 Romanze (Sp., orig. intended for Die Hochzeit des Camacho)
11 Im Grünen (Droysen)
12 Suleika und Hatem (Goethe), 2vv, 28 April 1825 [by FannyMendelssohn]
— The Garland (Der Blumenkranz) (T. Moore), 24 May 1829 (London and Brunswick, 1841); R xix
— The sun is dancing on the stream (A. Cunningham), air for the emancipation of slaves in Ceylon, June 1829, lost
9 Zwölf Lieder (Berlin, 1830), nos. 1–6 as der Jüngling, 7–12 as Das Mädchen; R xix
1 Frage (Droysen or Mendelssohn), Pentecost 1827
2 Geständnis (E. Devrient)
3 Wartend (Droysen), Romanze, 3 April 1829
4 Im Frühling (Droysen), 27 Jan 1830
5 Im Herbst (K. Klingemann), ? 22 March 1827
6 Scheidend (Droysen), 13 Jan 1830
7 Sehnsucht (Droysen), 24 June 1828 [by Fanny Mendelssohn]
8 Frühlingsglaube (L. Uhland), 19 Jan 1830
9 Ferne (Droysen), 13 Jan 1830
10 Verlust (Heine), 28 Dec 1827 [by Fanny Mendelssohn]
11 Entsagung (Droysen)
12 Die Nonne (Uhland), May 1822 [by Fanny Mendelssohn]
— Four songs, 1 May 1830, *Bsb**
1 Der Tag (Sanft entschwanden mir)
2 Reiterlied (Immer fort)
3 Abschied (Leb wohl mein Lieb)
4 Der Bettler (Ich danke Gott dir)
— Von schlechtem Lebenswandel, ? *c* 9–19 Oct 1830, lost
— Charlotte to Werter [*sic*] (W.F. Collard), pubd in *Apollo's Gift, or the Musical Souvenir 1831* (London, 1830); Ger. version, different text, Seemanns Scheidelied (A.H. Hoffmann von Fallersleben) (Berlin, 1850), R xix
— Reiselied (Ich reit' ins finstre Land hinein) (Uhland), 11 Aug 1831, inc. *US-NYpm**
— Weihnachtslied (Auf schicke dich recht feierlich), 2 versions, 19–20 Dec 1832, pubd in H. Gerber: *Albert Baur* (Freiburg, 1971), 162–3
19a Sechs Gesänge (1833); R xix
1 Frühlingslied (U. von Lichtenstein), 21 Feb 1830
2 Das erste Veilchen (E. Ebert), 20 June 1832
3 Winterlied (Swed.)
4 Neue Liebe (Heine)
5 Gruss (Heine)
6 Reiselied (Ebert), 16 Oct 1830
— Warum sind denn die Rosen so blass? (Heine), ? May 1834, inc., *D-Bsb**
— Andres Mailied (Ich weiss mir'n Mädchen), 14 May 1834, *Bsb**
— Zwei Gesänge (Eichendorff) (Elberfeld, 1850/51): Das Waldschloss, 17 Aug 1835, Pagenlied, Christmas 1832, pubd in suppl. to *NZM*, viii (1838); R xix
— Two Romances (Byron) pubd in Album musical (1836): There be none of beauty's daughters, 3 Aug 1833, Sun of the Sleepless, 31 Dec 1834; R xix
34 Sechs Gesänge, 23 Jan 1837 (1837); R xix
1 Minnelied (Old Ger.), 11 May 1834
2 Auf Flügeln des Gesanges (Heine), 1 Oct 1835
3 Frühlingslied (K. Klingemann), *c* May 1832
4 Suleika (M. von Willemer, attrib. Goethe)
5 Sonntagslied (K. Klingemann), 28 Dec 1834
6 Reiselied (Heine)
— Was will die einsame Thräne? (Heine), before 17 April 1837, *Bsb* (copy)
— Lied der Freundin (Zarter Blumen leicht Gewinde) (Willemer, attrib. Goethe), 13 July 1837, facs. (Düsseldorf, 1960)
— Im Kahn (Heine), 12 Dec 1837, *Bsb**, facs. in Moscheles, D1888
— So schlaf in Ruh (Hoffmann von Fallersleben), 22 March 1838, *GB-Ob** (copy)
— O könnt ich zu dir fliegen, 15 Aug 1838, *D-Bsb**
47 Sechs Lieder (1839); R xix
1 Minnelied (L. Tieck)
2 Morgengruss (Heine)
3 Frühlingslied (N. Lenau), 17 April 1839
4 Volkslied (E. von Feuchtersleben), 18 April 1839
5 Der Blumenstrauss (K. Klingemann), 5 May 1832
6 Bei der Wiege (K. Klingemann), June 1833, for Felix Moscheles
— Auf Wiedersehen, 22 Jan 1840, *US-NYpm**
— Warnung vor dem Rhein (C. Simrock), *c*25 Feb 1840 (Bonn, 1849); R xix
— Lieben und Schweigen (Ich flocht ein Kränzlein schöner Lieder) (K. Tischendorf), 1840–41, pubd in *Die musikalische Welt* (Brunswick, 1872)
57 Sechs Lieder (1843); R xix
1 Altdeutsches Lied (H. Schreiber), 26 July 1839

	2 Hirtenlied (Uhland), 20 April 1839; see also CHORAL SONGS[op.88/3]
	3 Suleika (Willemer, attrib. Goethe), ?1839
	4 O Jugend (Rhenish folksong), 9 Jan 1841
	5 Venetianisches Gondellied (after Moore), 17 Oct 1842
	6 Wanderlied (Eichendorff), 29 April 1841
—	Und über dich wohl stimmt, 9 July 1844, ded. G.A. Macfarren
71	Sechs Lieder (1847); R xix
	1 Tröstung (Hoffmann von Fallersleben), 22 Dec 1845
	2 Frühlingslied (K. Klingemann), 3 April 1845
	3 An die Entfernte (Lenau), 22 Sept 1847
	4 Schilflied (Lenau), 3 Nov 1842
	5 Auf der Wanderschaft (Lenau), 27 July 1847
	6 Nachtlied (Eichendorff), 1 Oct 1847
—	Zwei Gesänge (1849): Todeslied der Bojaren, 1831 (K. Immermann) (Düsseldorf, 1832), Im Frühling (Ich hör' ein Vöglein) (A. Böttger), 20 April 1841 (1846); R xix
84	Drei Gesänge, low v (1850); R xix
	1 Da lieg' ich unter den Bäumen, 5 Dec 1831
	2 Herbstlied (K. Klingemann), 26 Feb 1839
	3 Jagdlied (from A. von Arnim and C. Brentano: *DesKnaben Wunderhorn*), 25 May 1834
86	Six Songs (London, 1850); R xix
	1 Es lauschte das Laub (K. Klingemann), 1826
	2 Morgenlied
	3 Die Liebende schreibt (Goethe), 10 Aug 1831
	4 Allnächtlich im Traume (Heine)
	5 Der Mond (E. Geibel)
	6 Altdeutsches Frühlingslied (F. Spee), 7 Oct 1847
99	Sechs Gesänge (1852); R xix
	1 Erster Verlust (Goethe), 9 Aug 1841
	2 Die Sterne schau'n (A. von Schlippenbach)
	3 Lieblingsplätzchen (F. Robert), ? May 1830
	4 Das Schifflein (Uhland), 6 June 1841
	5 Wenn sich zwei Herzen scheiden (Geibel), 22 Dec 1845
	6 Es weiss und rät es doch keiner (Eichendorff), Sept 1842
—	Des Mädchens Klage (Schiller) (London, 1866); R xix
112	Zwei geistliche Lieder (Bonn, 1868): Doch der Herr, er leitet die Irrenden recht, Der du die Menschen lässest sterben, *c*1835–6 [intended for St Paul]; R xiv/B4
—	Vier Lieder, ed. C. Reinecke (Munich, 1882): An Marie (Weiter, rastlos, atemlos vorüber), Erwartung (Bist auf ewig du gegangen), An ihrem Grabe (Vier trübe Monden sind entfloh'n), Warum ich weine (Weinend seh' ich in die Nacht)
—	Gretchen (Meine Ruh ist hin) (Goethe), *D-LEm* (inc.)
—	Es rauscht der Wald, *Bsb**
—	Ja, war's nicht aber Frühlingszeit (Hoffmann von Fallersleben), *GB-Ob** (copy), attrib. Mendelssohn
—	Abschied (Es weh'n die Wolken über Meer)

VOCAL DUETS

all with piano accompaniment

—	Drei Volkslieder (Berlin, 1836–8); R xviii/3
	1 Wie kann ich froh und lustig sein? (P. Kaufmann), in Album: Neue Original Compositionen für Gesang und Pianoforte (Berlin, 1836)
	2 Abendlied (Heine), 19 Jan 1840, in II. album avec paroles françaises, italiennes et allemandes (Berlin, 1837)
	3 Wasserfahrt (Heine), in Album no.3: Neueste Original-Compositionen (Berlin, 1838)
63	Sechs zweistimmige Lieder (1844); R xviii/1
	1 Ich wollt' meine Lieb' (Heine), 3 Dec 1836
	2 Abschiedslied der Zugvögel (Hoffmann von Fallersleben), 20 May 1844
	3 Gruss (Eichendorff), March 1844
	4 Herbstlied (K. Klingemann), *c* June–July 1844; see also PIANO [Lied, 16 Oct 1836]
	5 Volkslied (R. Burns), 17 Oct 1842
	6 Maiglöckchen und die Blümelein (Hoffmann von Fallersleben), 23 Jan 1844
77	Drei zweistimmige Lieder (1848/9); R xviii/2
	1 Sonntagsmorgen (Uhland), 3 Dec 1836
	2 Das Aehrenfeld (Hoffmann von Fallersleben), 18 Jan 1847
	3 Lied aus 'Ruy Blas' (Hugo), 3 May 1839, pubd in A. Schmidt, ed.: Orpheus, musikalisches Taschenbuch für das Jahr 1840 (Vienna, 1839)

CANONS

source unknown or in private collection unless otherwise stated

—	Canon on motif from Mozart's 'Jupiter' Symphony K551, 4 Nov [1821] [in letter to family; for E. Rietz], *US-NYp**
—	Three-part canon, 13 May 1825, ded. S. Neukomm
—	Gesegnete Mahlzeit, 4vv, *c*1825
—	Rätselkanon, 3vv, Sept 1826, *D-Bsb**
—	Kurzgefasste Übersicht des canonischen Rechts, 3 vn, 6 Feb 1827, ded. H. Romberg
—	Three-part canon, 27 Sept 1827, ded. F. Hiller, facs. in *Jb des Kölnischen Geschichtsvereins*, xli (1967), 100
—	Three-part canon, 9 April 1829, ded. Henriette Sontag
—	Three-part canon, 9 March 1830, ded. W. von Boguslawski, pubd in *Deutsche Rundschau*, clx (1909)
—	Three-part canon, 19 May 1830, ded. H. Dorn, *Zsch** [same as canon of 27 Sept 1827]
—	Two-part canon, 2 va, 26 June 1831, in letter to G. Smart, *US-NYpm**
—	Three-part canon, 22 March 1832
—	Four-part canon, b, 16 April 1832, ded. F. Chopin, facs. in L. Binental: *Chopin: Dokumente und Erinnerungen aus seiner Heimstadt* (Leipzig, 1932), pl.xxxix [same as canon of 27 Sept 1827]
—	Wohl ihm, 4vv, 30 May 1832, ded. I. Moscheles
—	Sohn Schmidt Bendemann, 4vv, *c*1833–5, *IL-J**
—	Denn ach sie sind Philisten, 20 Feb 1833, for F. Hauser, *D-Bsb**
—	Was soll ich schreiben, 3vv, 11 April 1833, for G. Nauenberg, *F-Pc**
—	Der weise Diogenes (R. Reinick), 4 male vv, 11 Feb 1833 [*recte* 1834], facs. suppl. to *Die Musik*, viii/2 (1908–9)
—	Three-part canon, b, 16 Dec 1835, ded. C. Künzel
—	Und ob du mich züchtigst, 5vv, 24 Dec 1835, for Fanny Hensel, *D-Bsb**
—	Three-part canon, 16 January 1836, ?for H. von Bülow [same as canon of 16 Dec 1835]
—	Three-part canon, 2 Feb 1836, ded. C. Künzel
—	Three-part canon, 19 April 1836, *HVkm**
—	Three-part canon, *c* May 1836
—	Two-part canon, 28 Feb 1837, for O. Böhme, *Dl** [uses theme from Beethoven's Pf Conc. no.3]
—	Three-part canon, b, and two-part canon, C, 24 July 1837, *Bsb**
—	Four-part canon, 7 Sept 1837, for Eliza Wesley, *GB-Lbl**
—	Three-part canon, 17 Sept 1837, ded. Charles Woolloton, *D-Bsb**
—	Two-part canon, b, 24 Sept 1837, *GB-Ob**, *D-Bsb**
—	Two-part canon, c, pf, Jan 1838, *Bsb**
—	Canon, c, 2 Jan 1838, ded. A. Henselt, *US-NYpm**
—	Two-part canon, 10 Feb 1839, *F-Pc**
—	Two-part canon, 8 March 1839, ded. F. Whistling, *US-NYp**
—	Two-part canon, 12 April 1839, ded. Kietz [painter], facs. in V.A. Heck, auction catalogue (Vienna, 1925)
—	Two-part canon, 9 July [1839]
—	Und wer nicht richtet sondern fleissig ist, 3vv, 7 Sept 1839, ded. B. Müller, *D-Bsb** [uses canon of 27 Sept 1827]
—	Three-part canon, b, 8 Sept 1839, *Bsb** [uses canon of 27 Sept 1827]
—	Four-part canon, 4 Dec 1839, ded. A. Hesse
—	Canon, 11 Dec 1839, ded. A. Heyse, *US-Wc**
—	Two-part canon, 14 Feb 1840, *D-Bsb** [solution by F. Möhring; uses canon of 24 Sept 1837]
—	Two-part canon, with vc/db, 26 May 1840, *DÜk**
—	Two-part canon, 25 Sept 1840
—	Two-part canon, 11 Nov 1840, ded. H.C. Andersen, *DK-Kk**
—	Two-part canon, b, 6 Jan 1841, *GB-LEbc** [uses canon of 24 Sept 1837]
—	Two-part canon, 25 Jan 1841, ded. Arthur Lutze [uses canon of 24 Sept 1837]
—	Canon, E♭, 28 March 1841
—	Two-part canon, b, 7 April 1841, ded. R. Lepsius or F. Bunsen, *D-Bsb**, ed. in *MT*, lxxxix (1948), 361

— Two-part canon, 22 April 1841, ded. V. Carus, *PL-Kj**
— Two-part canon, b, 27 July 1841, *D-LEsm** [uses canon of 24 Sept 1837]
— Pater peccavi, 3vv, 7 Aug 1841, ded. F. Kistner, *US-Wc**
— Two-part canon, 23 Dec 1841, ded. Leon Herz, *D-Bsb** (copy) [uses canon of 24 Sept 1837]
— Three-part canon, b, 14 Jan 1842 [uses canon of 16 Dec 1835]
— Two-part canon, f♯, 7 June 1842, *GB-Ob**
— Three-part canon, b, 11 July 1842, ded. Felix Moscheles [uses canon of 16 Dec 1835]; facs. in Moscheles, D1888, 225
— Canon, 7 July 1843
— Etude, a, vn, or canon, 2 vn, 11 March 1844, ded. J. Joachim, Tokyo, Nippon Kindai Ongakukan*, facs. in O.E. Deutsch, ed.: *St Cecilia's Album* (Cambridge, 1944)
— Four-part canon, ded. S. Horsley, 22 May 1844, *GB-Ob**
— Two-part canon, 4 July 1844, Leipzig, Internationale Mendelssohn Stiftung* [uses canon of 24 Sept 1837]
— Three-part canon, 8 July 1844, facs. in G. Kinsky, ed.: *Musikhistorisches Museum von Wilhelm Heyer in Köln: Katalog* (Leipzig, 1910), i, 339 [uses canon of 27 Sept 1827]
— Scherzo osia canone, 4vv, 8 July 1844, ?for I. Moscheles
— Two-part canon, 8 July 1844, for Alfredo Piatti [uses canon of 24 Sept 1837]
— Canon, E, 9 July 1844, *US-AUS**
— Canon, f♯, 2 Nov 1844, ded. L. Lallemant, facs. in Rothe and Szeskus, D1972, 227–8 [uses canon of 7 June 1842]
— Two-part canon, b, 5 Sept 1845, ded. A. Taux, Salzburg, Salzburger Liedertafel* [uses canon of 24 Sept 1837]
— Two-part canon, b, 10 Jan 1846, *GB-Lbl** [uses canon of 24 Sept 1837]
— Canon, 5 Feb 1846, *US-STu** [uses canon of 24 Sept 1837]
— Rätselkanon, b, 19 Feb 1846, *Wc* [uses canon of 24 Sept 1837]
— Canon, 16 April 1846, for C. Kuhlau, Leipzig, Gewandhaus* [based on canon of Jan 1838]
— Canone in 8va, 2vv, 18 April 1846, facs. in J. and M. Mirsey, eds.: *Maria Szymanowska, 1789–1831: Album* (Kraków, 1953) [uses canon of 24 July 1837]
— Three-part canon, 20 April 1846, *I-Ms** [uses canon of 16 Dec 1835]
— Two-part canon, 29 April 1846, ded. Marie Becker
— Two-part canon, 30 June 1846, *F-Pc** [uses canon of 22 April 1841]
— Canone doppio, 4vv, 29 July 1846, ded. J. Warburg
— Two-part canon, 26 Aug 1846, facs. in *The Autographic Mirror* (London, 1864), ii, 179 [uses canon of 24 Sept 1837]
— Two-part canon, 2 Sept 1846, ded. A. de Chene de Vere, *US-Wc**
— Gott fürchten ist die Weisheit, 4vv, 24 Jan 1847, ded. Paul Mendelssohn, *D-Bsb**
— Canon, f♯, 6 May 1847, *GB-Lbl** [uses canon of 7 June 1842]
— Mit Vergnügen werd' ich kommen, 4vv, for H.C. Schleinitz
— Three-part canon, b, and two-part canon, a [uses canon of 3 Nov 1844], *Ob**
— Two-part canon, ded. E.L. Heim
— Three-part canon, c, *D-Bsb** [subject from opening of Beethoven's Piano Concerto no.3]
— Canone doppio, 4vv, *Bsb**
— Six-part canon, F

See also CHORAL SONGS [op.48 no.4, op.59 no.4]

COMPOSITION EXERCISES

Workbook with exercises in figured bass, chorale, invertible counterpoint, canon and fugue a 2, a 3, *c*1819–21, ed. in Todd, I(iv)1983; see also works composed *c*1820 in CHAMBER and PIANO SOLO

EDITIONS, TRANSCRIPTIONS AND ARRANGEMENTS

J.S. Bach

44 kleine Choralvorspiele für die Orgel (Leipzig and London, 1845)
Organ Compositions on Chorales, i–iv (London and Leipzig, 1845–6)
15 grosse Choral-Vorspiele für die Orgel (Leipzig and London, 1846)
6 Variations on the Chorale 'Christ, der du bist der helle Tag – Christ who art the brightest day' (Leipzig and London, 1846)
11 Variations on the Chorale 'Sey gegrüsset Jesu gütig – All hail good Jesus' (Leipzig and London, 1846)
Preludio from Partita in E for vn solo, BWV1006, pf acc., 11 Nov 1846, for F. David, perf. Leipzig, 8 Feb 1840
Chaconne, vn, pf (London and Hamburg, 1847; Fr. edn., Paris and elsewhere, 1848) [pf acc. for the Chaconne in D minor for vn solo], perf. Leipzig, 8 Feb 1840
Suite, D, orch, ed. F. David (1866) [Mendelssohn's performing edn for the Gewandhaus concerts]
Cantata no.106, 'Gottes Zeit ist die allerbeste Zeit', parts for cl, bn, *US-Wc**

G.F. Handel

'Dettingen' Te Deum, ed. (1869)
Acis and Galatea, 3 Jan 1829, *GB-Ob**
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other arrangements

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See also PIANO SOLO [Cadenza, 1832, 1840]

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H. Federhofer: 'Zu Felix Mendelssohns Händel-Interpretation im Urteil der Mit- und Nachwelt', *Musicologica austriaca*, viii (1988), 27–39
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M. Marissen: 'Religious Aims in Mendelssohn's 1829 Berlin-Singakademie Performances of Bach's *St Matthew* Passion', *MQ*, lxxvii (1993), 718–26
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R. LARRY TODD

Mendelssohn societies. Although attempts were made in Germany soon after Mendelssohn's death to form a musical fund in his memory the first successful venture was the founding in England of a fund to endow a scholarship for composers and performers. The fund was launched in 1848 and the first Mendelssohn Scholarship was awarded in 1856 to Arthur Sullivan; it was restricted to composers in 1890 and is still in existence. No comparable body emerged in Germany until 1878 when the Felix Mendelssohn-Bartholdy-Stiftung was founded. With the annual revenue paid by the Prussian government for the receipt of Mendelssohn's manuscripts, the heirs of Mendelssohn established two annual scholarships and provided other support for music. The foundation was active until 1934 when political pressure caused its closure; the scholarships were revived in 1962 by the Preussischer Kulturbesitz, Berlin, and since 1963 Mendelssohn prizes have been awarded annually.

In 1958 Hugo von Mendelssohn-Bartholdy and Max Friedrich Schneider founded in Basle the International Felix-Mendelssohn-Gesellschaft; its activities centred on a research institute with a special library containing autograph and unpublished works, letters, pictures and newspapers. The society edited the first volumes of the Leipziger Ausgabe der Werke Felix Mendelssohn-Bartholdys devoted to hitherto unpublished works. In 1964 the Staatsbibliothek of the Preussischer Kulturbesitz in Berlin took over the Basle collection as the nucleus of the new Mendelssohn-Archiv in the music department.

In 1967 Cécile Lowenthal-Hensel (great-granddaughter of Fanny and Wilhelm Hensel) founded the Mendelssohn-Gesellschaft Eingetragener Verein, which is devoted to research into the descendants of the philosopher Moses Mendelssohn. It soon developed into an international society, particularly through its academic journal *Mendelssohn-Studien*, 11 volumes of which were published up to 2000. Volume ten, published in 1997, was a special edition to mark the 150th anniversary of the deaths of Felix and his sister, Fanny Hensel. In 1970 the society mediated the purchase by the *Land* Berlin of many family documents, including autograph writings by Felix and Fanny. The society collects autograph manuscripts, documents, pictures and other items now held in the Mendelssohn-Archiv.

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R. Elvers: 'Zur Geschichte der Felix-Mendelssohn-Bartholdy-Stiftung', *Jb der Stiftung Preussischer Kulturbesitz 1972*, 147–60
Depositum Mendelssohn-Gesellschaft im Mendelssohn-Archiv der Staatsbibliothek Preussischer Kulturbesitz Berlin (Berlin, 1987)
25 Jahre Mendelssohn-Gesellschaft Berlin e.V. Ausstellung im Ausstellungsraum des Mendelssohn-Archivs (Berlin, 1992–3) [exhibition catalogue]

FRANZ KRAUTWURST/CÉCILE LOWENTHAL-HENSEL

Mendès, Catulle (*b* Bordeaux, 20 May 1841; *d* St Germain-en-Laye, Paris, 8 Feb 1909). French writer. His excellent education and considerable talents helped him, while still a youth, to make his way to Paris. Encouraged by Hugo, De Banville and Gautier, he became friendly with Baudelaire, Coppée, Heredia and Villiers de l'Isle-Adam, some of the poets who contributed to *Le Parnasse contemporain*. After the *Tannhäuser* débacle at the Opéra in 1861, the discerning Mendès, eager to demonstrate his faith in Wagner, invited the composer to contribute an article to the *Revue fantaisiste*, the journal founded and edited by Mendès. In 1866 Mendès married a fellow Wagnerite, JUDITH GAUTIER; they separated in 1874. Mendès later established a liaison with AUGUSTA HOLMÈS, by whom he had three daughters.

In 1873 Wagner published the crude anti-French parody *Eine Kapitulation* and consequently lost favour with several of his French supporters, among them Mendès. Nevertheless, and in spite of a novel *Le roi vierge* mocking the relationship between Wagner and Ludwig II, Mendès published in 1886 the first full-length biography of Wagner. The book's epilogue reprinted an article, published in the *Revue Wagnérienne* the previous year, in which Mendès urged his countrymen to practise what Wagner preached, and to seek their musical inspiration from within their own country and its literary and historical heritage rather than to imitate Wagner slavishly. Mendès's championing of French nationalism and native composers brought him into contact with the young Debussy in 1889. He paid for the engraving of Debussy's *Fantaisie* and the composer agreed to his proposal that they work together on *Rodrigue et Chimène*, Mendès's adaptation of Corneille's *Le Cid*. Two years later, when Debussy discovered Maeterlinck, their collaboration was abandoned: Debussy let it be known that the score had gone up in flames when the table on which he had been working overturned near his fireplace. Sketches for the

almost completed work were found, however, in Cortot's library after his death.

WORKS SET TO MUSIC

theatrical works first produced in Paris, unless otherwise indicated

Le capitaine Fracasse (after T. Gautier), oc by Pessard, 1878
Penthésilée, sym. poem by Bruneau, 1884
Gwendoline, op by Chabrier, Brussels, 1886
Isoline, fairy op by Messager, 1888
Le collier de saphirs, ballet by Pierné, 1891
Les joyeuses commères de Paris (collab. G. Courteline), ballet by Pierné, 1892
Le docteur Blanc, ballet by Pierné, 1893
La reine Fiammette, incid music by P. Vidal, 1898; oc by X. Leroux, 1903
Medée, incid music by d'Indy, 1898
Briseïs (collab. E. Mikhaël), op by Chabrier, Berlin, 1899
Le cygne, ballet by Lecocq, 1899
La Carmélite, oc by Hahn, 1902
Le fils de l'étoile, op by C. Erlanger, 1904
Ariane, op by Massenet, 1906
La fête chez Thérèse, ballet pantomime by Hahn, 1910
L'amoureuse leçon, ballet by Bruneau, 1913

Lieds de France, songs by Bruneau (1892)
12 songs by Paderewski, op.22 (1903)
Other songs by Bizet, Chabrier, Fauré, Messager, Pierné, Roussel, Saint-Saëns and others

WRITINGS

Le roi vierge (Paris, 1881)
[Obituary of Wagner], *Le Gil Blas* (16 Feb 1883)
'Le jeune Prix de Rome et le vieux Wagnériste', *Revue Wagnérienne* (8 June 1885)
Richard Wagner (Paris, 1886)
L'homme orchestre (9/1896) [tales]
L'art du théâtre (Paris, 1897–1900)
L'oeuvre wagnérienne en France. Pages nouvelles. Tristan et Iseult (Paris, 1899)

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J.F. Herlihy: *Catulle Mendès: critique dramatique et musical* (Paris, 1936)
G. Samazeuilh: *Musiciens de mon temps* (Paris, 1947)
L. Guichard: *La musique et les lettres en France aux temps du Wagnérisme* (Paris, 1963)
E. Brody: 'La famille Mendès: a Literary Link between Wagner and Debussy', *MR*, xxxiii (1972), 177
M.A. Calhoun: *The Revue Wagnérienne and the Literature of Music: the Translation of an Aesthetic* (diss., SUNY, 1987)

ELAINE BRODY

Mendes, Gilberto (Ambrósio Garcia) (*b* Santos, 13 Oct 1922). Brazilian composer. He studied harmony with de Benedictis and the piano with A. Rudge at the Santos Conservatory (1941–8). After a period of independent composition study, he had lessons with Santoro (1954) and Olivier Toni (1958–60). He also took part in the Darmstadt summer courses of 1962 and 1968, attending classes given by Boulez, Pousseur and Stockhausen. While in Europe on various occasions he visited the electronic music studios of West German Radio, the ORTF and Karlsruhe University. He has taught new musical techniques in Santos at the Clube de Arte (1956), the Escola de Jovens (1966) and the Colégio Vocacional Stella Maris (from 1968). In 1962 he took charge of the annual New Music Festival of the Santos Ars Viva Society, and from the late 1950s he has been a member of the Santos Música Nova group, whose aim, as announced in their manifesto of 1963, is to promote 'a new Brazilian music ... according to the modern theories of cybernetics, information, probability, quanta, semantics and semiotics, structuralism and human communication'. He taught composition both at the University of Brasília and at the University of São Paulo, from where he gained the doctorate (1990); he held visiting academic positions at the universities of Wisconsin-Milwaukee and Texas-Austin. In the 1970s he began to attend new music festivals in Europe and the Americas, where many of his works were first performed to critical acclaim.

Mendes has created highly individual works to texts by Brazilian concrete poets, among them Décio Pignatari and José Lino Grunewald. His choral piece *Beba Coca-Cola* (after Pignatari, 1967) achieved outstanding popularity for an avant-garde composition. He has also been strongly influenced by developments in the visual arts of the 1960s: the pop art of Rauschenberg, Lichtenstein and Oldenburg, the films of Godard, and conceptual art. These interests stimulated his exploration of visual aspects in such works as *Cidade*, *Vai e vem*, *Son et lumière*, *Asthmatour* and *Pausa e menopausa*, where there is an obvious affinity with the indeterminacy and music-theatre of Cage. He later amplified his interest in theatrical action with experimental mixed-media works such as *Opera Aberta* (1976), *Der Kuss* (1976, first performed 1985) and *Grafito* (1985). In the 1980s and 90s numerous works for chorus, piano and instrumental ensembles achieved success. Among his major works for orchestra is *O último tango em Vila Parisi* (1987), a smart, unique and humorous combination of minimalism, musical theatre and social criticism. Mendes stands as a major creative figure in late 20th-century Brazilian music.

WORKS

(selective list)

Orch: Ricercare, 2 hn, str, 1960; Pf Conc., 1981; O último tango em Vila Parisi, 1987; Dal finestrino di un treno (Omaggio a Pescara), 1997

Chbr: Piece, cl, pf, 1957; Music for 12 Insts, 1961; Rotationis, 13 insts, 1961; Música para piano no.1, 1962; Blirium a-9, 12 str, 1965; Blirium b-9, 12 insts, 1965; Blirium c-9, 1/2/3 kbd, 1965; Omaggio a de Sica, tpt, trbn, 1972; Longhorn Trio, tpt, trbn, pf, 1983; Ulysses in Copacabana surfing with James Joyce and Dorothy Lamour, fl, cl, tpt, sax, va, 2 vc, db, gui, pf, 1988; O pente de Istanbul, vib, mar, perc, 1990; Conc., timp, snare drum, perc, 1991

Solo inst: Fuga dupla a 4 vozes, pf, 1957; 7 pieces, cl, 1957; Gregoriana (In memoriam), hn, 1983; 3 contos de Cortázar, pf, 1985; Il neige ... de nouveau!, pf, 1985; Claro clarone, b cl, 1988; Um estudo? Eisler e Webern caminham nos mares do sul ..., pf, 1989; Estudo magno, pf, 1993; Pour Eliane, pf, 1993; Estudo extudo eis tudo pois! (In memoriam Jorge Peixinho), pf, 1997

Vocal: Beba Coca-Cola (D. Pignatari), 4vv, 1967; Motetos à feição de Lobo de Mesquita, Bar, ob, vc, hpd, 1975; O meu amigo Koellreutter, female v, pf, mar, 1984; Poeminha poemeto poemeu poesseu poessua da flor, 1v, pf, 1984; Vila socó meu amor, SATB, 1984; Lenda do caboclo: a outra, SATB, 1987; Finismundo: a última viagem, 1v, pf, 1993; Inspiração, SATB, 1993; Fenomenologia da certeza, 1v, pf, 1995; O anjo esquerdo da história, SATB, 1997

Mixed media: Nascemorre, vv, perc, 2 typewriters, tape, 1963; Cidade (A. de Campos), mixed media, 1964; Son et lumière, 2 photographers, player pf, tape, 1968; Santos Football Music, orch, 3 tapes, ball, audience, theatrical action, 1969; Vai e vem (J.L. Grunewald), chbr choir, tape, record player, insts, 1969; Asthmatour, 1971; O objeto musical, el fan, el shaver, 1972; Pausa e menopausa, coffee cups, spoons, medicine dropper, 1972; Der Kuss – Homenagem a Gustav Klimt, amp kisses, theatrical action, 1976; Opera Aberta, operatic v, weightlifter, 3 or more applauding persons, theatrical action, 1976; Grafito, 1 soloist, tape, theatrical action, 1985; Anatomia da musa, 1v, pf, slide projection, theatrical action, 1993

Principal publisher: Ricordi (São Paulo)

WRITINGS

with others: 'Música nueva', *RMC*, no.86 (1963), 30–32 [repr. from *Invenção* (São Paulo, 1963)]

'Música nuova brasiliana: dati e problemi', *Aut aut* (Milan, 1969), nos.109–10, p.206

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R. Coelho de Souza: *Música* (São Paulo, 1983)

L. Tragtenberg: *Artigos musicais* (São Paulo, 1991)

GERARD BÉHAGUE

Mendes, Manuel (*b* Lisbon, *c*1547; *d* Évora, 24 Sept 1605). Portuguese composer. He was *mestre da capela* at Portalegre Cathedral and then *mestre* of the private chapel of the Cardinal Infante Henrique, accompanying him to Évora when Henrique became Archbishop there in 1575. From 1578 Mendes was master of the choirboys at Évora Cathedral. He was ordained priest in 1575 and a decade later became *bacharel* (bachelor) of the cathedral.

Mendes's considerable reputation rested not only on his own works (just six surviving pieces have been identified) but also on his abilities as a teacher: among his pupils were the most famous Portuguese composers of the next generation, including Manuel Cardoso, Duarte Lobo and Filipe de Magalhães. In his *Fuente de Aganipe* (Madrid, 1644) Manuel de Faria e Sousa included Mendes among the four finest Portuguese composers and considered him worthy of comparison with Morales and Guerrero. In his will Mendes left his music books to Magalhães, but an attempt by the dean of the royal chapel (of which Magalhães was a member) to have some books of Mendes's masses and *Magnificat* settings published came to nothing because of the price demanded by the Plantin firm of Antwerp.

Of Mendes's surviving works, an *Alleluia* (ed. in PM, ser.A, xxxvii, 1982) achieved widespread circulation, being preserved in sources in Arouca, Coimbra, Lisbon, Oporto and Puebla, Mexico. An *Asperges me* was still being sung on Palm Sunday in the chapel of the Dukes of Bragança at Vila Viçosa in the 1730s, and six motets (together with an *Arte de musica*) once existed in the library of King João IV (listed in *JoãoIL*).

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R.M. Stevenson: Introduction to ologia de Polifonia portuguesa 1490–1680, PM, xxvii (1982), xxxiv–xxxv

J.A. Alegria: *Polifonistas portugueses: Duarte Lobo, Filipe de Magalhães, Francisco Martins* (Lisbon, 1984), 16, 60, 66–7

J.A. Alegria: *O colégio dos moços do coro da Sé de Évora* (Lisbon, 1997), 77–81

OWEN REES

Mendoza(-Guardia), Emilio (*b* Caracas, 8 Aug 1953). Venezuelan composer. He trained with Ioannidis in Caracas (1973–7) and studied live electronics with Günther Becker at the Schumann Institut in Düsseldorf (composition diploma, 1981). He attended the Darmstadt summer courses (1978, 1980), several Latin American contemporary music courses, and workshops in Venezuelan *bandola llanera* and in West African percussion and dance. He studied composition and Latin American art music at the Catholic University of America in Washington DC (DMA 1990). He taught at the Crane School of Music at Potsdam College, SUNY (1991–7), and the Central University of Venezuela (1996). He also co-founded and directed the Orchestra of Latin American Instruments. He was president of the Fundación de Etnomusicología y Folklore in Caracas and coordinator of ethnomusicology and folklore programmes for the Organization of American States (1995–7). As a composer and performer Mendoza maintains links with dance and popular music ensembles. His works combine a strong rhythmic profile with experimentation, and his search for an original Latin American compositional system is based on the study of traditional indigenous musical resources.

WORKS
(*selective list*)

Alborada, va, pf, 1975; Pasaje, 4 vn, 4 va, 3 vc, 2 db, 1976; La caja de juguetes, a set of conceptual pieces, 1977; Arsis, chbr ens, 1978; Sexteto, fl, ob, cl, bn, tpt, hn, 1979; Susurro, SATB, elecs, 1979; Tregua, orch, 1981; Etnocidio, orch of Latin Amer. insts, 1984; Rumba, vc, pf, 1985; Jungla/Rainforest, 5 perc, 1988; Ritual Wake/Velorio, b cl, vc, pf, 1989; The Essence of Change, orch, 1990; Virtual Suicide, tape 1991; Matrioshka, pf 4 hands, 1991; Merenguito, gui, 1993; Blast, brass qnt, 1997

MSS in Latin American Music Center, Indiana University, Bloomington

Principal publishers: Breitkopf & Härtel, Fundación Vicente Emilio Sojo (Caracas), Nomos, Plymouth Music Company

WRITINGS

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T. Siwe: *Percussion Ensemble Literature* (Champaign, IL, 1997)

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S. Hicken: 'The Newest Music', *American Record Guide*, lxii/2 (1998), 290–92

CARMEN HELENA TÉLLEZ

Mendoza (Gutiérrez), Vicente T(eódulo) (*b* Cholula, Mexico, 27 Jan 1894; *d* Mexico City, 27 Oct 1964). Mexican folklorist. He was born of a musical family (his great-grandfather was an organist, his grandfather a tenor and his father a piano teacher) and he began his studies at home at an early age. When his family moved to Mexico City in 1906, Mendoza began working as a barber while continuing his music instruction; this lasted for 12 years. At the same time he also worked as a draughtsman and as a pianist for silent films. In 1916 he entered the National Conservatory, where he studied under Lauro Beristáin and Rubén M. Campos, and until 1925 he studied intermittently with Julián Carrillo.

After four years working in state schools, he took a post in 1936 at the Institute of Aesthetic Investigations at the University of Mexico, which he held until his death. He was founder and president of the Sociedad Folklórica de México from 1938, editor and a principal contributor to its *Anuario*, and participated in many congresses in Latin America, Europe, Japan and the USA. In 1946 he studied at Indiana University and the University of North Carolina (with Ralph Steele Boggs); he received the master's degree at the University of Mexico in 1955.

His first wife, Virginia Rodríguez Rivera, was herself a prominent folklorist, and with her he carried out his most

important field work and produced the significant *Folklore de San Pedro Piedra Gorda, Zacatecas* (1952). The aim of his life's work was to make folklore a scholarly discipline in Mexico.

WRITINGS

with D. Castañeda: *Instrumental precortesiano* (Mexico City, 1933–9)
El romance español y el corrido mexicano (Mexico City, 1939)
with J. Fernández: *Danzas de los concheros en San Miguel de Allende* (Mexico City, 1941)
Lírica infantil de México (Mexico City, 1951, 2/1980)
with V.R.R. de Mendoza: *Folklore de San Pedro Piedra Gorda, Zacatecas* (Mexico City, 1952)
El corrido mexicano (Mexico City, 1954)
Panorama de la música tradicional de México (Mexico City, 1956, 2/1984)
Glosas y décimas de México (Mexico City, 1957)
La canción mexicana (Mexico City, 1961, 2/1982)

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G. Chase: *A Guide to the Music of Latin America* (Washington DC, 2/1962)

E. THOMAS STANFORD

Mendoza-Nava, Jaime (*b* La Paz, 1 Dec 1925). Bolivian composer and conductor. He studied in New York at the Juilliard School of Music and Columbia University, at the Madrid Conservatory (completing the five-year syllabus in one year and winning first prize in composition, 1950), in Lausanne with Cortot and at the Paris Sorbonne with Nadia Boulanger. In 1951 he was appointed conductor of the Bolivian National SO, whose standards he brought to a professional level. In 1952 he settled in California and became a composer at the Walt Disney and UPA film studios.

WORKS

DRAMATIC AND VOCAL

Ballet: Jaque Mate!
Film scores: The Evictors; High, Wild and Free; The Legend of Boggy Creek; The Mausoleum; Winds of Autumn; 40 Days of Musa Dagh
Chorus, orch: Amancaya; El muro sueña; La nieve negra; Salve Regina; Tapiz coral
Song cycles: País de sombra; Poemas de Alfaro; Recuerdos de Bolivia, 6 songs, S, orch

INSTRUMENTAL

Al fresco, hn qt; Antawara; 3 Bolivian Dances, pf; Canción de las Calles; pf; Contrastes, vn, pf; Don Alvaro; Estampas y estampillas, vcs; Gitana, pf; Nocturno, pf LH; Pachamama; Pf Conc.; El picaflor, pf; 6 Preludes, pf; Sonata no.1, hn, pf; 2 str qts; Tipoi, hn, str, pf, perc

Principal publishers: Broude Bros., Rogwen (New York), Schirmer

CARLOS SEOANE

Mene. *See* MEANE.

Menehou, Michel de (*fl* Paris, 1557–68). French theorist and composer. In 1558 he was *maître de chapelle* at the abbey church of Saint Maur-des-Fossés and enjoyed the patronage of Cardinal Guillaume Du Bellay, the dedicatee of his *Nouvelle instruction familière, en laquelle sont contenues les difficultés de la musique*. According to Du Verdier and La Croix du Maine, and Draudius, the treatise was reissued in 1571 under the title *Nouvelle instruction contenant en brief les preceptes ou fondemens de musique tant pleine que figurée*; an edition with this title was published at Paris in 1582. The book responded to contemporary demand for vernacular treatises on music, but it differs from similar works by Loys Bourgeois, Maximilien Guilliaud, Philibert Jambe de Fer and Claude Martin in devoting much space to elementary harmony; the full title referred to 'concordances et accords' (concordances and intervals) and their use in two- to five-part writing, while Menehou's prologue mentioned young people's desire to learn 'how to practise chords in order to set something down in writing'. He accordingly included chapters on three-, four- and five-part harmonization, counterpoint, canons and cadences, as well as the usual ones on rudiments (mode, mutation, time, prolation and proportion) which quote from earlier theorists, notably Gaffurius, Frosch, Lampadius and Glarean. The treatise ends with a four-voice chanson, *Le souvenir de ma dame jolie*. Du Chemin printed eight more chansons by Menehou between 1557 and 1568. All but one are courtly *épigrammes* set in a predominantly homophonic style with occasional imitative entries; their rhythm and musical form reflect the decasyllabic metre and structure of the texts.

WORKS

Nouvelle instruction familière, en laquelle sont contenues les difficultés de la musique, avecques le nombre des concordances et accords: ensemble la maniere d'en user (Paris, 1558/*R*, 2/1582 as *Nouvelle instruction contenant en brief les preceptes ou fondemens de musique tant pleine que figurée*) (incl. chanson, 4vv); ed. H. Expert, *Les théoriciens de la musique au temps de la Renaissance*, i (Paris, 1900)

8 chansons, 4vv, 1557[9], 1557[12], 1560[3a], 1560[3b], 1568[10a]

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G. Draudius: *Bibliotheca exotica* (Frankfurt, 1610), 210
R. de Juvigny, ed.: *Les bibliothèques françoises de La Croix du Maine et de Du Verdier* (Paris, 1772–3), ii, 127; iv, 63
F. Lesure and G. Thibault: 'Bibliographie des éditions musicales publiées par Nicolas Du Chemin (1549–1576)', *AnnM*, i (1953), 269–373; iv (1956), 251–3; vi (1958–63), 403–6

FRANK DOBBINS

Menestrier, Claude-François (*b* Lyons, 9 March 1631; *d* Paris, 21 Jan 1705). French writer. Menestrier studied at the Jesuit Collège de la Trinité in Lyons and subsequently taught rhetoric there, having joined the Jesuit order in 1646. He later taught at Chambéry, Vienne (Isère) and Grenoble before being recalled to the college at Lyons. It was during this latter stay there that he developed the special interest in the history and organization of public festivals and ceremonies that occupied him for most of his life. This interest resulted not only in his organizing such events (for example on the occasion of the visit of Louis XIV to Lyons in 1658, an event which is known to have included student performances of ballets devised by Menestrier, and for the beatification of François de Sales at Annecy in 1662), but also in his publishing a series of works dealing with their details. His studies in heraldry, in imagery and decoration, in stage design and construction, in the writing of occasional poetry and ballets, and in the theatrical use of music and dance are all notable. In 1667 he was named librarian of his college, but he left shortly afterwards for a period of travel in Europe (notably to Italy, Germany, Flanders and England). Finally, in 1670, he made his home in Paris, where he remained for the rest of his life except for occasional trips undertaken as a preacher for the Jesuit order.

The four works by Menestrier that have particular relevance to music are among the earliest publications to combine what was, for the time, a thorough study of the history and aesthetics of theatrical performance with practical and detailed descriptions of actual events (chiefly ballet and opera in France and Italy). As such they are valuable documents bearing on the development of theatre and dance, as well as of music, from the time of the

ancient Hebrews and Greeks to that of Louis XIV. His works in general remained current through much of the 18th century.

WRITINGS

only those on music

'Remarques pour la conduite des ballets', *L'Autel de Lyon* (Lyons, 1658), 50–56 [repr. in Christout, 221–6]

'De l'harmonie', *Traité des tournois, joustes, carrousels et autres spectacles publics* (Paris, 1669), 167–80

Des représentations en musique anciennes et modernes (Paris, 1681/R, 3/1685)

Des ballets anciens et modernes selon les règles du théâtre (Paris, 1682/R, 4/1686)

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G. Tani: 'Le Comte d'Aglié et le ballet de cour en Italie', *Les fêtes de la Renaissance*, ed. J. Jacquot (Paris, 1956), 222–6

M.-F. Christout: *Le ballet de cour de Louis XIV, 1643–1672* (Paris, 1967), esp. chap.5

P. Vendrix: *Aux origines d'une discipline historique; la musique et son histoire en France aux XVIIe et XVIIIe siècles* (Geneva, 1993), 273–4, 313–7

ALBERT COHEN

Mengal, Martin-Joseph (*b* Ghent, 27 Jan 1784; *d* Ghent, 4 July 1851). Belgian composer and horn player. He studied the horn with his father, and by 13 was playing at the theatre in Ghent. He entered the Paris Conservatoire in 1804 and after playing the horn in the orchestra at the Odéon he became principal horn at the Opéra-Comique and remained there for 13 years. He studied composition with Reicha and wrote a number of operas and instrumental works; three of his *opéras comiques* were produced in Paris in 1818–23. In 1825 he was appointed director of the theatre in Ghent but soon resigned and after the 1830 Revolution became a conductor in Antwerp and The Hague. Finally, in 1835, he obtained the directorship of the new conservatory in Ghent, where his pupils included Gevaert and Van Duyse. His brother Jean-Baptiste (*b* Ghent, 21 Feb 1792; *d* Paris, 19 Dec 1878) was also a distinguished horn player as well as one of the founders of the Paris Société des Concerts du Conservatoire.

WORKS

selective list, all MSS at B-Gc

THEATRICAL

Une nuit au château (oc, 1, P. de Kock), Paris, oc (Feydeau), 5 Aug 1818 (Paris, 1818)

L'île de Babilary (oc, 3, de Kock), Paris, oc (Feydeau), 27 March 1819

Les infidèles (oc, 1, de Kock), Paris, oc (Feydeau), 2 Jan 1823; ?rev. (3), Ghent, 1825

Apothéose de Talma (scène dramatique), Ghent, 1826

Le vampire (oc, 3), Ghent, 1826

Un jour à Vaucluse (oc, 1, C. Durant), Ghent, 1 May 1830

OTHER WORKS

Requiem; Salve regina; Tantum ergo

Concertante, ob, hn, bn; concertante, 2 fl, ob, cl, hn (both Ghent, n.d.)

Symphonie concertante, 2 hn, orch

3 concs., hn, orch

Chbr music; songs and choruses

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E. Fétis: 'Martin Joseph Mengal', *Annuaire de l'Académie royale des sciences, des lettres et des beaux-arts de Belgique*, xxv (Brussels, 1859), 167–76

E. Gregoir: *Les artistes-musiciens belges au XVIIIme et au XIXme siècle* (Brussels, 1885)

R. Andrews: *The Woodwind Quartets of Martin Joseph Mengal* (diss., Florida State U., 1970)

JOHN LADE

Mengelberg. Dutch family of musicians.

(1) **(Josef) Willem Mengelberg** (*b* Utrecht, 28 March 1871; *d* Zuort, Switzerland, 22 March 1951). Conductor. After studying music in Utrecht and becoming proficient at the organ and piano he was sent to the Cologne Conservatory, where he studied theory and counterpoint (with G. Jensen), piano (with I. Seiss), organ (with F.W. Franke), solo singing (with B. Stolzenberg) and conducting and composition (with the director, Franz Wüllner). After graduating with first prizes in conducting, piano and composition he became music director in Lucerne in 1892. On the strength of his success there and a recommendation from Wüllner, he was appointed conductor of Amsterdam's Concertgebouw Orchestra in 1895. He appeared as the soloist in Liszt's Piano Concerto in E flat at his predecessor's farewell concert before conducting Beethoven's Fifth Symphony in his first programme. During the next 50 years he created a first-rank orchestra while also conducting the Museum Concerts in Frankfurt (1907–20) and making many guest appearances. From 1899 he gave annual Palm Sunday performances of the *St Matthew Passion*. He appeared in New York from 1920–30, first with the National SO and then from 1921 as principal conductor of the New York PO, an honour he shared with Toscanini from 1927.

Mengelberg was a great advocate and friend of many contemporary composers, including Mahler, Strauss, Schoenberg and Reger. He corresponded with each of these and his scores are littered with detailed remarks on interpretation. His Mahler scores passed between him and the composer, and Mengelberg's comments are mingled with retouching and comments in Mahler's own hand and other comments Mengelberg attributed to him. Strauss dedicated *Ein Heldenleben* to Mengelberg and his orchestra. In 1920, during his 25th season at the Concertgebouw, Mengelberg led the first major cycle of Mahler's works.

Mengelberg was a vituoso conductor whose desire to enhance the music's poetic content led to performances characterized by an acute attention to detail and sometimes startling tempo fluctuations. His desire to illuminate nuance led to lengthy, heated and voluble rehearsals. He had no hesitation about making alterations to scores (even Beethoven's), citing both the conductor's superior experience in the handling of the orchestra and his studies with Wüllner, who himself had studied with Beethoven's friend Schindler. He continued to massage virtually every phrase with rubato and to use string portamento long after it became unfashionable, and his performances are sometimes criticized as overly fussy and fragmented. Films of his recordings demonstrate a reasonably clear baton technique, dramatic cues and a tremendous dynamic energy.

In 1928 Mengelberg received an honorary degree from Columbia University and in 1934 he was appointed professor of music at Utrecht University. His speech at Columbia ('The Essence and the Effect of Music') demonstrates a political naivety which ultimately led to the collapse of his career. He accepted invitations to conduct in Germany and in occupied countries during the war. While not actively supporting Nazi ideology (he insisted on performing Mahler's First Symphony in 1941),



Willem Mengelberg

he lent his name to Nazi music organizations. While the 1947 Central Council of Honour hearing cleared him of both 'Nazi sympathies' and 'collaboration', the Dutch had banned him from conducting in the Netherlands in 1945, leaving him to retire to Switzerland, where he died months before the restriction was lifted.

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B. Shore: *The Orchestra Speaks* (London, 1938/R)
D. Wooldridge: *Conductor's World* (London, 1970), 155–65
R.H. Hardie: *The Recordings of Willem Mengelberg* (Nashville, TN, 1972)
K. Kropfinger: 'Gerettete Herausforderung: Mahlers 4. Symphonie – Mengelbergs Interpretation', *Mahler-Interpretation: Aspekte zum Werk und Wirken von Gustav Mahler*, ed. R. Stephen (Mainz, 1985), 111–75
J. Bowen: 'Tempo, Duration and Flexibility: Techniques in the Analysis of Performance', *JMR* (1996), July, 1–45 [incl. analysis of tempo fluctuations in Mengelberg's recording of Tchaikovsky's Symphony no.6]
F.W. Zwart: *Willem Mengelberg*, i: *1871–1920* (Amsterdam, 1997)

(2) (Curt) Rudolf Mengelberg (*b* Krefeld, 1 Feb 1892; *d* Monte Carlo, 13 Oct 1959). Musicologist and composer of German origin, nephew of (1) Willem Mengelberg. He studied law at Geneva and Munich, took piano lessons from Neitzel in Cologne and read musicology at Leipzig with Riemann. Then in Amsterdam he studied composition with Dopper and his uncle, and in 1917 he was appointed artistic assistant to the Concertgebouw Orchestra, later becoming artistic manager (from 1925) and director (1935–54). In 1920 he organized the Concertgebouw Mahler Festival, during which all Mahler's works were performed in nine concerts. Mengelberg's compositions are predominantly vocal, this preference being expressed at first in Romantic songs and later in large-scale sacred pieces, sometimes drawing on Gregorian chant.

WORKS
(*selective list*)

Orch: Vn Conc., 1930; Capriccio, pf, orch, 1936; Fl Concertino, 1943

Choral: Requiem, solo vv, chorus, orch, 1924; Weinlese, T, chorus, orch, 1928; Stabat mater, solo vv, chorus, orch, 1940; Victimae paschali laudes, solo vv, chorus, orch, 1946

WRITINGS

G.A. Ristori (diss., U. of Leipzig, 1915; Leipzig, 1916)
ed.: *Das Mahler-Fest, Amsterdam, Mai 1920* (Vienna, 1920)
Gustav Mahler (Leipzig, 1923)
Holland als kulturelle Einheit (Leipzig, 1928)
50 jaar Concertgebouw (Amsterdam, 1938)
Muziek, spiegel des tijds (Rotterdam, 1948)

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W. Paap: 'Dr Rudolf Mengelberg zestig jaar', *Mens en melodie*, vii (1952), 34–7

(3) Karel (Willem Joseph) Mengelberg (*b* Utrecht, 18 July 1902; *d* Amsterdam, 11 July 1984). Conductor and composer, nephew of (1) Willem Mengelberg. He studied composition with Pijper and later at the Berlin Hochschule für Musik, and was a conducting pupil of Scherchen. After some years as a choral and opera conductor in Germany, he was attached to the theatre in Greifswald (1927–30). From 1930 to 1933 he was music adviser to the Reichsrundfunk and chief sound producer for the Deutschlandsender in Berlin. He held contracts in Barcelona and Kiev, made many European concert tours, and in 1938 settled in Amsterdam. Thereafter he appeared as a conductor with Dutch orchestras, and from 1945 established a reputation as a music critic. He composed orchestral and chamber music, choral, piano and carillon pieces in a conventional style, as well as numerous scores for plays, films and radio dramas; Donemus published his works. The ballet *Signalen* (1935) and the Horn Concerto (1950) each won a City of Amsterdam Prize.

(4) Misha [Misja] **Mengelberg** (*b* Kiev, 5 June 1935). Dutch pianist and composer, a son of (3) Karel Mengelberg. After briefly occupying himself with architecture, he studied composition with van Baaren at the Hague Conservatory, where he took a final examination in theory in 1964. In the meantime he had acquainted himself with Cage's ideas (Darmstadt, 1959) and played in a trio and in the Misha Mengelberg Quartet, to which the percussionists Han Bennink and Willem Breuker belonged. The compositions with which Mengelberg attracted public attention were chiefly provocative and brutalistic. Examples include his submission for the Gaudeamus Music Week in 1961, *Musica per 17 strumenti* (awarded a prize by a jury including Stockhausen and Ligeti), in which the instrumentalists were allowed to play only one note; and his contribution to the Fluxus Festival of 1964, *In memoriam Hans van Sweden*, which consisted of the obsessive repetition of only a few notes. *Spel* is purely conceptual: all that happens is that the composer stands gazing at a clock on the grand piano. More serious in intent is *Vietcong*, a protest against imperialism, and *Omtrent een componistenactie* ('On a Composer's Campaign'), directed against national arts policy.

An impassioned advocate of social renewal, Mengelberg, together with other composers of his generation such as Schat, van Vlijmen, Reinbert de Leeuw and Louis Andriessen, campaigned for a greater democratization of Dutch musical life. He also contributed to the opera *Reconstructie* (1969), the joint project of a group of seven composers and writers. In the 1970s, his collaboration with the writer and performance artist Wim Schippers led to some remarkable improvised theatrical productions.

As co-founder of the Instant Composers Pool (1967) and first chairman of the Bond van Improviserende Musici (established in Amsterdam in 1974), Mengelberg fulfilled a pioneering role for improvised music in the Netherlands. He was also involved in the Studio voor Elektro Instrumentale Muziek, and his work for the Society of Dutch Composers, GeNeCo, provided the basis for a subsidized commissions policy for composers.

In both his compositions and his improvisations (methods of working which he always equated), Mengelberg displays a prickly sense of humour. A strong tendency towards self-mockery and self-deprecation can also be seen in the titles of his works and in his often provocative, absurdist programme notes. Unlike many of his generation for whom jazz formed the only point of reference, Mengelberg has drawn not only on the music of colleagues with whom he has performed, including the saxophonists Eric Dolphy and Charlie Parker, but also from Arab music, Moroccan street sounds, Dutch barrel organ music and classical traditions from Bach to Webern. Using montage and collage, he draws freely on a range of styles, at times exaggerating their characteristics to almost grotesque proportions.

WORKS
(*selective list*)

Stage: Reconstructie (op, H. Mulisch, H. Claus), 1969, collab. L. Andriessen, R. de Leeuw, P. Schat, J. van Vlijman, H. Claus and H. Mulisch; Een pond verloren tijd (op), 1981; Duizend gordijnen (music theatre), 1982; Vluchtige beren (music theatre), 1992

Orch: Commentary, 1965; Anatoloose, 1968; Met welbeleefde groet van de kameel, 1971–3; Onderweg, 1973; Sax Conc., 1982; Zeekip ahoy, 1984

Chbr and solo inst: Musica per 17 strumenti, 1959; Medusa, str qt, 1962; Exercise, fl, 1966; Omtrent een componistenactie, wind qnt, 1966; 4 Pf Pieces, 1966; Amaga, gui, Hawaiian gui, b gui, elecs, 1968; Hello Windyboys, 2 wind qnts, 1968; Dressoir, wind ens, 1977; Weter Klok's waardengang, fl, tape, 1979; Stadsvormen en Drie Intermezzi, wind ens, 1980; Enige ervaren zeekippen tegen een achtergrond van gezanten voor sour cream [Some experienced sea-chickens against a background of ambassadors for sour cream], 3 rec, 1985; Impromptus 1–5, vn, va, vc, 2 db, 1987; Arm bijt voet, str qt, perc, tr, 4 intonarumori, 1990; BLA, wind ens, 1993; Wat volgt, pf, 1997

Other works: In memoriam Hans van Sweden, pf, 1964; Vietcong, 1966; Spel, conceptual work, cond., pf, clock

Principal publisher: Donemus

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JOSÉ A. BOWEN (1), ROGIER STARREVELD (2–3), TON BRAAS (4)

Menges, (Siegfried Frederick) Herbert (*b* Hove, 27 Aug 1902; *d* London, 20 Feb 1972). English conductor and composer, brother of ISOLDE MENGES. He was the son of a German father and a British mother, both violinists, who ran a music school in Brighton. He studied at the RCM, where he worked with Holst and Vaughan Williams. Much of his career was spent in the London theatre but he also maintained a connection with Brighton as founder and director of the Brighton PO from 1925 until his death. In 1931 he became musical director of the Old Vic Theatre and composed or arranged and conducted incidental music for most of Shakespeare's plays. He served Sir John Gielgud in all his productions from *Richard of Bordeaux* in 1933 to the end of World War II. He conducted most of the principal British orchestras, and was made an OBE in 1963.

FRANK HOWES

Menges, Isolde (Marie) (*b* Hove, 16 May 1893; *d* Richmond, Surrey, 13 Jan 1976). English violinist, sister of HERBERT MENGES. After learning with her parents, both violinists, she had lessons from Sauret, and studied for three years with Auer in St Petersburg and Dresden from 1910. Her London concerto début was in February 1913. In May she played the Brahms and Glazunov concertos under Mengelberg, and continental engagements began. In 1916 she was invited to the USA, and in 1922 was the first to make a complete recording of the Beethoven concerto with orchestra (under the direction of Landon Ronald).

An expressive player of deep insight, Menges had a classical style of great purity and a range of interest that made her a world soloist in considerable demand. A natural chamber musician, in the late 1920s she played piano trios with Ivor James and Harold Samuel. In 1931 she founded the Menges Quartet and began her teaching activities at the Royal College of Music.

ROBERT ANDERSON

Mengozzi [Mengocci, Mingozzi], **Bernardo** (*b* Florence, 1758; *d* Paris, Feb or March 1800). Italian composer and singer. He studied singing in Florence with Guarducci and at S Marco in Venice with Potenza. His name appears in two librettos for Sarti's *Le gelosie villane*, performed in 1777 in Florence and in 1784 in Naples. His London début was in February 1787 as a tenor in the Haymarket company, to which his wife, the soprano Anna Benini, also belonged. The Mengozzis went to Versailles during the summer of 1787 with other singers from the Haymarket for performances of Italian *opera buffa*; they then settled in Paris, and in 1789 joined the company of the Théâtre de Monsieur, where Mengozzi became famous both as a singer and as the composer of many substitute arias. His *L'isola disabitata* is a landmark in the history of opera in France, being the first serious opera performed in Italian in Paris since Cavalli's *Ercole amante*. The most successful of his French operas seem to have been *Isabelle de Salisburi* and *Selico*, principally because of their spectacular element. Under the Directory Mengozzi spent some time in Bordeaux, and then returned to Paris to teach singing at the Conservatoire; he took an active part in the writing of the *Méthode de chant du Conservatoire de Musique* (1804) in collaboration with Garat, Cherubini and Langlé.

WORKS
performed in Paris unless otherwise stated

L'isola disabitata (azione teatrale, 1, P. Metastasio), Florence, 1783; in 2 acts, Paris, Monsieur, 22 Aug 1789; 1 air (Paris, 1783)

Aujourd'hui, ou Les fous supposés (op, 3, Bouyon), Montansier, 3 Feb 1791

Isabelle de Salisburi (comédie-héroïque et lyrique, 3, P.F.N. Fabre d'Eglantine, after F.-T. Arnaud: Salisbury), Montansier, 20 Aug 1791, collab. G.G. Ferrari

Les deux vizirs (prol, 3, P. Desforges), Montansier, 10 March 1792

Pourceaugnac (op, after Molière), Montansier, 25 Jan 1793

L'amant jaloux (op, 3, T. d'Hèle), Montansier, 2 Feb 1793

Selico, ou Les nègres (cmda, 3, Saint-Just), National, 5 Oct 1793

Une faute par amour (cmda, 1, Vial), Feydeau, 16 May 1795

Les habitans de Vaucluse (op, 1, Montanclos), Montansier, 1 June 1799

Brunet et Caroline, ou Le chansonnier impromptu (op, 1, Ségur *jeune*), Jardin-Egalité [Montansier], 5 July 1799

La dame voilée, ou L'adresse de l'amour (oc, 1, Ségur *jeune*), OC (Favart), 28 Nov 1799

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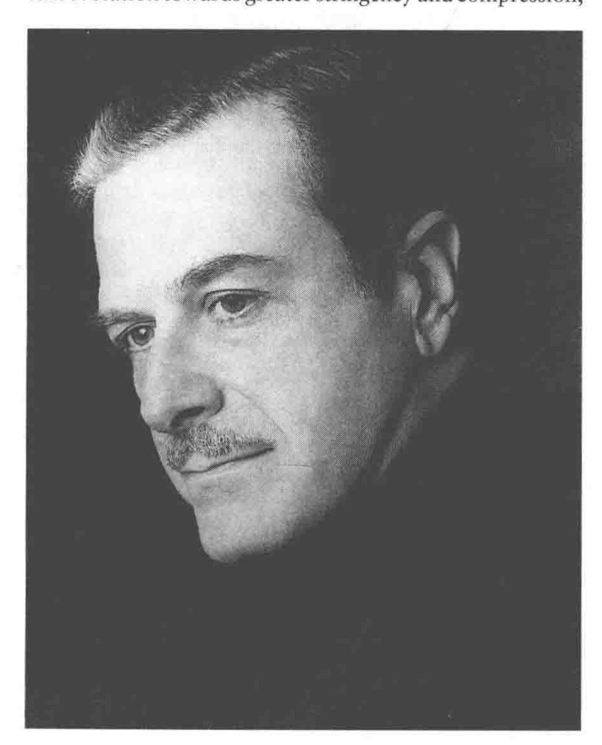
Calendrier musical universel, i (1788), 112, 119

Almanach des spectacles de Paris (1800–1), 43–5

MICHEL NOIRAY

Mennin [Mennini], **Peter** (*b* Erie, PA, 17 May 1923; *d* New York, 17 June 1983). American composer and educator. He was the brother of Louis Mennini. He studied briefly at Oberlin College Conservatory under Normand Lockwood before joining the US armed forces (1942). After military service he attended the Eastman School, where he studied with Hanson and Rogers (BM and MM 1945, PhD 1947). On graduating he was appointed to the composition faculty of the Juilliard School. He remained there until 1958, when he was named director of the Peabody Conservatory. In 1962 he became president of the Juilliard School, a position he held until his death. Throughout his time at the Juilliard School Mennin emphasized the value of performance skills, and was also responsible for the establishment of its Theater Center (1968), American Opera Center (1970) and Contemporary Music Festival. A major accomplishment was his introduction in 1972 of a permanent programme for conductors.

Although Mennin is often grouped with the traditional school of American symphonists, his music is more international than that of many of his colleagues. While its aggressive energy and syncopated rhythmic drive suggest American roots, its abstract, linear emphasis and lofty tone indicate an affinity with such northern European symphonists as Rubbra, Holmboe and even Pettersson. From the beginning Mennin concentrated almost exclusively on serious works in large forms. He exhibited a natural gift for flowing counterpoint as early as the 1940s, and acknowledged the influence of Renaissance polyphony on his development as a composer. The grandeur and vigour, as well as the robust bass lines found in early compositions such as the Symphonies nos.3, 4 and 5 suggest the influence of Vaughan Williams's Fourth Symphony. Mennin's succeeding works revealed a consistent evolution towards greater stringency and compression, culminating in the Symphony no.8 (1973) which almost abandons a linear framework altogether in its exploration of terse colouristic gestures. The slow movement of the Symphony no.9 (1981), however, returns to a more characteristic language. Except for the *Cantata de virtute* (1969), his one major excursion into programmatic music, his means of expression was purely abstract. Perhaps the most distinctive quality of his music is its nervous energy, abating only for periods of grave reflection. Some have charged that this single-minded severity has resulted in too narrow an expressive palette, while others feel that the eloquence and power of each work compensate for any lack of breadth.



Peter Mennin, 1974

Mennin's music is performed widely, and much has been recorded. He received commissions from America's leading organizations, including the Coolidge Foundation in the Library of Congress and the Cleveland Orchestra, the National SO and the New York PO. Among his many awards were the Bearns Prize and the first Gershwin Memorial Award, both given in 1945 for his Symphony no.2, an award from the National Institute of Arts and Letters (1946), two Guggenheim Fellowships (1949, 1957) and a Naumburg Award (1952). He served on the boards of many organizations, including the Composers Forum, the Koussevitzky Foundation, ASCAP, the National Institute of Arts and Letters (to which he was elected in 1965) and the State Department Advisory Committee on the Arts.

WORKS

Syms.: no.1, 1941, withdrawn; no.2, 1944; no.3, 1946; no.4 'The Cycle' (Mennin), SATB, orch, 1948; no.5, 1950; no.6, 1953; no.7 'Variation-Sym.', 1963; no.8, 1973; no.9, 1981

Other orch: Fl Concertino, str, perc, 1944; Folk Ov., 1945; Fantasia, str, 1946; Sinfonia, chbr orch, 1946; Canzona, band, 1951; Concertato 'Moby Dick', 1952; Vc Conc., 1956; Pf Conc., 1958; Canto, 1963; Sinfonia, 1971, withdrawn; Fl Conc., 1983

Choral: Alleluia, SATB, 1941; 4 Chinese Poems (Kiang Kang-Ku, trans. W. Bynner), SATB, 1948; 2 Choruses: Bought Hair (Martial), Tumbling Locks (E. E. Cummings), SSA, pf, 1949; The Christmas Story, S, T, SATB, brass qt, timp, str, 1949; Cantata de virtute 'Pied Piper of Hamelin' (R. Browning, liturgical), nar, T, B, SSAATTBB, children's chorus, orch, 1969; Reflections of Emily (Dickinson), boys' chorus, hp, pf, perc, 1978

Solo vocal: 4 Songs (Dickinson), S, pf, 1941, withdrawn; Voices (H.D. Thoreau, H. Melville, W. Whitman, Dickinson), 1v, pf, hp, hpd, perc, 1975

Chbr and solo inst: Sonata, org, 1941, withdrawn; Str Qt no.1, 1941, withdrawn; 5 Pieces, pf, 1949; Str Qt no.2, 1951; Sonata concertante, vn, pf, 1959; Pf Sonata, 1963; Cadenza capricciosa, hp, 1978 [from Reflections of Emily]

Principal publishers: Fischer, Schirmer

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WALTER G. SIMMONS

Meno (It.: 'less'). A word used both adjectivally and adverbially as an adjustment to a tempo or expression mark. *Meno mosso*, normally found in the middle of a movement, indicates a change to a slower tempo.

Menon, Tuttovale [Tudual, Tugdual, Tuttualle, Tutval] (*fl* *c*1538–52). Italian composer of French origin. He was often known as 'Tudual' or some variant, and several individual works were published under that name. In the dedication of his *Madrigali d'amore* (Ferrara, 1548) to Renée of France, Duchess of Ferrara, he referred to France as 'that homeland which … made me a faithful subject of Your Excellency'. As 'Tutval' he was a 'peritevole guida' in music to Gaspara Stampa, the noted Paduan poet and singer (*c*1523–54), and he must have been living in Venice or Padua in 1545–6. In 1546 he was the subject, together with other musicians, of poems by Girolamo Fenaruolo published that year in Padua. He probably left Venice prior to 1547; a dedication by Antonio Barges in that year refers to Menon in the past tense. In 1552 he was described by Ortensio Landi as 'habitatore di Correggio huomo singolare', and was probably one of the teachers there of Claudio Merulo. Nothing is known of his whereabouts and activities thereafter, but in 1588 a previously unpublished *Canzon* in four parts by 'Menon' appeared in *Giardinetto de madrigali et canzonette a tre* (Venice, 1588), edited by the Veronese composer Paolo Bozi.

The bulk of his surviving work consists of the 45 *Madrigali d'amore*. This is probably the collection to which Doni referred, naming the composer as 'Tutuual' or 'Tuduual'. Some of the madrigals must have circulated earlier, for Fenaruolo suggested in 1546 that some of Menon's madrigals were so amorous as to 'make short work of honour'. One piece from the collection, *Coppia felice*, an epithalamium, was indeed published earlier; it was attributed to Constantio Festa in a collection of 1543.

Musically Menon works within the style of his time with some individual characteristics. His imitative entries are often obscured by an accompaniment of 'animated homophony', sometimes with pseudo-imitative entries. Strictly homorhythmic chordal passages provide variety to the texture, as do brief successions of 6-3 chords. Vigorous syncopation sometimes livens the rhythm. The harmony is not striking except when Menon's accidentals contradict the solmization of some other part, creating simultaneous cross-relations. Parallel 5ths and octaves are frequent and often ill-concealed. An unusual feature of his music is his predilection for anachronistic under-6th cadences.

WORKS

Madrigali d'amore, 4vv (Ferrara, 1548); 1 ed. in CMM, lxxiii/2 (1978), 52 [attr. Festa]
4 madrigals, 3–5vv, 1538[21], 1541[15], 1542[16], 1588[20]
1 magnificat, 4vv, 1544[4]
5 motets, 4–6vv, 1543[3], *I-Bc, MOe, TVd, D-Mbs*

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THOMAS W. BRIDGES

Menotti, Gian Carlo (*b* Cadegliano, 7 July 1911). American composer of Italian birth.

1. Up to 1950. 2. 1951–72. 3. From 1973. 4. Style.

1. Up to 1950. The sixth of ten children, he was born in a country town on Lake Lugano. His father was a prosperous businessman and his mother a talented amateur musician. He had already written two operas when he entered the Milan Conservatory at the age of 13. In 1928 he began studies with Rosario Scalero at the Curtis Institute, where a close friendship with his fellow student Samuel Barber began. The two spent several summers in Europe attending opera performances in Vienna and in Italy. It was in Vienna, having received his diploma with honours from the Curtis Institute in 1933, that Menotti began the libretto for a one-act *opera buffa*, *Amelia al ballo*. He completed the orchestration on his return to the USA in 1937; the opera received its première in an English translation by George Mead as *Amelia Goes to the Ball*. A few days later it was performed in New York with such success that the Metropolitan Opera accepted it for the following season.

The success of *Amelia* brought Menotti a commission from NBC for a radio opera. Using the *opera buffa* tradition of set numbers, he wrote his first libretto in English, *The Old Maid and the Thief*. His next opera, *The Island God*, was poorly received. Menotti remained in the USA during World War II but retained his Italian citizenship. A commission by the Alice M. Ditson Fund led to his first international success: *The Medium*, a tragedy in two acts for five singers, a dance-mime role and a chamber orchestra of 14 players. The work is theatrically effective and the music, often quite dissonant, conveys an eerie, morbid atmosphere. Typical of the Italian operatic tradition, *The Medium* has memorable melodies such as the folk-like 'O, black swan'. The opera had a run of 212 performances during 1947 at the Ethel Barrymore Theatre on Broadway. As a curtain-raiser for these performances (and a striking contrast), Menotti wrote a light one-act comedy, *The Telephone*, sub-titled *L'amour à trois*. The State Department organized a European tour of these works in 1955. In 1951 Menotti directed a film version of *The Medium*, collaborating with the young conductor Thomas Schippers and with Enzo Serafin, the director of photography. It remains one of the finest examples of filmed opera.

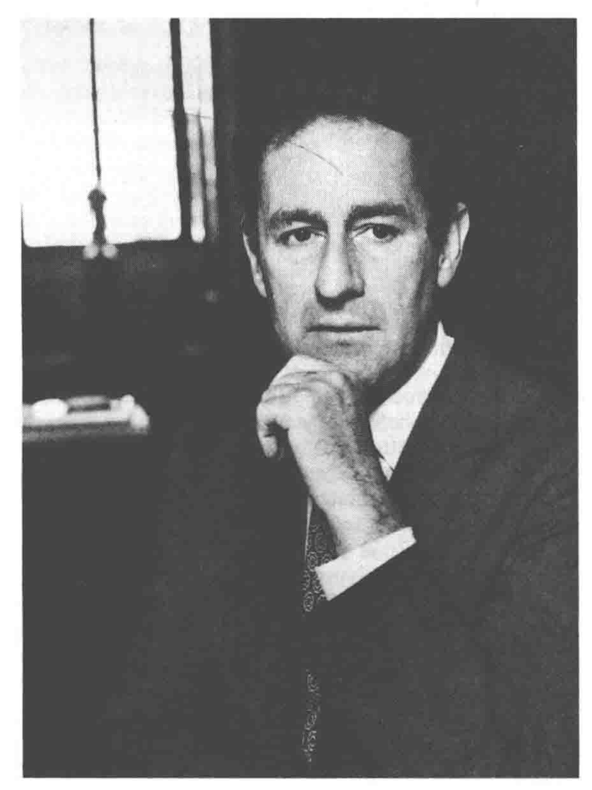
Menotti's versatile dramatic skills, as director, librettist and composer, brought him a contract from Metro-Goldwyn-Mayer to write film scripts. Although his scripts were never filmed, one contained the seeds of his first full-length opera, *The Consul*, considered by many to be his greatest work. In keeping with Menotti's preference for contemporary subjects, the opera tells the story of a family trying to obtain a visa to leave a police state. Music and stage techniques combine to communicate strongly and directly. The New York première at the Ethel Barrymore Theatre on 15 March 1950 was a great success and performances continued there for about eight months. The work received the Pulitzer Prize and the Drama Critics' Circle Award. It has been translated into 12 languages and has been performed in over 20 countries. With *The Consul* and his next two operas, Menotti seemed at the height of his powers and of public acclaim.

2. 1951–72. *Amahl and the Night Visitors*, commissioned by NBC, was the first opera written expressly for American television. In writing it, Menotti was influenced by *The Adoration of the Magi* of Hieronymus Bosch. The work was first televised on Christmas Eve 1951 and has been broadcast annually. The roles, particularly the main part for boy soprano, are skilfully conceived so that they can be performed by amateurs. The charm and clear diatonicism of the work have helped to make it one of the

most frequently performed operas of the 20th century. Menotti's next opera, *The Saint of Bleecker Street* (1954), is a full-length piece in the broad and serious style of *The Consul*. It is an effective drama set in contemporary New York and concerned with the conflict of the physical and spiritual worlds. The opera received the Drama Critics' Circle Award for the best play, the New York Music Critics' Circle Award for the best opera and the Pulitzer Prize in music for 1955.

Choral music was an important element in *Amahl* and *The Saint of Bleecker Street*; it is basic to the 'madrigal fable' *The Unicorn, the Gorgon and the Manticore*. Commissioned by the Elizabeth Sprague Coolidge Foundation, it is one of Menotti's most charming works. The model was the late Renaissance madrigal comedy (such as Vecchi's *L'amfiparnaso*), and the work consists of an introduction, 12 madrigals (some *a cappella*) and six instrumental interludes. At about the same time Menotti wrote the text for Barber's opera *Vanessa*.

Menotti's next opera, *Maria Golovin*, was again commissioned by NBC. The première formed part of the 1958 International Exposition in Brussels and, a year later, was broadcast by NBC. From 1958 much of Menotti's time was taken up by the Spoleto Festival of Two Worlds, which he founded and directed; Schippers became music director of this major summer festival in 1967, but Menotti continued as president. From 1963, however, he again found time to compose: *Labyrinth*, written for NBC television, exploits the possibilities of special camera techniques; the cantata *The Death of the Bishop of Brindisi* (concerning the Children's Crusade of 1212) was commissioned by the Cincinnati May Festival; and *Le dernier sauvage* was written for the Paris Opéra. The première of the latter, in 1963, was in fact given by the Opéra-Comique, and the following year it received a lavish production at the Metropolitan Opera in New York.



Gian Carlo Menotti

A CBS commission for the 1964 Bath Festival was fulfilled by a church opera in one act, *Martin's Lie*. Other works of this period include *Canti della lontananza*, a song cycle on Menotti's own texts written for Elisabeth Schwarzkopf; *Help, Help, the Globolinks!*, a 70-minute 'opera in one act for children and those who like children' (commissioned by the Hamburg Staatsoper); and a New York City Opera commission, *The Most Important Man*. A drama without music, *The Leper*, was first performed in Tallahassee, Florida, on 24 April 1970.

3. FROM 1973. In 1973 Menotti and Barber sold their home in Mount Kisco, New York, where they had lived since 1943. Menotti, with his adopted son Francis, moved to Scotland. In 1977 he expanded his Spoleto Festival to Charleston, South Carolina (the other of its Two Worlds). In spite of the festival's claims on his time, which included directing plays as well as operas, he maintained an active artistic career. As an elaborate farewell vehicle for Beverly Sills he wrote the opera *La loca* (1979), the story of the daughter of Isabella and Ferdinand of Spain. His non-operatic works include the symphony 'The Halcyon' – which he has said represents 'the most sincere and optimistic days of my youth, when the horizon [was] unclouded' – and the *Missa O pulchritudo*, a Mass to beauty which replaces the Credo with a setting of a poem by St Augustine. Many of his later operas are directed towards children, both as subjects and as performers. In 1984 Menotti was awarded a Kennedy Center Honor for lifetime achievement in the arts. In 1986 his opera *Goya*, written for Placido Domingo, was given its première by the Washington Opera. In honour of the 1995 Nobel Peace Prize, the American Choral Directors commissioned *Gloria* as part of the Mass celebrating the occasion. In 1996 Menotti directed his second filmed version of *Amahl*.

4. STYLE. Menotti noticeably cares about his audience and about the human voice. He wrote: 'There is a certain indolence towards the use of the voice today, a tendency to treat the voice instrumentally, as if composers feared that its texture is too expressive, too *human*' (1964). He is sensitive to new musical techniques that will serve his dramatic purpose: a high, sustained dissonant chord in *The Consul* as Magda turns on the gas stove to commit suicide; the 12-note music used to parody contemporary civilization (and indirectly the avant-garde composer) in Act 2 of *Le dernier sauvage*; or electronic tape music to represent the invaders from outer space in *Help, Help, the Globolinks!* Menotti's melodies are tonal, sometimes with a modal flavour, and often easily remembered. Sequence and repetition are common, but aria-like passages tend to be brief so as not to interrupt the dramatic flow. The continuous, recitative-like passages set the text with naturalness and clarity. His harmony is tonal, sometimes using parallel chords over a clear and simple tonal basis. Many of his more commanding musical gestures, like the opening of *The Medium*, reflect his avowed fondness for Musorgsky. His orchestration tends to be light and open and he writes particularly well for small instrumental ensembles. His rhythms, even when metrical irregularities are used, are natural and easily grasped by performer and listener.

Critical appraisal of Menotti's works has ranged from sincere appreciation (Sargeant) to bitter denunciation,

later retracted (Kerman). There are signs that Menotti's legacy in future will be more complex and wide-ranging than anticipated. In deftly side-stepping the Second Viennese School he has provided an alternative model, that of the rigorously trained classical musician whose prime motivation has been to communicate with his audience. To that end, he invented both the first opera for radio and for television and has hopes for composing an opera expressly for film. Like Gershwin before him and Lloyd Webber after, he has fused together music and theatre. Whether we decide to define the results as opera, music theatre or musical does not detract from the achievement of creating new audiences for one of the oldest of genres.

WORKS

all texts by Menotti unless otherwise stated

DRAMATIC

Amelia al ballo (ob, 1), 1936, Philadelphia, Academy of Music, 1 April 1937, cond. F. Reiner
The Old Maid and the Thief (radio op, 1), 1939, NBC, 22 April 1939; staged, Philadelphia, 11 Feb 1941, cond. A. Erede
The Island God (op, 1), 1942, New York, Met, 20 Feb 1942, cond. E. Panizza
Sebastian (ballet, 1), 1944, New York, 31 Oct 1944
The Medium (tragedy, 2), 1945, New York, Columbia U., Brander Matthews, 8 May 1946, cond. O. Luening
The Telephone, or L'amour à trois (ob, 1), 1946, New York, Heckscher, 18 Feb 1947, cond. L. Barzin
Errand into the Maze (ballet), 1947, New York, Ziegfeld, 28 Feb 1947
The Consul (musical drama, 3), 1949, Philadelphia, Shubert, 1 March 1950, cond. L. Engel
Amahl and the Night Visitors (TV op, 1), 1951, NBC–TV, 24 Dec 1951; staged, Bloomington, 21 Feb 1952, cond. T. Schippers
The Saint of Bleecker Street (musical drama, 3), 1954, New York, Broadway, 27 Dec 1954, cond. Schippers
The Unicorn, the Gorgon and the Manticore, or The Three Sundays of a Poet (madrigal ballet/fable), chorus, 10 dancers, 9 insts, 1956, Washington DC, Library of Congress, 21 Oct 1956, cond. P. Callaway
Maria Golovin (musical drama, 3), 1958, Brussels, International Exposition, 20 Aug 1958, cond. H. Grossman
Labyrinth (TV op, 1), 1963, NBC–TV, 3 March 1963
L'ultimo selvaggio (opéra-bouffe, 3), 1963, POC (Favart), 21 Oct 1963 as Le dernier sauvage, cond. S. Baudo
Martin's Lie (children's church op, 1), 1964, Bristol, Cathedral, 3 June 1964, cond. L. Leonard
Help, Help, the Globolinks! (children's op, 1), 1968, Hamburg, Staatsoper, 21 Dec 1968, cond. M. Kuntzsch
The Most Important Man (op, 3), 1971, New York, Lincoln Center, 7 March 1971, cond. C. Keene
Tamu-Tamu [The Guests] (chbr op, 2), 1973, Chicago, 5 Sept 1973, cond. Keene
The Egg (children's church op), Washington DC, Cathedral, 17 June 1976, cond. Callaway
The Hero (comic op, 3), 1976, Philadelphia, Academy of Music, 1 June 1976, cond. Keene
The Trial of the Gypsy (children's op, 1), Tr vv, pf, 1978, New York, Alice Tully Hall, 24 May 1978, cond. T. Shook
Chip and his Dog (children's op, 2 scenes), Tr vv, pf, drum, 1979, U. of Guelph, Canada, 6 May 1979
La loco (op, 3), 1979, San Diego, 3 June 1979, cond. C. Simmons
A Bride from Pluto (children's op, 1), 1982, Washington DC, Kennedy Center, 12 April 1982, cond. L.R. Muti
The Boy who Grew too Fast (children's op, 1), 1982, Wilmington DE, Grand, 24 Sept 1982, cond. E. Swensson
Goya (op, 3), 1986, rev. 1991, Washington DC, Kennedy Center, 11 November 1986
The Wedding (comic op, 2), Seoul, South Korea, 16 Sept 1988, cond. K. Sin-Hwar
The Singing Child (op, 1), Charleston SC, 31 May 1993

CHORAL AND OTHER VOCAL

The Hero (R. Horan), 1v, pf, 1952; The Death of the Bishop of Brindisi (cant.), S, B, children's chorus, chorus, orch, 1963; Canti della lontananza, cycle of 7 songs, S, pf, 1967; Landscapes and Remembrances (cant.), S, A, T, Bar, chorus, orch, 1976; Miracles, boys' chorus, orch, 1979; Missa O Pulchritudo, S, Mez, T, B, chorus, orch, 1979; A Song of Hope, Bar, chorus, orch, 1980; 5 Songs, T, pf, 1981; Moans, Groans, Cries, and Sighs, 'A Composer at Work', 6-pt chorus, 1981; Muero porque no muero (cant., St Teresa of Avila), S, chorus, orch, 1982; Nocturne, 1v, hp, str qt, 1982; Mass for the Contemporary English Liturgy, congregation, SATB, org, 1985; My Christmas, male chorus, fl, ob, cl, hn, hp, db, 1987; For the Death of Orpheus, T, chorus, orch, 1990; Llama de Amor Viva, Bar, chorus, orch, 1991; Gloria, T, chorus, orch, 1995; Jacob's Prayer, SATB, orch, 1997

ORCHESTRAL

Pastorale and Dance, pf, str orch, 1934; Pf Conc., F, 1945; Sebastian, suite from the ballet, 1945; Apocalypse, 1951; Vn Conc., a, 1952; Lewisohn Stadium Fanfare, brass, timp, perc, str, 1965; Triplo Conc. a Tre, 9 soloists forming 3 trios (pf, hp, perc; ob, cl, bn; vn, va, vc), orch, 1970; Sym., 'The Halcyon', 1976; Fantasia, vc, orch, 1976; Db Conc., 1983

CHAMBER AND SOLO INSTRUMENTAL

Variations on a Theme of Schumann, pf, 1930; 6 Compositions for Carillon, 1934; 4 Pieces, str qt, 1936; Trio for a House-warming Party, pf, vc, fl, 1936; Poemetti per Maria Rosa, 12 pieces for children, pf, 1937; Ricercare and Toccata on a Theme from The Old Maid and the Thief, pf, 1951; Suite, 2 vc, pf, 1973; Cantilena e scherzo, hp, str qt, 1977; Ricercare, org, 1984; Trio, vn, cl, pf, 1996

Principal publishers: G. Schirmer, Ricordi

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BRUCE ARCHIBALD/JENNIFER BARNES

Mensah, E(mmanuel) T(ettey) (*b* Accra, 31 May 1919; *d* 19 July 1996). Ghanaian trumpet and saxophone player and bandleader. After learning to play the organ and the saxophone while at secondary school, he formed the Accra Rhythmic Orchestra in the 1930s. He played in several bands during the 1940s before joining the Tempos in Accra in 1947; in addition to highlife, the band's repertory included calypsos, boleros and cha cha chas. Mensah became known as 'The King of HIGHLIFE' and performed with Louis Armstrong during the latter's visit to Ghana in 1956. With the decline of big band highlife, Mensah earned his living as a government pharmacist for some time, but during the 1970s he took part in a revival of big band highlife during which he made several important recordings. He made further comebacks during the 1980s, one of which coincided with the reissue on the RetroAfric label of several recordings from 1956.

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GREGORY F. BARZ

Mensur (Ger.). *See* SCALING.

Mensuratio morosa, media, cita, citissima. Four levels of tempo, reflecting stylistic categories of music, formulated by Jacobus of Liège. They are similar to the *mores* of PETRUS LE VISER.

Mensuration. The system, in use between about 1250 and 1600, that governed the metrical relationship between note values, and in particular between the value of one note and that of the next smaller degree. *See* NOTATION, §III, 3.

Mensurstrich (Ger.). A vertical line drawn between (not through) the staves to show the metrical division in editions of early music. *See* STRICH.

Menta, Francesco (*b* Brussels, *c*1540; *fl* 1560–77). Italian composer of Flemish birth. In the dedication of his *Primo libro de madrigali a cinque voci* (Venice, 1564, incomplete) Menta stated that he went to Italy in his youth. It can be deduced from the dedication of *Madrigali a quattro voci* (Rome, 1560) that he lived and studied at Naples; and these madrigals are described as his first compositions. He also contributed a setting of Petrarch's *Padre del ciel* to *Aeri racolti insieme* (RISM 1577[8]).

PIER PAOLO SCATTOLIN

Mentalism. *See* PSYCHOLOGY OF MUSIC, §I, 2.

Menter, Sophie (*b* Munich, 29 July 1846; *d* Stockdorf, nr Munich, 23 Feb 1918). German pianist and composer. The daughter of the cellist Josef Menter and the singer Wilhelmine Menter (née Diepold), she was taught the piano by Siegmund Lebert and, later, by Friedrich Niest. At 15 she played Weber's *Konzertstück* for piano and orchestra with F.P. Lachner conducting. Her first concert performances took her to Stuttgart, Frankfurt and Switzerland. In 1867 she was acclaimed for her interpretation of Liszt's piano music at the Leipzig Gewandhaus. In Berlin she became acquainted with Tausig, and occasionally joined the circle of pianists studying with Liszt, who described her as 'my only legitimate piano daughter'; Anton Rubinstein called her 'the sole ruler of all piano keys and hearts'. From 1872 until 1886 she was married to the cellist David Popper. In 1883 she became piano professor at the St Petersburg Conservatory but left in 1886 to continue her concert tours. She first appeared in England in 1881 and in 1883 was awarded honorary membership of the Philharmonic Society. She was regarded as one of the greatest piano virtuosos of her time. She composed various pieces for piano, mostly in a brilliant style, yet spoke of herself as having a 'miserable talent for composing'. Tchaikovsky arranged her *Ungarische Zigeunerweisen* for piano and orchestra.

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EVA RIEGER

Mentionnière (Fr.). *See* CHIN REST.

Mento. An indigenous Jamaican folk form in which music, words and movement are closely linked. *Mento* (Old Sp. *mentar*: 'to mention') is sung in the Jamaican vernacular, and covers a wide range of subjects expressed in humorous satirical style. When the songs are used to ridicule or censure, personal references are veiled in symbols to avoid undue embarrassment or offence.

Mento is similar to the Afro-Cuban rumba but sung at a slower tempo (ex.1). It is characterized by strong accents on the last beat of the four-beat bar; accents sometimes occur not in the melody but in the supporting percussion rhythms, clapping and stamping (ex.2). *Mento* involves group participation, usually with a soloist improvising and leading vocally or instrumentally.

Mento is accompanied by ensembles of four to ten instrumentalists playing various combinations of flute, fiddle, harmonica, penny whistle, accordion, clarinets and trumpets (sometimes home-made) for the melody; guitars, banjos, bass fiddles (with one, three or four strings) and rumba boxes for the harmony; and drums, sticks, maracas, triangle, tambourine, jawbone of a horse or ass (used as

Ex.1 transcr. O. Lewin







a rattle) and grater stroked with a nail or other metal object (percussion).

Ex.2 transcr. O. Lewin





Mento is danced either independently or as the fifth figure of Jamaican quadrille sets; the hips move circularly in a horizontal plane while the feet cover a small area in backwards, sideways and turning steps. *Mento* music depends largely on the virtuosity and improvisatory skill of musicians, many of whom have had no formal training. Unlike calypso it has never enjoyed great commercial

popularity, but the political independence of Jamaica (1962) created renewed interest in the genre.

OLIVE LEWIN

Mentoniera (It.). *See* CHIN REST.

Mentzer, Susanne (*b* Philadelphia, 21 Jan 1957). American mezzo-soprano. She studied at the Juilliard School and with Norma Newton, and made her stage début in Houston in 1981 as Albina in Rossini's *La donna del lago*. After her European début at Cologne in 1983, as Cherubino, she sang Rosina at Covent Garden in 1985 and has since appeared with all the leading US companies, including the Metropolitan Opera, where she made her début as Cherubino in 1989. Mentzer has been particularly successful in the Strauss and Mozart travesty roles, but is also an accomplished Zerlina, Dorabella, Adalgisa, Giovanna Seymour (*Anna Bolena*) and Marguerite (*La damnation de Faust*). Her agile, lyrical high mezzo, well heard in recordings of such roles as Idamantes, Cherubino and Rosina, is matched to an engaging stage presence.

ANDREW CLARK

Menuet (Fr.; Ger. *Menuett*). *See* MINUET.

Menuetto, tempo di menuetto. Widely used corruptions of the Italian terms 'minuetto' and 'tempo di minuetto', perhaps derived from the German 'Menuett'. They are not found in Italian works. *See* MINUET and TEMPO DI MINUETTO.

Menuhin. American family of musicians of Russian origin.

(1) **Yehudi Menuhin** [Baron Menuhin of Stoke d'Abernon] (*b* New York, 22 April 1916; *d* Berlin, 2 March 1999). Violinist and conductor. The purity of his style and the depth of interpretative power that he displayed in his finest performances made him one of the most significant artists of the 20th century.

Menuhin began lessons in San Francisco when he had just turned five. After two years under the tutelage of Sigmund Anker, with whom he first studied the Mendelssohn Concerto, he spent three years with Louis Persinger, making such rapid progress that he appeared professionally in San Francisco, when only seven, and gave a full-length recital the following year. His New York début in January 1926 was followed two months later by his first concerto appearance (aged nine) with the San Francisco Symphony (playing Lalo's *Symphonie espagnole*). He made a sensational début in Paris in February 1927, with Paray conducting, and thereafter studied with Enescu. When he returned to the USA in November, his interpretation of the Beethoven Concerto with the New York SO under Fritz Busch brought him wider celebrity and paved the way for annual tours of the USA and Europe. He made his first gramophone records in 1928 and became one of the most prolifically recorded artists of the century. His April 1929 concert with the Berlin PO, at which he performed concertos by Bach, Beethoven and Brahms under Walter, prompted the scientist Einstein to exclaim that such phenomenal musicality was proof of the existence of God. For two summers he studied witht the classicist Adolf Busch in Basle; then, in the early 1930s, the family settled in Paris, where Menuhin received further coaching from Enescu, whose musical personality was a lasting influence. He formed a duo with his pianist sister, Hephzibah; they made their public début in Paris in 1934. After a world tour in 1935 he took an 18-month sabbatical at the family's Californian home in Los Gatos. The dominant characteristics of his playing during this period, apart from his remarkable technical ability, were the maturity and depth of his musical understanding and his spontaneity and freshness. These qualities enabled the 12-year-old to play works of the stature of the Beethoven Concerto and Bach's music for solo violin with absolute conviction, and Mozart's concertos with a completeness of identification that has seldom been equalled. One of the most notable events of his youth was the performance and gramophone recording, in 1932, of Elgar's Violin Concerto conducted by the composer, then 75.

In his 20s, Menuhin championed the 'lost' concerto of Schumann and commissioned Bartók's important solo sonata (1944). His first marriage, in 1938, was to the Australian Nola Nicholas, with whom he had a son and a daughter. Their principal home was near his parents, in California, but his concert engagements continued to keep him on the road for much of the year. During World War II he gave an estimated 500 performances for US and Allied troops, many of them in theatres of war such as the Aleutian Islands, the Central Pacific and the UK, which he visited twice. In 1944 he was the first artist to appear at the Paris Opéra after the liberation and in July 1945 he and Britten played for survivors of the Belsen concentration camp as well as for German civilians. In 1947 he was the first Jewish artist to appear with the Berlin PO under Furtwängler. His ardent support for the German conductor, who had stayed in Nazi Germany until 1945, was criticized but he defended his bridge-building actions with courage and conviction and his recordings with Furtwängler are post-war landmarks. It was noted that his playing, while it had maintained many of its old qualities and added thereto a further nobility and spirituality, had at times lost something in spontaneity and technical reliability. In his autobiography, *Unfinished Journey*, Menuhin made no secret of the fact that he went through a period when he had to rethink the whole basis of his approach to violin playing: the self-examination led eventually to the foundation, in 1963, of an international school. Based in Stoke d'Abernon, Surrey, it continues to provide full-time education for nearly 60 musically gifted children between 7 and 18. Menuhin also published several books on violin technique. He stressed the importance of physical relaxation and was a long-term advocate of yoga, which he discovered in 1951; within months, while touring in India, he was able to recruit his own yoga teacher, B.K.S. Iyengar, who became very influential. Menuhin's admiration for Indian music prompted an important musical friendship with Ravi Shankar; his love of improvisation also led to a partnership in 1970s and 1980s with the popular French jazz violinist Stéphane Grappelli.

In 1947 he married the British ballerina Diana Gould, with whom he had two sons. The family left California in the mid-1950s and established permanent homes in Gstaad, Switzerland, and London, where Menuhin became a familiar figure in musical life, directing festivals at Bath (1959–68) and Windsor (1969–72). He also mounted an annual festival in Gstaad (1957–96). His second career, as a conductor, was initiated with the Dallas SO in 1947 and became a regular feature of his activities in Britain with the foundation in 1959 of the Bath Festival Orchestra (later the Menuhin Festival Orchestra), a flexible ensemble of the best British musicians, with whom he made nearly 100 recordings. In the



Yehudi Menuhin

1980s and 90s he was closely associated with the RPO of which he was president (1982–99), and the Sinfonia Varsovia, with which he also made many recordings, notably complete cycles of Beethoven and Schubert symphonies. His first opera was *Così fan tutte* at Bath (1966) and over the next 30 years he conducted all Mozart's mature operas except *Figaro* in German and Austrian opera houses and concert halls. He conducted Rossini's *Otello* at the Theater an der Wien in Vienna when he was 82. He died suddenly of a heart attack while on an extensive orchestral tour in Germany.

Menuhin achieved a remarkable position on the world stage, as a humanist, philanthropist and champion of ethnic and cultural minorities. From 1969 to 1975 he served as president of the International Music Council, a subsidiary of UNESCO. (He ruffled Soviet feathers during his term by speaking out against the repression of Solzhenitsin, Rostropovich and other critics of the communist regime.) In 1977 he founded Live Music Now!, an organization operating in nine countries, sending young professionals to play in hospitals, prisons, special schools and other sections of the community deprived of public concerts. The same year saw the foundation of the International Menuhin Academy for young profesional musicians in Gstaad. A string quartet competition followed in 1978 (based first in Portsmouth and since 1988 in London). In 1983 he founded the competition for young violinists that bears his name; it alternates between Folkstone and Boulogne. In 1991 he created an international foundation in Brussels dedicated primarily to musical education and the liberation of latent creativity in schools. In 1997 he inaugurated the Assembly of the Cultures of Europe under the auspices of the European Parliament.

After Bartók, over 40 composers were commissioned by Menuhin to write works for the violin; they include Berkeley, Bloch, Foss, Martin, Panufnik, Walton and Williamson. In a unique tribute for his 80th birthday, held in New York's Avery Fisher Hall, no fewer than 14 composers were heard in music dedicated to Menuhin. He edited a number of violin works, notably Bartók's solo sonata, Walton's Sonata for violin and piano (composed for Menuhin and his brother-in-law Louis Kentner) and the early D minor Concerto by Mendelssohn. He received degrees, doctorates and fellowships from two dozen universities around the world and state honours from 17 countries. In the UK he was awarded the Royal Philharmonic Society's Gold Medal in 1962 (the first violinist to receive it since Kreisler in 1904) and was made an honourary KBE in 1966. After adopting British citizenship in 1985 he was knighted, and in 1987 he was awarded the Order of Merit. He was made a life peer in 1993.

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(2) **Hephzibah Menuhin** (*b* San Francisco, 20 May 1920; *d* London, 1 Jan 1981). Pianist, sister of (1) Yehudi Menuhin. After study in San Francisco, she worked with Marcel Ciampi in Paris. In 1934 she made her début there with her brother, thus starting a partnership in sonata recitals that was seldom broken for long; their recordings together include an exquisite account of the Violin Sonata by Lekeu. She also made many appearances as a soloist throughout the world but particularly in Australia, where she lived for 17 years from 1938 with her first husband Lindsay Nicholas. She combined her musical career with an active interest in social problems, founding a Center for Human Rights and Responsibilities.

(3) **Yaltah Menuhin** (*b* San Francisco, 7 Oct 1922). Pianist, sister of (1) Yehudi Menuhin. She studied in Paris with Marcel Ciampi, in Rome with Armando Silvestri, and in New York with Carl Friedberg. She has appeared in many countries as a soloist and has collaborated in chamber music with a number of distinguished colleagues. In 1962 she and her husband Joël Ryce, with whom she played in a longstanding piano duo, were the recipients of the Harriet Cohen International Award.

(4) **Jeremy Menuhin** (*b* San Francisco, 2 Nov 1951). Pianist, son of (1) Yehudi Menuhin. He studied in Paris with Nadia Boulanger, Vienna and Italy and made his début at the Gstaad Festival in 1965. He has toured widely with many European and American orchestras and appears as a recitalist and in chamber music with colleagues including the cellist Steven Isserlis, the soprano Edith Mathis and various string quartets. A pianist of sensitivity and intelligence, he frequently performed concertos with his father conducting; together they recorded some of the violin sonatas of Bartók and Beethoven. His other recordings include recitals of Debussy, Mozart and Schubert.

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RONALD KINLOCH ANDERSON/JESSICA DUCHEN, HUMPHREY BURTON

Meo, Ascanio (*b* c1570–80; *d* ?Naples, after 1608). Italian composer. In Venice on 10 January 1601 he dedicated his *Terzo libro de madrigali* for five voices to Francesco Domingo Ruiz de Castro y Portugal, Count of Castro, who in October 1601 succeeded his father as viceroy of Naples. In 1608 Meo was *maestro di cappella* of S Giacomo degli Spagnoli, Naples, a church particularly noted for its music. On 1 January 1608 in Naples he dedicated his *Quinto libro de madrigali* to Cardinal Montalto. His 1601 book, which survives incomplete, is rather old-fashioned: the poems, including sonnets by Bernardo Tasso and others, are set in a style influenced by Andrea Gabrieli, Primavera and Felis, rather than by the composers of the *seconda pratica* madrigal. The 1608 book is more modern in its preference for madrigal and canzonetta texts over sonnets or *stanze*, but the musical style remains old-fashioned; pervasive counterpoint and imitation are rarely interrupted by cadences or chordal phrases, chromaticism is absent and the rhythms are square and inflexible. One five-voice madrigal was printed in an anthology (RISM 1609[16]).

KEITH A. LARSON

Merbecke, John. *See* MARBECK, JOHN.

Mercadante, (Giuseppe) Saverio (Raffaele) (*b* Altamura, bap. 17 Sept 1795; *d* Naples,17 Dec 1870). Italian composer, conductor and teacher. A leading opera composer who also encouraged the revival of Italian instrumental music.

1. LIFE. Mercadante was an illegitimate child whose parents did not marry because of their different social rank; his father belonged to the local nobility, and his mother was a maidservant in his household. Instead, Saverio was adopted by his father as a foundling. The looting of Altamura in 1799 in retaliation for its republicanism dissipated the family finances, and Mercadante's youth was spent in poverty, with no educational prospects. The family's circumstances did not improve until after the French occupation in 1806, when his father took an administrative post in Naples.

Mercadante had shown early musical promise, learning the guitar and clarinet from his half-brother, and the move to Naples made a professional training at the conservatory possible. A forged birth certificate led to a state bursary, and he entered the Conservatorio di S Sebastiano in 1808. He studied the violin, flute and singing, as well as figured bass (with G. Furno) and counterpoint (with G. Tritto), and was soon leading the conservatory orchestra. At this period he had already composed what is probably his best-known work today, the Flute Concerto no.2 in E minor (1813), and in the same year the conservatory's new director, Zingarelli, accepted him into his composition class. Over the next four years he undertook a systematic study of composition, concentrating chiefly on instrumental music which was intended to qualify him as a *maestro di cappella*. The Flute Concerto no.6 in D major (1817), a bravura diploma piece, was his first work to be published.

Mercadante made a smooth transition from study to a professional career; he had already become known to the public as an orchestral leader and composer, and with his prize-winning *Gran Concerto* (1817), dedicated to Fernando I, he came to be regarded by the local press as the great hope of the Scuola Napoletana, which had not produced any composer of international standing since Spontini. With the public distinction of *primo alunno*, Mercadante continued living at the conservatory and to furthered his studies, with the aim of operatic composition. At the same time the publication of his chamber music (mostly for flute) brought him his first earnings. Most important of all, he acquired his first practical stage experience in 1818–19, composing ballet music for arias for insertion into existing operas. When he had demonstrated his ability to write dramatic music by producing two cantatas, he was commissioned to write a work for S Carlo, and his first opera, *L'apoteosi d'Ercole*, had a successful première on 19 August 1819. The subject reflected the cultural and political background of Mercadante's early career, and also accounted for the king distinguishing the young composer and welcoming him to his box. The message conveyed was that the Bourbon Restoration would return Naples to its former brilliance as a musical capital of Europe, and it is in this context that Mercadante's first commissions should be seen.

With *L'apoteosi d'Ercole*, Mercadante was recognized as a professional operatic composer. Although chosen as a musical figurehead for the Bourbon Restoration, his attitude during the revolution in Naples in 1820–21 put an end to the associated career opportunities. After the suppression of the Carbonarists, the production of his third opera for S Carlo, *Maria Stuarda*, an unmistakable tribute to the union of king and people and thus to the idea of constitutional monarchy, was cancelled even before its première, as was a commission from Palermo. He was forced to leave the conservatory, and had to depend subsequently on commissions from northern Italy.

He responded to these political events with his seventh opera, *Elisa e Claudio*, given its première at La Scala, Milan, on 30 October 1821, and an instant international success. On the surface the opera is an innocuous reworking of Cimarosa's *Il matrimonio segreto*, and describes the peasant girl Elisa's successful struggle with Count Arnoldo to preserve her marriage with his son Claudio and ensure the welfare of their children. However, it subtly illustrates the precedence of natural rights over the privileges of nobility, and thus represents the ordinary citizen's desire for self-assertion. This message, which could not be disputed by official censorship, contributed greatly to its success.

The triumph of *Elisa e Claudio* in Milan led to commissions for other north Italian opera houses, where, taking advantage of a less strict censorship system, Mercadante presented himself as a composer of grand tragic operas in the tradition of Carafa's *Gabriella di Vergy* and Rossini's *Otello*, with productions of *Andronico* (which has much the same plot as *Don Carlos*) in Venice in 1821, *Amleto* in Milan in 1822, and *Didone abbandonata* in Turin in 1823. His self-promotion as a *compositore napoleatano* eventually enabled him to

return to Naples in 1822, although the king allowed him back only after thorough checks by the Neapolitan police and secret service. When the impresario Domenico Barbaia could not engage Spontini or Coccia to succeed Rossini as composer-in-residence at S Carlo he decided to offer Mercadante the post. The three-year contract stipulated the composition of three operas a year in return for a fixed salary.

Mercadante took up his new post in the spring of 1823. He presented *Gli Sciti* and *Costanzo ed Almerisca* at the S Carlo, followed by *Gli amici di Siracusa* in Rome, with moderate success – their conservative subjects did not particularly inspire him. However, the main event of Mercadante's engagement was a guest season at the Kärntnertortheater in Vienna, where Barbaia sent his star singers on tour in 1824. The intention was to present and market Mercadante as Rossini's successor. However, the venture was unsuccessful, not least because Barbaia insisted that Mercadante compose music for *Doralice*, a medieval tale of a heroine who disguises herself as a troubadour to find and rescue her husband, held prisoner in a tower. Barbaia obviously expected this opera to appeal to enthusiasts of German Romanticism, and hoped to produce an Italian counterpart to Weber's *Euryanthe*, which he had staged successfully in 1823. He overlooked the fact that the opera also echoed the *Leonora* story. The Viennese critics reacted unfavourably, accusing Mercadante of trivializing a moral subject to which contemporary Italian opera, an art of pure entertainment, should not aspire. Moreover, they complained that the attempt had been made by a composer with less talent than Rossini. The same criticism was made of his second opera for the city, *Il podestà di Burgos*.

Mercadante's failure in Vienna also undermined his position in Naples, especially as Giovanni Pacini had just had two sensational successes there during the 1824–5 season and was commissioned to write the music for the coronation of Francesco I. Barbaia decided to let Mercadante's contract run out and engaged Pacini instead in 1826, enlisting Mercadante once again to compose ballet music. His experiences in Vienna, however, marked an important turning-point in his creative career. Until now, as the Viennese critics correctly commented, Mercadante had followed older Neapolitan models, paying rather superficial tribute to Rossini's popularity with his use of crescendos and cabalettas; he had thus appealed chiefly to the conservative element of the public. However, his operas written in 1825 – the second version of *Didone abbandonata*, *Erode* and *Ipermestra* – combined a preference for tragic subjects with intensive study of Rossini's experimental works from his Neapolitan period. *Ipermestra* in particular, a work not based on Metastasio's 18th-century version of the story but going back to the Classical legend, is among the most remarkable and radical scores of the 1820s, with its rejection of convention and the modernity of its musical structure. It introduces a genuine baritone role (Danao), replaces a concluding aria with an extended *declamato*, and injects a new psychological grasp of situation and character into the drama.

Although the termination of Mercadante's engagement in Naples enabled him to compose with less thought of pleasing the public in 1825, he became more conciliatory again in the works that followed. The second enduring success of his career came in Venice at the beginning of 1826, with *Donna Caritea*. For contemporary critics the success of the opera was due chiefly to its warrior heroine and the account of her defensive campaign against a foreign enemy. However, Caritea, who overcomes her hatred of men to become a loving wife, was also Mercadante's first depiction of an operatic character suffering inner conflict, a theme that later became central to many of his operas and inspired his most successful works.

Later the same year, Mercadante accepted a contract as director of music at the Italian Opera in Madrid. He composed two operas, *I due Figaro* and the second version of *Il posto abbandonato*, first written for Milan in 1822. This period also marks his first encounter with Spanish folklore, reflected in his *Sinfonia spagnuola* (1826), and a number of later works, such as the *Serenata spagnuola* (1869). After a brief visit to Turin and Milan at the beginning of 1827, he returned in the spring to Madrid, where a patron had commissioned a large-scale mass, and then proceeded to Lisbon in September. Here he composed *La testa di bronzo* to an existing libretto by Romani, for Count Farrobo, who maintained a private theatre outside the gates of Lisbon.

On 1 January 1828 he took up an appointment as director of the city's Teatro de S Carlos, where his first work was a setting of Metastasio's *Adriano in Siria*. He then took advantage of his geographical distance from Italy to write his own version of *Gabriella di Vergy*. (Carafa's 1816 opera was famous for containing the first fully sung death scene on stage.) The production in September 1827 of a second version of *Ipermestra* (this time after Metastasio), unrelated to his first opera of that title (1825) and musically as well as dramatically inferior in every respect, can be explained only by the political situation after Prince Miguel I's *coup d'état* against his brother, King Pedro IV, which allowed the work to be seen as a direct (but ineffectual) call for reconciliation in the ruling house.

In October 1828 Mercadante, foreseeing the coming civil war and the closure of the opera house, decided against an extension of his contract, and early in 1829 he and some of the Lisbon singers moved to Cádiz, where a rich businessman provided financial backing for a short spring season to which Mercadante contributed his *opera buffa*, *La rappresaglia*. The venture was so successful that in the summer of 1829 he travelled to Milan to engage more singers. He organized a complete season in Cádiz in 1829–30, concluding it with the production of his *opera buffa*, *Don Chisciotte alle nozze di Gamaccio*.

During his time in Cádiz Mercadante's life was again affected by politics, this time in the form of the projected wedding of the young Neapolitan Princess Maria Cristina – known in musical history for commissioning Rossini's *Stabat mater* – to her great-uncle, Fernando VII of Spain. With a view to making this match more acceptable to the princess, attempts were made to reorganize the rather mediocre musical life of Madrid. Mercadante was asked to direct the Teatro Real, and he accepted, returning to Italy in the summer of 1830 to form a company of singers. With this royal protection he was reconciled with Barbaia in Naples, and he also succeeded in recruiting the Neapolitan star soprano Adelaide Tosi for his Madrid company. At the end of 1830, however, following personal animosities involving Tosi, he decided not to accept an extension of his contract in Madrid and returned to Italy for the next season.

His work as director of the royal opera houses of Lisbon and Madrid, which seemed to contemporaries to be continuing the 18th-century Neapolitan tradition, had considerably enhanced Mercadante's reputation in Italy. The perspicacity with which he absorbed the developments of *melodramma dramatico* from 1827 is remarkable: while he was still in Madrid he staged Bellini's *La straniera* and composed a *Francesca da Rimini* to an existing libretto by Romani. In contrast to his previous practice on similar occasions, Mercadante made considerable changes to Romani's libretto, with the aim of producing a tragic triangular story on the model of *Il pirata*. Musically too, the work betrays the influence of the bel canto style typical of Bellini. It was probably no coincidence that he also chose to set *Zaira*, with which Bellini had just failed in Parma. Mercadante's opera was well received and brought him Zingarelli's official approval. Thus encouraged, he went to Turin, where he gave *La testa di bronzo* its first performance in Italy in the autumn of 1831, and then *I normanni a Parigi*, on 7 February 1832. All the critics agreed that he had caught up with the latest developments, and had emerged as a front-ranking operatic composer, a view that was confirmed with the première of *Gabriella di Vergy* on 16 June 1832 in Genoa.

During rehearsals for *Gabriella* Mercadante met his future wife Sofia Gambaro (1812–98), whom he married on 9 July 1832. He now decided to secure a steady income and a settled home for his wife and family (two sons and a daughter). Early in 1833 he applied, in competition with Donizetti and Coccia, to succeed Pietro Generali as *maestro di cappella* at Novara Cathedral, a post traditionally regarded as one of the great church music appointments of Italy. The fact that he was invited to sign the contract only six weeks later says much for his reputation at this time.

In retrospect, Mercadante saw his years in Novara (1833–40) as a period of serene creativity; he had his greatest artistic successes at this time. He withdrew from opera for a year and wrote a great deal of functional sacred music for daily performance by the cathedral *cappella*. He concentrated mainly on compositions for the chief liturgical festivals of Novara, and since he had additional solo singers and an orchestra as well as the cathedral choir available, he was able to write grand ceremonial works, including a *Missa solemnis* for the feast of the Assumption. The real advantage of the arrangement, however, was that the dates of these church festivals, Novara's proximity to Turin, Milan and Venice, and the provision in his contract for generous leave of absence enabled him to continue his operatic activities, producing two or three new operas every year, and staging about the same number of new productions of his own earlier operas. Since his salary from Novara was sufficient to support his family, he was able to accumulate a considerable fortune in securities during these years, especially since his increasing operatic success meant that his average fee for a new opera, in 1833 roughly the same as his annual salary from the cathedral, had almost quadrupled by 1840.

His economic and artistic success in these years could not necessarily have been foreseen. The revision of *Gabriella* in 1832 had effectively concluded his comeback as an operatic composer. With the exception of *Emma d'Antiochia* (Venice, 1834) all Mercadante's operas of 1832–6 had at best a *succès d'estime*. He was far less popular with audiences than Bellini and Donizetti, a state of affairs clearly reflected in Rossini's decision not to invite him to compose an opera for the Théâtre Italien in Paris until the spring of 1836 (Bellini and Donizetti had written works for the same theatre in 1835), and even then asked for an *opera buffa* or *semiseria*. Meanwhile, Mercadante had accepted a commission to write an opera for Naples in the autumn of 1835, chiefly so that he could show his wife his native city. When a cholera epidemic frustrated their travel plans he changed them, and arrived in Paris in September 1835. However, after three months of delays, Felice Romani, from whom the libretto had been commissioned, finally declined to provide one at all. Mercadante was obliged to work with the inexperienced J. Crescini, and had to set *I briganti* in a very short time. It had its première on 22 March 1836. The opera was not exactly a failure, but was overshadowed by the greatest operatic event of the 1830s in Paris – the première of *Les Huguenots*, three weeks before. However, his time in Paris was not wasted; apparent failure, as in Vienna in 1824, provided creative impetus. *Il giuramento* (La Scala, 11 March 1837) from the night of its première was regarded as his masterpiece and became his most frequently performed opera. It also marked the point of departure for the series of successes (*Elena da Feltre*, *Le due illustri rivali*, *Il bravo* and *La vestale*) with which Mercadante set the trend in replacing the dramaturgy of the pure bel canto opera of Bellini with dramatic action that permeated the whole work. Many contemporaries, chief among them Franz Liszt, thought that in these works Mercadante overtook Donizetti himself as the leading composer of Italian opera between Bellini and Verdi. (A glance at performance history, however, shows that even with these, his most successful operas, Mercadante never attained the popularity of Donizetti; although produced internationally, they were rarely revived in subsequent seasons.)

Early in 1838 Mercadante applied to suceed Zingarelli as director of the Naples Conservatory. His chief rival for the post was Donizetti, who had been a professor there since 1830 and had taken over in the interim after Zingarelli's death. Since both men began with about the same amount of support in influential Neapolitan circles, a decision was delayed. During 1839 they both tried to score further points in support of their candidature, Donizetti with his initially not very successful visit to Paris, Mercadante with the production of his highly acclaimed version of *Le sette ultime parole di Nostro Signore* (inviting direct comparison with the famous earlier works of Haydn and Zingarelli) and with the announcement of a forthcoming *Metodo di canto*. The scales tipped in his favour with the successful Neapolitan première of *La vestale* in March 1840, and with Rossini's public invitation to him to come to Bologna as both *maestro di cappella* at the cathedral and director of the conservatory. The offer of the Bologna appointments also allowed him to make considerable financial demands in Naples. He succeeded in winning the appointment as director of the Naples Conservatory, and took up his new post in 1840.

This appointment represented both the peak of his career and a turning-point; material security allowed him and his family the high standard of living that had previously been a considerable spur to his creativity. His



1. *Part of the finale to Act I of 'Il Giuramentoi', from the first edition of the vocal score published by Ricordi (Milan 1837)*

new post, with duties comprising the artistic (but not administrative) management of the conservatory, taking a master class in composition and directing the conservatory orchestra, freed him to compose as he pleased. Consequently, he turned away from opera in favour of instrumental music, which was at the centre of his creative output after 1860. The reverse side of the coin in his new post was his geographical distance from the centres of Italian musical life in the north and dealing with a despotic government that was under threat and took little interest in the arts. The reason why Mercadante, who remained faithful all his life to the political liberalism of his youth, preferred Naples to Bologna lies in his view of the post: he saw the director of the Naples Conservatory as *de facto* leader of the Neapolitan school of composition. His remark of 1840 in a letter to Florimo, 'I have established a school founded on Neapolitan antiquity, but lacking the prejudices and the pretension that result from the progresses made in the art', may be seen as the key to his own composition and his activities at the conservatory.

In his teaching he aimed to combine theory closely with practice, placing emphasis on instrumental teaching; his experiences with operatic orchestras obviously influenced him in this. His advocacy of an approach to the teaching of singing that would answer the requirements of modern *canto dramatico* was also linked to practice. This attitude led to his estrangement from Florimo, who regarded himself as the guardian of the older tradition, and it explains Florimo's hostile depiction of Mercadante as director of the conservatory in the second edition of his treatise *La scuola musicale di Napoli* (1881), which has affected Mercadante's reputation to this day. It is true that there were no outstanding composers of opera among Mercadante's students of composition; however, in such students as T. Mabellini, A. Mariani and Serrao, Mercadante trained composers and conductors who had a great influence on Italian musical life in the second half of the 19th century, and Cilea and Giordano, pupils of Serrao, made their débuts with operas in his style. He also introduced to the conservatory orchestra works by French and German composers such as Beethoven, Weber, Auber and Offenbach, and presented unusual and spectacular projects for concerts at the conservatory – such as his arrangement for chorus and orchestra of 'Qual mesto gemito', Rossini's *pezzo concertato* from *Semiramide*. Not long after Mercadante took up his post a visit to the conservatory became a regular part of the programme laid on for foreign state guests, and the minister of the interior regularly attended the examination concerts at the close of the academic year. In an unconstitutional state ruled by an avowedly unmusical monarch, such factors were the best possible guarantee of the conservatory's continued existence and they gave Mercadante some limited scope to manoeuvre within the cultural bureaucracy.

During this period he contemplated withdrawing from the operatic stage entirely, but he finally presented *Il proscritto* at S Carlo early in 1842. However, its modernity proved too taxing for the theatre's rather conservative audiences. The following year he accepted an invitation

from Turin to set a subject (*Il reggente*) that the censor would not have permitted in Naples; this work proved more successful. In contrast, *Leonora*, produced at the Teatro Nuovo in Naples in 1844, was a nod in the direction of the Neapolitan *buffo* tradition, mingling the advanced operatic style of the 1840s in the serious parts with 18th-century *parlando* in the *buffo* sections (in Neapolitan dialect and with *secco* recitatives); it was the most successful opera of Mercadante's late Neapolitan period.

At the beginning of the 1844–5 season, Mercadante took up the post of music director at S Carlo, while continuing in his position at the conservatory, thereby becoming the dominant figure in Neapolitan musical life. This restricted his ability to accept outside engagements, although there was no shortage of invitations: until the early 1850s, for instance, he was repeatedly invited to write for the Opéra in Paris. The duties of his new post included conducting, and an undertaking to write a new opera for S Carlo every three years. Early in 1845 he made use of this agreement to realize a project he had long cherished, the reworking of *Francesco Donato*, written in 1835 for Turin; even in its new version, however, it was not successful. In March 1845 he produced *Il vascello di Gama*, a version of the Raft of the Medusa story disguised for the sake of the censor, and probably the closest he ever came to grand opera. It would probably have been more successful if Mercadante and his librettist Cammarano had not allowed themselves the luxury of a happy ending, and instead had left the rescue ship to appear after the soprano's death on stage from thirst. However, an opera originally intended by Cammarano for Pacini, *Orazi e Curiazi*, was a triumph in the



2. *Saverio Mercadante*

autumn of 1846, although Florimo was probably right in assuming that the applause was for the evocation of ancient Rome rather than the work's unmistakable pacifist message. This success sent Mercadante on a protracted tour (August 1847 – March 1848) to conduct performances of his own works in Venice, Trieste and Milan. Almost incidentally, this led to a commission to write a new opera for Milan, *La schiava saracena*. Its première was to have been in January 1848, but the revolutionary troubles of the time meant that it had to be postponed until December.

On returning to Naples, Mercadante found the short-lived constitutional government in place. He was made a Cavaliere, a distinction Fernando II had always declined to award him. Mercadante made his own comment on the suppression of the constitution in 1849 by his choice of subject for his next opera at S Carlo, *Virginia*, set in ancient Rome, with a heroine whose actions lead to the revolt of the plebeians and the institution of tribunes of the people. Although Cammarano's libretto avoids the political conclusions to be drawn from the subject, the opera was banned by the king shortly before its planned première in March 1850, a measure of censorship that attracted attention and condemnation throughout Europe. The appointment of Mercadante as inspector of the royal military bands in 1852, and the commissioning of several works for these ensembles (*Fantasia sull'inno russo*; *Fantasia sull'inno borbonico*), may be regarded as an attempt on the part of the state to improve its image. However, Mercadante locked away the score of *Virginia* and refused to agree to a compromise permitting its performance if the scene of the action were moved to Egypt. As a substitute opera for S Carlo, he presented *Medea* in 1851. Although based on a revision of Romani's libretto of 1813 for Mayr, the Classical legend had distinctly modern features in Mercadante and Cammarano's psychological interpretation. The failure of this opera hit Mercadante hard. He tried to build on the success of *Leonora* with *Violetta* (1851–2) for the Teatro Nuovo, but the sudden death of the leading singer meant that the première had to be postponed until January 1853, when Mercadante found he was competing with himself; the première of *Statira* was to be given at S Carlo in the same month. Neither work was very successful, and Mercadante felt reluctant to compose any more operas. After the 1855–6 season he resigned his post as director of music at S Carlo; his last work for the theatre, *Pelagio* (1857), is a kind of afterthought, owing its existence chiefly to the fascination the libretto held for Mercadante.

Mercadante turned instead to orchestral music, writing a number of programmatic works, mostly free in form, responding to the need for the revival and reinvigoration of instrumental music in Italy. They were deliberately intended to be different from the German symphonic music he admired and performed. His two *Decimini*, an individual response to Beethoven, were written at this time. He also returned to church music with two great masses, and kept in touch with a wide public by publishing demanding *romanze* and folklike *canzone napoletane*. An admirer of Offenbach, Mercadante also wrote light polkas, waltzes and mazurkas for piano or wind, as well as several more substantial concert waltzes.

His standing in Naples was illustrated by his being commissioned in 1859 to write the coronation and wedding music for Francesco II. His compliance was by

no means a personal declaration of loyalty, as became evident when the state collapsed in 1860. Not only did the new government of a united Italy very swiftly confirm Mercadante's appointment at the conservatory, but at its express wish he also resumed musical direction of S Carlo. He paid tribute to the political change with an *Inno a Vittorio Emanuele*. His true sympathies, however, can be deduced from his dedication of two separate *Inni* to Garibaldi, and from the musical character study of the hero of the Italian war of unification in his *Sinfonia Garibaldi* of 1861. Similarly, his orchestral fantasy *Insurrezione Polacca* commented musically on the Polish revolt against Russian rule in 1863 and the assistance given by Garibaldi's soldiers.

In 1862 Mercadante suffered a stroke that left him completely blind; he had already lost the sight of one eye after an inflammation in 1838. He naturally had to give up his post as conductor at S Carlo, but remained nominally director of the conservatory, although his work was largely done by his colleague Carlo Conti. He concentrated on teaching composition by dictating new works to his students. The symphonic poem *Il lamento del bardo*, one of the few compositions to reflect his personal circumstances, was written in 1862–3. His *Melodie preparatorie al canto drammatico* of the same period was a modern operatic counterpart and complement to Florimo's tutor codifying the 18th-century Neapolitan tradition in song. The most significant event of his last years was the successful première of *Virginia* in 1866. It came too late to make the work the national opera of Italy, as Mercadante may have hoped, but it won him the highest possible civil distinction of the kingdom of Italy with his appointment as Cavaliere dell'Ordine Civile di Savoia, together with promotion to the ranks of the hereditary nobility, and it spurred him on to continue composing. In 1869 he produced his Mass in G Minor, but his intention of returning to opera with a setting of Cammarano's posthumous libretto *Caterina di Brono* was never completed. He had reached the finale of the first act when he suffered another stroke, and this time did not recover; he died after a short illness.

2. WORKS. Mercadante's extraordinary fame during his lifetime was followed by comprehensive oblivion after his death. His works never became part of the established operatic repertory in the second half of the 19th century, and in the 20th century he was at best seen as a precursor of Verdi. This narrowly aesthetic judgment of his operas ignores the commercial context in which Mercadante worked, which was more akin to the world of modern show business. While some revivals of his works in recent years have led to a general revision of this assessment, however, there has been no new musicological interpretation of his work.

Firmly bound as he was to the 18th-century tradition, Mercadante saw composition as a craft to be practised by a professional rather than a genius, able to write outstanding music in all fields; in this respect he did not value his operas more highly than his compositions in other genres. He thought the 19th-century focus on opera in Italy a mistake, which as director of the conservatory he sought to rectify. Indeed, he began and ended his career writing instrumental music, and his years as an opera composer were to an extent the result of the economic conditions of 19th-century Italian musical life. In terms of his craft, he had no difficulty in accepting the commercial orientation of opera, and the need to adapt to the changing preferences of the public, but he did find it a problem that the development of Italian opera in part ran counter to his nature as a composer and his fundamental position on musical aesthetics. His evolution as an operatic composer can be seen as an attempt to reconcile these opposing ideas.

Mercadante was influenced by Zingarelli's training, which consisted essentially in teaching good musical craftsmanship in relation to a specifically Neapolitan musical aesthetic, its ideological heart being the absolute primacy of melody over harmony and counterpoint. As his many extant sketches show, Mercadante composed in two stages: the first entailed working out the whole of the main melodic line, and the second harmonizing and orchestrating it. Reasonable as such an approach was in terms of composition in the 18th and early 19th century, its application to the advanced harmony and instrumentation that characterized the mid-19th century became a problem, particularly as Mercadante's musical ideas were thematic rather than melodic, and as his real gift was for harmony and instrumentation. The strength of his operas tends to lie in more *concertante* forms such as introduction, finale, quintet and quartet, and in descriptive musical character pieces such as the *romanza* and *preghiera*; conversely, his writing in the more dramatic forms of *scene ed aria* or duet is not always equal to that of Bellini or Donizetti. Mercadante was well aware of this fact, and his chief criterion in his choice of librettos was a distribution of ensemble and solo numbers that suited his talents.

Although Mercadante's student works have been only partially preserved, it is easy to follow the course of his development as a composer. His earliest pieces (for instance the string trios) are linked to his study of the violin and follow the examples of Paisiello and Viotti. His Flute Concerto in E minor, modelled on Devienne's Flute Concerto no.7, shows a knowledge of French music. Under Zingarelli's influence his musical horizons were progressively extended. In 1813–14 he was writing in strict counterpoint, evident in a series of sinfonias of the andante–allegro–alla fuga type. In 1815–16 Zingarelli acquainted him with the works of Haydn and Mozart (see his Sinfonia concertante in D major and his Clarinet Concerto no.2), and in 1816–17 with the early Romanticism of Danzi and Spohr (see his Flute Concerto no.6 and his *Gran concerto*). His training in operatic composition was equally systematic, but while Zingarelli's approach to instrumental music was cosmopolitan, his operatic models were Neapolitan works of the previous century. Rossini's music was deliberately excluded from Mercadante's training; Zingarelli thought that after *Tancredi* it contained errors of taste and subverted the art of good composition. Mercadante's setting of *Climene* (S Carlo, 1807), which concluded his study of operatic composition, shows that Zingarelli hoped to continue the tradition of the *opera seria napoletana* as a drama of emotions, cautiously modernized in its formal language, but modelled on the works of Spontini and Manfroce.

The conservative tendency of his early operas suits their traditional librettos, and certainly appealed to musically conservative listeners who, like Zingarelli, disliked Rossini's operas. But only rarely did he achieve international success, as with *Elisa e Claudio*, and that opera owed its popularity less to its music than to the way it captured

the mood of the time. When Mercadante attempted tragedy on the grand scale his touch was less sure: the first-act finale of *Amleto*, for instance, concentrates on the ghostly apparition of Hamlet's father, in an almost precise parallel to the first-act finale of Rossini's *Semiramide*, written at the same time. However, while Rossini brings the diverse reactions of the characters together in one of his finest scenes, Mercadante confines himself to representing separate emotions. A Milanese theatrical chronicler accounted for the failure of *Amleto*, despite excellent performances from the singers, by pointing out that the music had 'nessuna novità'.

Mercadante profited from the failure of his visit to Vienna in 1824 by reacting against Zingarelli's antiquated operatic aesthetic. His development as a composer became guided as much by Rossini's dramatic concept as by his vocal style. However, when he combines the Rossinian singing technique with the Neapolitan tradition, he achieves an unmistakably personal style, harmonically and technically rich, that transcends Rossini and accounts for the success of *Donna Caritea*. The introductory terzetto 'Dopo due lustri, ah, misero', for example, is modelled structurally on the terzetto from Rossini's *Armida*, but it far outstrips it in emotional depth and individual characterization, and gives a glimpse of what he was to produce in the late 1830s.

While Mercadante was in Spain, Italian opera turned towards the *melodramma romantico*. Adapting to this trend was an essential prerequisite for Mercadante's successful return to the Italian operatic stage, but the speed with which he did in fact adapt says much for his skilful craftsmanship, and is all the more impressive in that it went against his own inclinations. Mercadante did not think highly of the stark dramatic style of *melodramma romantico*, with its emphasis on big solo arias, nor did he possess Bellini's outstanding melodic power of invention. Moreover, he clung to clear periodic structures in contrast to the free transitions from recitative to arioso and aria favoured by Donizetti. Despite his initial successes in the new genre, Mercadante never developed the individuality of form that distinguishes the works of Bellini and Donizetti in the same period. His correspondence with Florimo, leading up to his planned visit to Naples in 1835, shows that he was in search of new directions; his readiness to experiment with new kinds of subjects was a practical attempt to break away from a trend which did not suit him. However, the real turning-point came only with his long (and involuntary) stay in Paris in 1835–6, during which he familiarized himself with the works of Rossini, Auber and Meyerbeer which did not reject virtuoso singing, but subordinated it to the drama itself. In his works composed after 1836, generally termed his 'reform operas', Mercadante assimilated these experiences.

The essential achievement of these reform operas is their depiction of more complex and realistic situations of emotion and conflict. Mercadante's main stylistic change was to abandon bel canto singing in favour of the highly declamatory *canto dramatico*, largely free of fioritura. The inclusion of virtuoso singing in the course of the dramatic action made it possible to adapt for Italian opera, at least in part, the dramatic principle upon which grand opera was based. By giving less prominence to the solo aria as a show-stopper and placing more musical and dramatic emphasis on choral and ensemble passages, Mercadante was able to combine a succession of single numbers into a musically self-contained dramatic whole similar to the French *tableau*, while adhering to the conventions of Italian number opera. Setting the action in a real historical or social context provided an opportunity to replace dramatic stereotypes with individual situations, which called for the musical construction of psychologically convincing and complex characterization. To Mercadante, personal conflict is in the foreground, a feature distinguishing his reform operas from grand opera, which emphasizes the historical and real context: whereas Auber and Scribe made the plot against Gustav III of Sweden the subject of *Le bal masqué*, in *Il reggente* Mercadante and Cammarano were chiefly concerned to show the increasing alienation that must be felt by the character of Ankastrom/Hamilton before he assassinates his former friend. With the concept of reform opera, Mercadante thus found a way of employing his particular talents for harmony and orchestration in a striking new operatic manner, and emphasized the importance of the individual in the musical expression of dramatic action. It should be noted that the influence of the reform operas on other composers derived from a specific concept of music drama rather than a particular Mercadante 'sound' (as with Rossini or Bellini); they were thus models for adaptation rather than imitation. Although Verdi incontestably made use of Mercadante's understanding of dramatic writing, for example, he was much closer to such composers as Pacini in terms of vocal and instrumental technique.

With his later operas on subjects from Classical antiquity, Mercadante further reinforced the significance of music as drama by abandoning consecutive narrative action and concentrating on the depiction of dramatic peaks and turning-points in the drama. Rather than linking single numbers together into large musical scenes, he expanded the individual number. Camilla's aria at the end of the second act of *Orazi e Curiazi* provides a good illustration of this. She has entered a cave under the Aventine to pray, and is disturbed by Roman priests entering in haste to question the oracle about the forthcoming battle. After the oracle has spoken, and the people and priests have left again, Camilla expresses her despair. Formally, this aria consists of a cavatina and cabaletta linked by the *tempo di mezzo* of the oracle scene. However, the 20-minute oracle scene occupies a third of the aria, and is its chief attraction. Its interpolation emphasizes the transitional nature of the *tempo di mezzo*, and at the same time questions the logic of the cavatina and cabaletta sequence as two contrasting musical movements. Mercadante was aware of these contradictions; even before the première he replaced the original cabaletta with a character piece which is really an anti-cabaletta, and might be described as 'veristic' in its intensity of feeling but for the ostinato chords in the orchestral introduction. Rather than simply returning to traditional forms, he tried to renew them from within. For all his willingness to experiment with details, he still wanted to retain the *scena ed aria* model; in the last resort he was a Classicist who would not have considered sacrificing musical beauty to dramatic truth.

The widening gulf between the Classical aesthetic and the modernity of his approach to composition and drama also points up the real problem in Mercadante's late operas: his attempt to combine conflicting concepts increasingly lent these works academic features that were

alternately praised and condemned, even at their premières, as 'distinguished scholarship' and 'exaggerated bombast'. In addition, the attempt to extend single numbers into self-contained musical scenes brought with it the danger of overloading the traditional forms: a cavatina or cabaletta could unexpectedly become a concert piece, destroying the illusion of the independent course of time on stage simply through its greatly extended duration in performance. A contemporary critic identified this difficulty in the first-act finale of *Medea* when he commented that it was far too beautiful for him to criticize its *longueurs*.

Not all critics showed such forbearance: the failure of Mercadante's late operas shows that his endeavours to achieve beautiful singing in great tragedy had failed in the last resort, and indeed were probably bound to fail in view of the change in the aesthetic paradigm that occurred about 1850. This is where the difference between his and Verdi's operas lies; while Verdi built on the achievements of Mercadante's early reform operas, he combined them with a progressively realistic aesthetic, thus attaining the dramatic power that made him the outstanding composer of the 1850s, so that by comparison with his work Mercadante's late operas, for all their modernity, seem curiously antiquated.

Although Mercadante's fundamental Classicism proved a problem in his later operas, the same cannot be said of his late instrumental works. Almost all of them were conceived as programme music; they are 'operatic scenes without words' and in a way represent a symphonic transformation of operatic subjects, although here Mercadante did not have to conform either to traditional formal patterns or to the requirements of the drama, and consequently he could let his imagination roam with more freedom than in his operas. The *Sinfonia Garibaldi*, for instance, is a free orchestral fantasy on the battle song of the followers of Garibaldi and compares favourably with similarly constructed works by Glinka; the various sinfonias on themes by Rossini, Bellini and Donizetti deserve notice as orchestral pendants to Liszt's piano paraphrases. Far from being mere potpourris, they display Mercadante's ability to take melodic ideas, extend them, and integrate them into a symphonic context. Although his later instrumental works are largely unknown today, in concept they made an original contribution to the revival of Italian instrumental music in the 19th century; an understanding of that contribution also casts new light on Giuseppe Martucci's promotion of the German symphonic tradition at the Naples Conservatory later in the century.

Mercadante's church music still awaits revival. In the tradition of Durante and Zingarelli, it is chiefly indebted to contemporary operatic style and contains little complex polyphony. However, in transferring the stylistic and technical development of his operas to his sacred music, Mercadante also made significant changes. Writing initially in the bel canto style of the early 1830s, he turned later (after his visit to Paris) to the *canto dramatico* typical of his reform operas in his sacred works – it is tempting to term his dramatization of settings of the mass 'reform masses'. After 1840 he finally achieved the Classical monumentality that presented problems in the late operas in his masses and psalm settings; to a composer with his particular gifts, the text of the mass resembled an ideal libretto. In terms of the history of the genre, his church music forms a link between Donizetti's *Missa di gloria* and Verdi's Requiem. Mercadante's songs also deserve mention; composed in the years from 1820 to 1870, they provide a good summary of his development in composition and in vocal style.

There is some personal tragedy in the fact that by freeing himself from conformity with the operatic standards of the time in order to emphasize his (retrospective) ideals, Mercadante was sowing the seeds of their oblivion and his own. However, it seems time to abandon the superficial musicological notion that the repertory obeys the laws of natural selection, and allow Mercadante his proper place as one of the most significant Italian composers of the 19th century.

WORKS

OPERAS

NC – *Naples, Teatro di S Carlo*
TR – *Turin, Teatro Regio*
VF – *Venice, Teatro La Fenice*
dm – *dramma per musica*
mel – *melodramma*
mels – *melodramma serio*
melss – *melodramma semiserio*
tl – *tragedia lirica*

Climene (dm, 2), NC, 1807, *I-Nc**

L'apoteosi d'Ercole (dm, 2, G. Schmidt), NC, 19 Aug 1819; *A-Wn*, *F-Pn*, *I-Fc*, *Nc**, *PAC*, *Rsc*, *US-Bp*, *Wc*, vs excerpts (Milan, *c*1820; Naples, *c*1819; *R*1989: IOG, xiv)

Violenza e costanza, ossia I falsi monetari (dm, 2, A.L. Tottola), Naples, Fondo, 19 Jan 1820; *I-Bc*, *Fc*, *Nc**, vs excerpts (Naples, *c*1820); as Il castello dei spiriti, Lisbon, private theatre of Barone di Quintella at Laranjeiras, 14 March 1825

Anacreonte in Samo (dm, 2, Schmidt, after J.-H. Guy: *Anacréon chez Polycrate*), NC, 30 June 1820; *F-Pn*, *I-Fc*, *Nc**, *OS*

Il geloso ravveduto (mel buffo, 2, B. Signorini), Rome, Valle, Oct 1820; *F-Pn*, *I-Fc*, *Nc** (inc.)

Scipione in Cartagine (mels, 2, J. Ferretti), Rome, Argentina, 26 Dec 1820; *Fc*, *Mr*, *US-CA** (inc.), *Wc*, vs excerpts (Milan, 1821)

Maria Stuarda regina di Scozia (dramma serio, 2, ?G. Rossi, after F. von Schiller: *Maria Stuart*), Bologna, Comunale, 29 May 1821; *F-Pn*, *I-Mr*; also as Maria Stuart

Elisa e Claudio, ossia L'amore protetto dall'amicizia (melss, 2, L. Romanelli, after F. Casari: *Rosella*), Milan, Scala, 30 Oct 1821; *B-Bc*, *D-Bsb*, *F-Pn*, *GB-Lbl*, *I-Bc*, *Bsf*, *Fc*, *Mc*, *Mcom*, *MAC*, *Mr**, *Nc*, *OS*, *PAc*, *PESc*, *Rsc*, *US-Bp*, *Wc*; vs (Milan, 1821–2/*R*1989: IOG, xiv; Paris, 1823)

Andronico (mel tragico, 2, Dalmiro Tindario [G. Kreglianovich]), VF, 26 Dec 1821; *I-Nc* (frags.), *OS* (frags.), vs excerpts (Milan, 1821–4)

Il posto abbandonato, ossia Adele ed Emerico (melss, 2, F. Romani), Milan, Scala, 21 Sept 1822; *Mc*, *Mr**, vs excerpts (Milan, 1823); rev. for Madrid, Príncipe, aut. 1826; rev. for Lisbon, S Carlos, 18 June 1828, *Nc*

Alfonso ed Elisa (mels, 2, after V. Alfieri: *Fillipo*), Mantua, Nuovo, 26 Dec 1822; as Aminta ed Argira, Reggio nell'Emilia, Pubblico, 23 April 1823, *Gl*, *Nc*, *OS* (all frags.)

Amleto (mel tragico, 2, Romani, after W. Shakespeare), Milan, Scala, 26 Dec 1822; *Mr**, *Mc*

Didone abbandonata (dm, 2, P. Metastasio), TR, 18 Jan 1823; *F-Pn*, *I-Fc*, *Nc*, *PAc*, *Tco*, *US-Wc*, vs excerpts (Milan, 1823); rev. for NC, 31 July 1825, *I-Nc**

Gli sciti (dm, 2, Tottola, after Voltaire: *Les scythes*), NC, 18 March 1823; *Nc*, vs excerpts (Milan, 1823/4)

Costanzo ed Almerisca (dm, 2, Tottola), NC, 3 Sept 1823; *I-Nc*, vs excerpts (Naples, ?1824)

Gli amici di Siracusa (mel eroico, 2, Ferretti, after Plutarch), Rome, Argentina, 7 Feb 1824; *Rsc* (frags.)

Doralice (mel, 2, after *Les troubadours*), Vienna, Kärntnertor, 18 Sept 1824; *NC** (frags.)

Le nozze di Telemaco ed Antiope (azione lirica, 7, C. Bassi), Vienna, Kärntnertor, 5 Nov 1824, ? incl. music by others; *D-Bsb** (frag.)

Il podestà di Burgos, ossia Il signore del villaggio (mel giocoso, 2, Bassi), Vienna, Kärntnertor, 20 Nov 1824; *F-Pn*, *I-Nc*; as Il signore del villaggio, Naples, Fondo, 28 May 1825 (in Neapolitan dialect); as Eduardo ed Angelica, Naples, Fondo, 1828; *Nc*

Nitocri (dm, 2, A. Zeno, recit., and Conte Piosasco, arias), TR, 26 Dec 1824; *Tco**, vs excerpts (Milan, 1826)
Les noces de Gamache (opéra bouffon, 3, J.H. Dupin and T. Sauvage, after M. de Cervantes: *Don Quixote*), Paris, Odéon, 9 May 1825, music arr. Guinée (Paris, 1825)
Erode, ossia Marianna (dramma tragico, 2, Ricciuti, after Voltaire), VF, 27 Dec 1825; *I-Nc**, *Vlevi*
Ipermestra [I] (dramma tragico, 2, L. Ricciuti, after Aeschylus), NC, 29 Dec 1825; *Nc**
Caritea, regina di Spagna, ossia La morte di Don Alfonso re di Portogallo (mels, 2, P. Pola), VF, 21 Feb 1826; usually as Donna Caritea; *B-Bc*, *F-Pn*, *GB-T*, *I-Bc*, *Fc*, *Mc*, *Nc*, *PAc*, *Vlevi*, *US-Wc*, vs (Milan, 1827, Paris, n.d.)
Ezio (dm, 2, Metastasio), TR, 2 Feb 1827; *I-Tco*, vs excerpts (Milan, 1827)
Il montanaro (mel comico, 2, Romani, after La Fontaine), Milan, Scala, 16 April 1827; *I-Bc* (sinfonia)
La testa di bronzo, ossia La capanna solitaria (mel heroi-comico, 2, Romani), Lisbon, private theatre of Barone di Quintella at Laranjeiras, 3 Dec 1827; *GB-Lbl*, *I-Mc*, *Nc*, vs (Paris, 1828)
Adriano in Siria (dramma heroico, 2, Metastasio), Lisbon, S Carlos, 24 Feb 1828; *I-Nc*
Gabriella di Vergy (dramma tragico, 2, Tottola, after P. de Belloy), Lisbon, S Carlos, 8 Aug 1828; *I-Mc*, *Nc*; rev. (E. Bidera), Genoa, Carlo Felice, 16 June 1832; *Mr**, *Nc*, vs (Milan, 1833; Naples, n.d.)
Ipermestra [II] (drama heroico, 2, Metastasio), Lisbon, S Carlos, 29 Sept 1828; *I-Nc*; rev. for Genoa, Carlo Felice, 26 Dec 1832; *F-Pn*, *I-Mr**
La rappresaglia (mel buffo, 2, C. Sterbini), Cádiz, Principal, 21 Feb 1829; *Nc*, *US-Wc*
I due Figaro (mel buffo, 2, Romani, after H.-A.R. Martelly), Madrid, Principe, 26 Jan 1835 [1st known perf.]; comp. for Madrid, sum. 1826
Don Chisciotte alle nozze di Gamaccio (mel jiocoso, 1, S. Ferrero, after Cervantes), Cádiz, Principal, ? carn. 1829–30; *I-Nc*
Francesca da Rimini (mel, 2, Romani after Dante: *Commedia*), ?Madrid, 1830/31; *Bc**
Zaira (mel tragico, 2, Romani, after Voltaire), NC, 31 Aug 1831; *Nc**, *Rsc*, vs excerpts (Milan, 1831)
I normanni a Parigi (tl, 4, Romani), TR, 7 Feb 1832; *F-Pn*, *I-Bc*, *Fc*, *Nc*, *OS*, *Rsc**, *Tco**, *US-Bp*, vs (Milan, 1832)
Ismalia, ossia Amore e morte (mel, 3, Romani), Milan, Scala, 27 Oct 1832; *A-Wn*, *I-Mc*, *Mr**, vs (Milan, *c*1832)
Il conte di Essex (mel, 3, Romani), Milan, Scala, 10 March 1833; *Mc*, *Mr**, vs excerpts (Milan, 1833)
Emma d'Antiochia (tl, 3, Romani), VF, 8 March 1834; *F-Pn*, *I-Mc*, *Mr**, *Nc*, *Vlevi*, vs excerpts (Milan, 1835)
Uggero il danese (mel, 4, Romani), Bergamo, Riccardi, 11 Aug 1834; *D-Bsb*, vs (Milan, 1839)
La gioventù di Enrico V (mel, 4, Romani, partly after Shakespeare), Milan, Scala, 25 Nov 1834; *I-Mc*, *PAc*, *Mr**, vs excerpts (Milan, 1835)
Francesca Donato, ossia Corinto distrutta (mel, 3, Romani, after Byron), TR, 15 Feb 1835; *Tco**, rev. (S. Cammarano), NC, 5 Jan 1845; *Nc**, vs excerpts (Milan, ?1845)
I briganti (mel, 3, J. Crescini, after F. Schiller: *Die Räuber*), Paris, Italien, 22 March 1836; *F-Pn*, *I-Nc*, *Raf*, vs (Milan, 1836); rev. for Milan, Scala, 6 Nov 1837, *Mc*, *Mr**
Il giuramento (mel, 3, G. Rossi, after V. Hugo: *Angelo*), Milan, Scala, 11 March 1837; *A-Wn*, *D-Bsb*, *Mbs*, *F-Pn*, *I-CAcon*, *Fc*, *Mc*, *Mr**, *Nc*, *Nlp*, *NOVd*, *Rsc*, *US-Wc*, vs (Milan, 1837/*R*1986: IOG, xviii; 2/1860; Paris, 1859); as Amore e dovere, Rome, 1839
Le due illustri rivali (mel, 3, Rossi), VF, 10 March 1838; *I-Mc*, *Nc*, *Vlevi*, vs (Milan, 1838; Leipzig, 1840); rev. Scala, 26 Dec 1839, vs (Milan, 1839), *Mc*, *Nc**, *Rsc*
Elena da Feltre (dramma tragico, 3, Cammarano), NC, 1 Jan 1839; comp. aut. 1837; *Fc*, *Mr*, *Nc*, vs (Milan, 1839/*R*1985: IOG, xx; Naples, n.d.)
Il bravo, ossia La veneziana (mel, 3, Rossi and M.M. Marcello, after J.F. Cooper and A.A. Bourgeois), Milan, Scala, 9 March 1839; *A-Wn*, *D-Bsb*, *F-Pn*, *GB-Lbl*, *I-Mc*, *Mr**, *Nc*, *Rsc*, vs (Milan, 1839/*R*1989: IOG, xxi; 2/?1888; Naples, n.d.; Paris, n.d.)
La vestale (tl, 3, Cammarano), NC, 10 March 1840; *Fc*, *Mc*, *Mr*, *Nc**, *PAc*, *VEc*, vs (Milan, 1841/*R*1986: IOG, xxii; Paris, n.d.); as Emilia, Rome, aut. 1842; as San Camillo (azione sacra), Rome, 1851
La solitaria delle Asturie, ossia La Spagna ricuperata (mel, 5, Romani), VF, 12 March 1840; *A-Wn* (Act 1), *I-Mr** (Acts 2–5), *Vlevi*
Il proscritto (mel tragico, 3, Cammarano, after F. Soulié), NC, 4 Jan 1842; *Nc**, vs excerpts (Milan, 1842)
Il reggente (dramma lirico, 3, Cammarano, after E. Scribe: *Gustave III*), TR, 2 Feb 1843; *Mr**, *Nc*; rev. with adds, Trieste, 11 Nov 1843, vs (Milan, 1843; Paris, n.d.)
Leonora (mel, 4, M. d'Arienzo, after G.A. Bürger), Naples, Nuovo, 5 Dec 1844; *F-Pn*, *I-Mc*, *Mr**, *Nc*, vs (Milan, n.d; Paris, n.d.)
Il vascello de Gama (mel romantico, prol, 3, Cammarano, after Desnoyer: *Le naufrage de la méduse*), NC, 6 March 1845; *Mr**, *Nc*, vs excerpts (Milan, 1845)
Orazi e Curiazi (tl, 3, Cammarano, after P. Corneille: *Horace*), NC, 10 Nov 1846; *Bc*, *Mc*, *Mr**, *Nc*, vs (Milan, 1846; Naples, n.d.)
La schiava saracena, ovvero Il campo di Gerosolima (mel tragico, 4, F.M. Piave), Milan, Scala, 26 Dec 1848; rev. NC, 29 Oct 1850; *F-Pn**(sketches), *I-Mc*, *Mr**, *Nc*, early autograph draft *US-NYpm*, vs (Milan, *c*1849–51)
Medea (tl, 3, Cammarano, after Romani), NC, 1 March 1851; *I-Bc*(sketches), *Mr**, *Nc*, vs (Milan, ?1864; Rome, n.d.)
Virginia (tl, 3, Cammarano, after Alfieri), NC, 7 April 1866; comp. Dec 1849–March 1850, perf. not allowed; *Bc** (sketches), *Nc**, vs (Milan, ?1845, Naples, n.d.)
Statira (tl, 3, D. Bolognese, after Voltaire: *Olympie*), NC, 8 Jan 1853; *Nc**, vs (Paris, 1853; Naples, n.d.)
Violetta (mel, 4, Arienzo), Naples, Nuovo, 10 Jan 1853; comp. 1851/2, *Nc**, vs (Milan, n.d.)
Pelagio (tl, 4, Arienzo), NC, 12 Feb 1857; *Nc**, vs (Milan, n.d.),
Caterina di Brono (mel, 3, Cammarano), unperf., comp. 1869/70, inc., *Nc* (dictated to middle of Finale, Act 1)
I cacciatori delle Alpi, Mantua, 1859, arr. of Leonora

BALLETS

choreographers given in parentheses

Il servo balordo o La disperazione di Gilotto (S. Taglioni), Naples, S Carlo, 1 Feb 1818, *I-Mc** (Sinfonia), *Nc** (inc.)
Il califfo generoso (A. Vestris), Naples, Fondo, spr. 1818, arr. Mercadante
Il flauto incantato o Le convulsioni musicali (Taglioni), Naples, S Carlo, 19 Nov 1818; rev. Milan, La Scala, 12 Jan 1828; excerpts arr. 2 fl (Naples, n.d.), *Nc** (inc.)
I portoghesi nelle Indie o La conquista di Malacca (5 pts., Taglioni), Naples, S Carlo, 30 May 1819, collab. Gallenberg; excerpts arr. 2 fl (Naples, n.d.)

contributions to other ballets, 1816–30

SACRED

for chorus and orchestra/organ unless otherwise stated

MSS in I-Nc and/or NOVd/NOVg unless otherwise stated; many are autographs

Giaele, azione sacra, 3 solo vv, chorus, orch, Lanciano, 1841, Rome, 1855, *Rf*; Le sette ultime parole (Le tre ore d'agonia) di Nostro Signore, S, T, B, chorus, (2 va, vc, b)/pf (Milan, 1841); De profundis (It. trans., Tommaseo) (Milan, 1845), *Rsc*; Cantantibus organis Cecilia, antiphon, S, chorus, orch, 1847, *Rsc**; Beatus vir, B, chorus, orch; Benigne fac, chorus, 1849; Ag, 3 solo vv, 1850, *D-Bbs**; Tibi soli peccavi, chorus, 1850; 3 cori religiosi (D. Anselmi), 3 S, pf, 1855 (Naples, n.d.), *F-Pn** (nos.1 and 2); Christus e Miserere, chorus, eng hn, hn, bn, hp, 1856 (Naples, n.d.); Dunque del padre ancor, quarta parola di N.S.J.C. sulla croce, 5 solo vv, orch, 1857
Ave Maria, chant, orch, *I-VIGsa*; Ave maris stella, T, chorus, orch; Ave verum corpus, T, T, B, org (Paris, n.d.); Benigne fac, S, hmn, eng hn, va, vc, b (inc.); Canzoncine alla vergine; Confitemini Domino, *MEs*; Del ciel regina, T, chorus, pf, *Mde Micheli*; Cum sancto spirito; Domine Deus, 3vv, orch; Domine, Domine, motettone; Domine filii, 2 A, orch; Domine salvum fac; Dominus a dexteris, chorus; Eripe me, graduale, A, orch; Erubescant et reversantur, communio, T, B, 2 va, vc, b; Et incarnatus est, T, chorus, orch, *I-SAsd*; Exurge Domine, graduale, A, 2 va, vc, b; Gaudeamus omnes in Domine; Gloria; Gloria patri, S, A, T, B (inc.); Iste confessor
Judica me Deus, introit; Ky, Gl, Cr; Lauda Jerusalem, T, T, B, chorus, org/orch; Laudate Dominum, *MEs*; Libera me, chorus, in: Zingarelli, Christus e Quoniam; 6 Motettoni pella esposizione del SS Sacramento; Nisi Dominus; Non volle offesa, canzoncine alla vergine, chant, pf, *Mc*; Redde mihi laetitiam, Miserere e Versetto, chorus; Responsori pel Mercoldi Santo, A, T, B, chorus, ob, 2 va,

vc, b; Rogazione, S, A, T, B; Saluto alla SS vergine, S, B, pf (Naples, n.d.); Tecum principum (inc.); Tota pulchra es; Veni sponsa Christe, 4 solo vv, chorus, orch, *Mc, Nf*; Virgam virtutis, T, B, orch

12 Cr, 2 Dixit, 3 Dixit Dominus, 4 Domine e Dixit, 3 Gratias agimus, 4 Ky, 3 Laudamus te, 2 Laudate pueri, 2 Litania de Beata Vergine, 13 Mag, 28 masses, 14 motets, 3 Qui tollis, 4 Quoniam, 5 Regina coeli, 4 Salve Maria, 7 Salve Regina, 31 Tantum ergo, 2 TeD, 2 Vespro, 2 Veni creator spiritus

CANTATAS AND HYMNS WITH ORCHESTRA

MSS in I-Nc unless otherwise stated*

L'arte che pria divisi, chorus, orch, Naples, Fondo, 1818; Ridente e fausto di (L. Ricciuti), 2 solo vv, chorus, orch, Naples, 1818, for the Duchess of Noja's name day; Gia veloce anzitempo (N. Mogardi), 4 solo vv, chorus, orch, Rome, 1825, for the coronation of Charles X, *Rsc**; Esulta Iberia, 12 solo vv, chorus, orch, Cádiz, 1829, for the wedding of Ferdinand VII, *Nc*; Cantata for the Queen of Spain's new baby, 1830; Come suon d'arpa dolente, terzetto, 3 solo vv, chorus, orch, in: In morte di Maria Malibran (cant., A. Piazza), Milan, Scala, 17 March 1837 (Milan, 1837), *Mr**; Inno a S Irene, male chorus, org/orch, 1844, Chorus, org/orch, *ALTsm**, *Nc** inc.; Inno a Pio IX (M. d'Arienzo), chorus, orch, 1850 (Naples, n.d.); Inno funebre per Monsignor Somma, chorus, orch, 1851; La danza augurale (N. Sole), 5 solo vv, chorus, orch, Naples, S Carlo, 1859, for the accession of Francis II; Inno popolare all'unisono a Dante, chorus, orch, 1863; Inno all'armonia, chorus, orch, 1864; Inno a Rossini, male chorus, orch, 1864 (Milan, n.d.)

Chorus dedicated to the people of Cádiz, S, T, B, orch, *Nc*; Divina scintilla regina de cori, chorus, orch, *Nc** inc.; Inno a Francesco II e Maria Sofia, chorus, orch, *Nc*; Inno a Vittorio Emanuele (L. Tarantino), chorus, insts (Naples, n.d.); Inno militare, Maria, Maria, chorus, orch; Jesu corona virginum, inno a S Cecilia, 4 solo vv, chorus, orch, *Rsc**; O fra la tenebre, inno alla vergine, 5 solo vv, orch, *Mc, Nc**; Il pianto di Aretusa, 4 solo vv, chorus, orch; Dal sangue tiene, T, orch; Un sospiro sulla tomba di Monsignor Scotti, chorus, orch; Viva l'Italia, Inno a Garibaldi (E. Delpreite), chorus, orch (Milan, n.d.), *Mc** (sketches), *Nc**; Un voto, for A. Starace (M. d'Arienzo), 6vv, orch

ORCHESTRAL

MSS mainly in I-Nc; many are autographs

20 concs. incl.: 5 concs., fl (ob, cl)/2cl, hn, 1817–?20; Fl Conc., no.1, E, op.49, 1813, arr. fl, pf (ed. P. Spada, Rome, 1978), no.2, e, op.57, 1814 (ed. A. Girard, Milan, 1973), no.4, G, 1816, no.6, D, 1817 (Naples, 1817), arr. fl, pf (ed. P. Spada, Rome, 1983); Cl Conc., no.1, e, op.76, 1815, arr. cl, pf (ed. G.C. Ballola, Milan, 1975), no.2, B, op.101, arr. cl, pf (ed. P. Spada, Rome, 1988); Vn Conc., G, 1815; Ob Conc., 1816; Hn Conc., C, arr. hn, pf (ed. E. Leloir, Milan, 1972)

*c*60 sinfonias and fantasias incl.: Sinfonia caratteristica spagnuola no.1, 1826 (ov. to I due Figaro); Sinfonia caratteristica spagnuole no.2 (ov. to Don Chisciotte alle nozze di Gamaccio) (Milan, n.d.); Sinfonia caratteristica napoletano, ?1830, arr. pf (Milan, 1832), rev. 1841; Fantasia (sinfonia) funebre, 1835 (Novara/Milan, 1844; ed. R. Longyear, New York, 1983); Il zampognaro napoletano, 1841 (Milan, n.d.); Sinfonia su motivi dello Stabat Mater di Rossini, 1843 (Milan, 1844); La schiava saracena, sinfonia caratteristica no.1, 1848, rev. as Il campo dei crociati, 1850; L'aurora, sinfonia caratteristica no.2, *c*1850/60; Il lamento dell'arabo, sinfonia caratteristica no.3, *c*1850/60; La religione, sinfonia caratteristica no.4, *c*1850/60; Ricordi di Donizetti, sinfonia caratteristica no.5; Sinfonia sulla 2a caratteristica napoletana, sinfonia caratteristica no.6, *c*1850/60; La rimembranza, *c*1849; Omaggio a Bellini, 1860, arr. pf (Milan, 1861); Sinfonia fantastica, *c*1860 (Milan, n.d.); L'amore, 1861; Garibaldi, 1861, arr. pf (Milan, n.d.); Il lamento del bardo, 1862 (Milan, n.d.); Insurrezione Polacca, 1863; Sinfonia a Rossini, 1864, arr. pf (Milan, n.d.); La caccia, 1865; Sacro e profano, 1866; Omaggio a Pacini, 1868, arr. pf (Milan, n.d.); Omaggio a Rossini, 1868, arr. pf (Milan, n.d.); Sinfonia marcia, 1869

Other works incl.: Il giuramento, divertimento/mazurka; 3 divertimenti, 1848; La caccia, gran marcia militare, 1863; Passo doppio, 1863; Polka-marcia, 1863; Dolori e gioie, valzer fantastico, 1865; La melancolia, mazurka di concerto, red. (Milan, 1865); La danza, valzer di concerto, 1870; Gran marcia per il re di Greca; La passione, serenata caratteristica spagnuola; Il telegrafo elettrico, capriccio, arr. pf (Naples, n.d.); more than 15 other variations, romanze, capriccios

CHAMBER

MSS mainly in I-Nc; many are autographs

17 qts incl.: 3 Qt, fl, cl, hn, bn, op.50, 1813; Qt, fl, vn, va, vc, op.53, 1813 (ed. G.L. Petrucci, Padua, 1988); 8 other works for 4 insts incl.: Aria con variazioni, La ci darem la mano, fl, vn, va, vc; 3 melodie, 1859 (Milan, n.d.; ed. P. Spada, Rome, 1988); Cavatina, fl, vn, va, b; La serenata (f), fl, eng hn, vc, pf/hp; Notturno, E♭, 2 cl, hn, bn

9 trios incl.: no.1, 2 fl, bn (ed. G.L. Petrucci, Padua, 1988); other works for 3 insts: 3 serenate, 3 fl (Milan, 1825); Duetto nell orat Mosé in Egitto (Rossini), 2 fl, vc (Naples, 1818); Fantasia sull'opera Franceso Donato, fl, vn, pf

35 works for 2 insts incl.: 3 Sonate (C, F, D), fl, fl/vn (Naples, *c*1817); 6 divertimenti facile, fl, fl/vn (Naples, 1818); 3 duetti concertanti, 2 fl (Naples, 1819); 5 sets of Pezzi scelti, 2 fl [on themes from various operas] (Naples, 1819–21); Elegia (d), vc, pf (Milan, 1865; ed. P. Spada, Rome, 1985); 4 Cavatinas, cl/bn, pf [on themes from operas by Mercadante]; fantasias, romanze

Solo insts: 3 Arie variate (Rossini, Carafa, Mozart), fl (Naples, 1818); 3 Arie variate (Rossin, Paer, Rossini), fl (Naples, 1818); 4 Arie variate (Rossini), fl (Naples, 1819; arias 1–10, ed. G.L. Petrucci, Padua, n.d.); Potpourri (dall'opera Elise e Claudio), fl (Milan, 1822); 12 Variazioni (sul coro nell'opera Elisa e Claudio), fl (Milan, 1823); 20 Capricci, fl (ed. A. Piguet, Leipzig, 1910); 14 works for pf incl.: Il riposo, melodia, 1845; Scherzo, 1853; Andante, 1862; Marcia; 6 polkas (Naples, n.d.); 2 polka-mazurkas (Naples, n.d.); Valtz originale (Novara, n.d.)

OTHER VOCAL

for voice and piano unless otherwise stated; many MSS in F-Pn and I-Nc

33 ariette, incl.: 6[5] Ariette, 1 Ah rammenta o bella Irene, 2 Tra un sol mia bella Clori, 3 Co' sguardi lusinghieri, 4 So che induce a piangere, 5 Freddo sasso che racchiude (Vienna, 1824); Misero tu non sei (P. Metastasio), 1836; Serate italiane, 8 ariette e 4 duetti, 1 Il desiato ritorno, 2 La primavera, 3 L'asilo al pellegrino, 4 Il pastore svizzero, 5 La serenata del marinaro, 6 Il zeffiro, 7 Lamento del moribondo, 8 La zingarella spagnuola, 9 La pesca, 10 Il galop, 11 Il brindisi, 12 La caccia (Crescini and Pepoli) (Paris, 1836); La madre (G. Regaldi), 1842; Le lagrime de l'otto (A. Marsini), v, hp, 1851; La mesta tacente (D. Anselmi), 1852 (Milan, 1865); Nol sai (M. Tancredi), 1860 (Milan, n.d.); La fidanzata del bandito, 1861; Un estate a Sorrento, album (Naples, n.d.: Milan, 1865); La fidanzata del demonio (Milan, 1865); 19 romanze incl.: L'abbandonata, 1868 (pubd in *Album per F.M. Piave*, Milan, n.d.); Domando a queste fronde (Milan, n.d.); Placido zeffiretto; Il sogno di Torquato Tasso (Milan, n.d.); Tutto il dolor perdonati (pubd in Fleurs d'Italie, Paris, n.d.)

Other works incl.: A retella mia, 4 canzone napoletane, 1 La palomma, 2 La rosa, 3 Lu zucchero d'amore, 4 Lu marenaro (M. d'Arienzo) (Naples, 1849; Milan, n.d.); Su marciamo, marciamo, inno a Garibaldi (F. Barilla) (Naples, 1861); Giovanottin che di qua passate, stornello (Naples, n.d.; Milan, 1865); 4 canzone napoletane (Naples, n.d.); Luna e stelle (S. Pellico), coro, 4vv (pubd in *100 Canti popolari*, Milan, n.d.); Di nube oscure ed adre, coro, TTB, pf (Milan, n.d.); Serenata per l'esposizione marittima (G. Milli), SAB, pf; 26 terzettos, arias, romanze on themes from operas by Mayr, Donizetti, Mercadante, Meyerbeer, Pacini, Rossini, Vacchai; various other arias, duets, terzettos

Pedagogical: [7] Esercizi di canto con aggiunti di vari [9] solfeggi (Vienna, 1829); 70 vocalizzi, v, pf (Milan, 1830); 3 pezzi di concorso, 1850–61; Melodie preparatorie al canto drammatico, v, pf, 1859 (Naples, n.d.; ed. P. Pisa, Lucca, 1991); studies, fugues, solfeggi

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MICHAEL WITTMANN

Mercer, Johnny [John] **(Herndon)** (*b* Savannah, GA, 18 Nov 1909; *d* Los Angeles, 25 June 1976). American lyricist and composer. Mercer had no musical training but as a child he loved the songs of Victor Herbert, Irving Berlin and Jerome Kern, and wanted to be a singer. He worked his way to New York where he found work as an actor and eventually as a vocalist for the Paul Whiteman and Benny Goodman bands. Some singing assignments led to lyric writing and by 1930 his songs were heard in a number of Broadway revues, most memorably *Garrick Gaieties* (1930) and *Americana* (1932). In 1933 Mercer went to the West Coast and soon became one of Hollywood's leading lyricists, working with composers Harold Arlen, Hoagy Carmichael and Henry Mancini, among others. Although he could not read music, he sometimes provided the melody for his songs and wrote the complete scores for a handful of films and Broadway musicals. Throughout his career he periodically returned to Broadway and provided lyrics for various shows, some of them critical successes, such as *St Louis Woman* (1946) with Arlen, but, except for *Li'l Abner* (1956) with composer Gene de Paul, most were financial failures.

In Hollywood, however, his popularity never waned, receiving the Oscar for Best Song four times: *On the Atchison, Topeka, and the Santa Fe* (1946), *In the Cool Cool Cool of the Evening* (1951), *Moon River* (1961) and *Days of Wine and Roses* (1962). He wrote scores and individual songs for many films, his last being *Robin Hood* (1973). His final stage work was the British musical *The Good Companions* (1974) with composer André Previn. Mercer's remarkable career was distinguished by his versatility. He could write nonsense songs such as *Jeepers Creepers* or painful laments such as *Come Rain or Come Shine*. When necessary he could be blatantly commercial in his songs but he also had a talent for regional sounds, ethnic idioms and poetic, evocative character lyrics.

WORKS

(*selective list*)

names of composers given in parentheses

STAGE

dates are those of the first New York performance, unless otherwise stated

Walk With Music (H. Carmichael), 4 June 1940 [incl. Way Back in 1939 A.D.]
St Louis Woman (H. Arlen), 30 March 1946 [Come Rain or Come Shine, I had myself a true love, Any place I hang my hat is home]
Texas, Li'l Darlin' (R.E. Dolan), 25 Nov 1949 [The Big Movie Show in the Sky]
Top Banana (Mercer), 1 Nov 1951 [incl. Top Banana]
Li'l Abner (G. de Paul), 15 Nov 1956 [incl. Jubilation T. Cornpone, If I had my Druthers, Namely You]
Saratoga (Arlen), 7 Dec 1959 [incl. Love Held Lightly]
Foxy (Dolan), 16 Feb 1964
The Good Companions (A. Previn), London, 11 July 1974
Dream: The Johnny Mercer Musical (various), 3 April 1997

FILMS

Ready Willing and Able (R. Whiting), 1937 [incl. Too Marvelous for Words]; Hollywood Hotel (Whiting), 1938 [incl. Hooray for Hollywood]; Hard to Get (H. Warren), 1938 [incl. You must have been a beautiful baby]; Going Places (Warren), 1938 [incl. Jeepers Creepers]; Blues in the Night (H. Arlen), 1941 [incl. Blues in the Night, This time the dream's on me]; The Fleet's In (V. Schertzinger), 1942 [incl. Tangerine]; You Were Never Lovelier (J. Kern), 1942 [incl. You were never lovelier, I'm old fashioned]; Star Spangled Rhythm (Arlen), 1942 [incl. That Old Black Magic, Hit the road to dreamland]; Here Come the Waves (Arlen), 1944 [incl. Accentuate the positive]; The Harvey Girls (Warren), 1946 [incl. On the Atchison, Topeka, and the Santa Fe]
Here Comes the Groom (H. Carmichael), 1951 [incl. In the Cool Cool Cool of the Evening]; Dangerous When Wet (A. Schwartz), 1953 [incl. I got out of bed on right side]; Seven Brides for Seven Brothers (G. de Paul), 1954 [incl. Wonderful Day]; Daddy Long Legs (Mercer), 1955 [Something's gotta give]; Li'l Abner (de Paul) 1959 [incl. Namely You, The country's in the very best of hands]; Breakfast at Tiffany's (H. Mancini), 1961 [Moon River]; Days of Wine and Roses (Mancini), 1962 [Days of Wine and Roses]; Charade (Mancini), 1963 [Charade]; The Great Race (Mancini), 1965 [The Sweetheart Tree]; Darling Lili (Mancini), 1970 [incl. Whistling Away the Dark]

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THOMAS S. HISCHAK

Mercer, Mabel (*b* Burton upon Trent, 3 Feb 1900; *d* Pittsfield, MA, 20 April 1984). English popular singer, naturalized American. She was the daughter of a black American, who died before she was born, and a white English music-hall singer and actress. At the age of 14 she formed a family act with her mother and two cousins. During World War I she joined a black touring show called Coloured Society, later becoming its conductor and music director, and after the war she went to Europe and toured as a dancer and singer. She spent several years in Paris at Bricktop's cabaret, where she introduced the practice (later customary in nightclubs) of singing from a seated position. From this time onwards she was something of a cult figure, greatly admired not only by her audiences but by other singers in every field. In 1938 Mercer went to New York (she became an American citizen in 1952). She was engaged first at Le Ruban Bleu, then at Tony's on 52nd Street; she also sang at the Byline and at the St Regis Hotel. Her voice, originally soprano, became more limited in range as she grew older. She was always more a diseuse than a singer, and her ability to convey the emotional sense of a song influenced many other performers, notably Frank Sinatra, Billie Holiday, Peggy Lee and Tony Bennett. Composers such as Cole Porter, Bart Howard, Cy Coleman and Alec Wilder were also inspired by her interpretive skills; many of their songs were made popular by other singers who had fallen under the influence of Mercer's performances.

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HENRY PLEASANTS

Merceur, Jean. *See* MERCURE, JEAN.

Merchant. *See* MARCHANT.

Mercher, Matthias. *See* MERCKER, MATTHIAS.

Merchi [Melchy, Merchy, Merci], **Joseph Bernard** (*b* Naples, *c*1730; *d* Paris, 22 May 1793). Italian instrumentalist and composer, active in France. He is often confused with his brother Giacomo ('di Brescia') since almost all their published works simply have the name 'Merchi'. The earliest documented reference to the brothers is from Rennes in France on 25 May 1751. Described as 'brothers from Venice, musicians of the chamber of his majesty the King of Sardinia' (Paolini) they played the mandolin, lute, 'calissonciny' and theorbo. They also performed that year in Dijon. Five concerts on the colascione, mandolin and cello in Frankfurt were announced for August and September 1752, one with the violinist Carlo Tessarini, while the *Mercure de France* noted a performance by the Merchi brothers of a 'concerto of their composition on the calsoncini' at the Concert Spirituel in Paris on 31 May 1753. They also gave concerts in London. After 1760 it seems that only one Merchi brother (possibly Joseph Bernard) remained in Paris; contemporary comments suggest he had a high reputation as a composer and as a teacher of the guitar, mandolin and violin.

A *privilège générale* to publish their own vocal and instrumental music was granted to the Merchis in 1755, 1766, 1771 and 1777, and each year from about 1760 to about 1780 one or two books for guitar were published in Paris; the titles of opp.3 and 4 still bear the first name Giacomo. As publishers the Merchi brothers contributed to the wide variety of music published in Paris before the Revolution, including newly-composed songs and works for guitar, mandolin and violin as well as compositions by Albanese, Gluck, Grétry, Monsigny, Philidor and Piccinni. Some works, including pieces for the English guitar, were also published in London. The brother remaining in Paris published two guitar methods: *Le guide des écoliers de guitarre* op.7 (*c*1761) and *Traité des agréments* op.35 (1777), a supplement to the earlier work.

As adherents to the Enlightenment the Merchi brothers endeavoured to provide guitarists with new repertory of a higher quality than before and to continue to develop the instrument. Vocal accompaniments in their works have melodic accompanying parts to complement simple arpeggios. In the guitar duos both parts are of equal importance and there is some surprising harmonic phrasing. Merchi publications up until op.6 employed a parallel system of tablature and staff notation for the guitar part, as in the music of Corrette and Genty, but after op.7 tablature was abandoned. The use of double strings, advocated in op.7, gave way to the use of single strings for the sake of improved sound and timbre in op.35. Some of J.-J. Rousseau's ideas are included in op.35, and some of his music in op.36. The *Mercure de France* in 1770 also described the Paris Merchi as an advocate of a newly-invented method of adjusting the frets in mandolins and guitars. His tireless exertions made him the most important figure in his field in the pre-Revolutionary period, when the Baroque guitar was finally developing into the Classical instrument.

WORKS

published in Paris unless otherwise stated; London publications are probably by Giacomo

INSTRUMENTAL

op.	
2	Sei duetti, 2 vn/mand (n.d.)
3	Quatro duetti, 2 gui, e 6 minuetti . . . con variazione, gui (n.d/*R*)
5	Sei trio, 2 vn, b (*c*1755)
9	Sei trio, 2 vn/mand, vc (n.d.)
12	Sei duetti, gui, muted vn (1764/*R*)
15	Six duo, 2 mand/vn/tr viol (1764)
16	Dodici suonate, 6 for gui, 6 for 2 gui/(gui, vn) (London, 1766)
21	Sei sonate, gui, muted vn (1769)
21	Twelve divertimentos, 2 gui/(gui, vn) (London, n.d.)
22	A Collection of the Most Favorite Italian, French & English Songs & Duets, 2 gui (London, n.d.)
28	Sei Sonate, gui, vn (n.d.)
33	Sei duetti, 2 gui/(gui, muted vn) (1775)
–	Six Lessons and Six Duets . . . Book First, gui and 2 gui/(gui, vn) (London, n.d.)

VOCAL

1	Six barcaroles italiennes, 1v, insts, bc (1755)
4	Raccolta d'ariette francesi ed italiane, 1v, gui (*c*1760/*R*)
5	Ariette et vaudevilles nouveaux, 1v, gui (1760)
15	Scelta d'arietta francesi, italiane ed inglesi, 1v, gui (London, 1766)
17	12 ariette et 4 duetti per cantare o sonare, 1v, vn/fl/hpd/gui, bc (n.d.)
–	Collection of the Most Favourite Italian, French & English Songs, gui acc. (London, n.d.)
–	A Collection of the Most Favourite Italian, French & English Songs and Duets, gui acc. (London, n.d.)

Livre[s] de guitare, opp. 6, 8, 10–11, 13–14, 16, 18–20, 22–7, 29–32, 34, 36 (1761–1780), incl. La guitarre de bonne humeur, Les soirées de Paris, Recueil d'airs avec accompagnement de guitarre
Various pieces, *CH-BEb* [Giacomo], *Bu* [Joseph Bernard], *E*; *GB-Lam*; *S-HÄ* [Giacomo]; *SK* [Giacomo]

PEDAGOGICAL WORKS

op.
7 *Le guide des écoliers de guitarre, ou Préludes aussi agréables qu'utiles . . . V^e livre de guitarre* (*c*1761/*R*, 2/1761 as *Instruction préliminaire ou Méthode courte et facile pour apprendre la guitarre*)
35 *Traité des agréments de la musique exécutés sur la guitarre* (1777/*R*)

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A. Miteran: *Histoire de la guitare* (Paris, 1976), 33
P.W. Cox: *Classic Guitar Technique and its Evolution as Reflected in the Method Books ca. 1770–1850* (diss., Indiana U., 1978), 12, 200–01
P. Paolini: Introduction to *Giacomo Merchi: Opere scelte* (Florence, 1981) [*R* of opp.3, 4, 12, 25]

JÜRGEN LIBBERT

Merck, Daniel (*b* Augsburg, *c*1650; *d* Augsburg, 1713). German writer on music and composer. He spent his life in his native city. He received his musical education at the Protestant Gymnasium and college of St Anna and sang in the choir in the production of a play there in 1671. His teacher was Tobias Kriegsdorfer. From about 1678 he was Kantor of the Barfüsserkirche and from 1686 an instrument teacher. In 1697 he is recorded as a city wait. In the same year, on the death of Georg Schmezer, he succeeded him as Kantor and director of music at St Anna, and he held these posts until 1712. He published *Compendium musicae instrumentalis Chelicae, das ist: kurtzer Begriff, welcher Gestalten die Instrumental-Music auf der Violin, Pratschen, Viola da Gamba, und Bass gründlich und leicht zu erlernen seye* (Augsburg, 1695). This short volume is the first German tutor for string instruments. In addition Merck is said to have composed two funeral songs and the music for the play *Cevilinda*, produced in 1702 in the Meistersinger's hall at Augsburg.

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G. Beckmann: *Das Violinspiel vor 1700* (Berlin and Leipzig, 1918)
J.W. von Wasielewski: *Die Violine und ihre Meister* (Leipzig, rev., 8/1927/*R* by W. von Wasielewski), 285
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ADOLF LAYER

Mercker [Maercker, Merkher, Mercher], **Matthias** (*b* Amsterdam; *fl c*1585–1622). Dutch composer and instrumentalist. Between 1585 and 1588 he was taught by Cornelius Conradus, a pupil of Sweelinck. He was active as a cornett player in Lüneburg in about 1600, where he worked for about a year before entering the service of King Christian IV of Denmark. In 1602 he travelled to Russia as leading instrumentalist to the younger brother of Christian IV. After his return to Copenhagen in 1603 he discovered that his post had been filled by someone else and so left the country. Four years later he became organist in Franeker (the Netherlands), but by Christmas Eve 1608 had taken up a post as cornett player to Duke Ernst of Holstein, Bückeburg. Because of the duke's financial difficulties he was forced to leave in 1615, after which he almost certainly went into the service of Eberhard Otto von Münchhausen for three years, as suggested by the dedication in *Musica instrumentalis*. From 1618 to 1622 he was organist of the St Nicolas Church in Strasbourg. The last mention of his name is found in a document dated 1622 recommending his appointment as director of an instrumental ensemble at the Latin School.

Mercker seems to have been a very skilful musician and was versed both in composition and in the playing of several instruments. According to Tobias Speccerus (in the 1620 archives of the St Nicolas Church in Strasbourg), Mercker played the organ, trombone, cornett, flute and viol. His works show a thorough knowledge of musical theory and good craftsmanship; he often exploited harsh sonorities, and in the *Odae spirituales binae* made effective use of contrasting homophonic and polyphonic textures. Among his compositions instrumental dances are in the majority.

WORKS

Musica instrumentalis: Wir wünschen frölich jederman, 5vv; 3 Fugen, Pavana, a 5 (n.p., n.d.)
Fantasie seu cantiones gallicae, 4vv, accomodatae cymbalis (Frankfurt, 1604), lost
20 neue ausserlesene Padouane und Gaillard, a 5 (Helmstedt, 1609)
Matthie Merckeri belgae concentus harmonici, varii generis, instrumentis quibusuis congruentes, 2–6vv (Frankfurt, 1613), lost
Neue künstliche musicalische Fugen, Pavanen, Galliarden und Intraden, a 2–6 (Frankfurt, 1614)
Odae spirituales binae, 5vv (Strasbourg, 1619)
Paduana, 5vv, in 1607[28]; 4 Paduanas and 3 Galliards, 5vv, in 1609[30]
Christ, Gottes und Mariae Sohn, 5vv, 1599, *D-Bsb*
Harmonia musica, 4–5vv, 1609, *Kl*
41 sacred pieces, formerly Breslau, lost, doubtful

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F.J. DE HEN/JOACHIM KREMER

Mercure, Jean [John] (*b c*1600; *d* before 1661). French lutenist and composer. He was probably unrelated to Mercure d'Orléans. According to Mary Burwell's teacher he was long resident in England. His name first appears in December 1641 in a warrant admitting him 'as a musician to his Majesty for the lutes and voices in ordinary, in the place of Robert Dowland', and payments continued up to the end of March 1642, but he may have been living in England for some time before this. He probably left England at the outbreak of the Civil War in 1642. By 1646 he was in Paris, where he gave John Evelyn lute lessons in 1647. In English court records for 1660 he is mentioned as deceased. His works are all in D minor tuning or in his own *ton Mercoeur*, so must date from the 1640s and 50s. They have originality and charm, and keyboard versions, probably not made by him, preserve the lute's wispy texture and *brisé* repeated notes, features taken over in original English keyboard works of this time.

WORKS

Edition: *Oeuvres des Mercure*, ed. M. Rollin and J.-M. Vaccaro (Paris, 1977)

27 pieces, lute, *CZ-Pu*; *D-Bsb*, *DS*, H. von Busch's private collection, Hamburg, *Kdma* (formerly *A-KR*), *Kl*, *LEm*, *ROu*, *SWl*; *F-Pn*; *GB-Lbl*, *Ob*, *Lspencer*

Doubful: arrs. of 3 of the lute pieces, kbd, *Lbl*, *Llp*, *Och*, *US-NYp*; 5 pieces, kbd, *GB-Lbl*, *Llp*, *Och*, *S-Sk*, *US-NYp*; arrs. of 3 of the lute pieces, 2 vn, bc, 1658[4]; piece, 2 vn, bc, 1658[4]

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C.L. Bailey: *English Keyboard Music, c1625–1680* (diss., Duke U., 1992)

V. Brookes: *British Keyboard Music to c1660* (Oxford, 1996)

DAVID LEDBETTER

Mercure, Pierre (*b* Montreal, 21 Feb 1927; *d* Avallon, 29 Jan 1966). Canadian composer. He studied theory, composition (with Champagne) and several instruments at the Quebec Conservatory with the intention of becoming a conductor. However, he quickly showed considerable creative gifts in various incidental scores, a few songs, the orchestral pieces *Kaléidoscope* (1947–8) and *Pantomime* (1948), and in three ballet scores written for Françoise Sullivan. These initiated a constant preoccupation with the fusion and integration of different art forms; among his associates were a group of painters, writers, actors and dancers centred on Paul-Emile Borduas, an artist whose manifesto *Refus global* (1948) indicted conservative middle-class society and called for the liberation of creative man.

In the autumn of 1949 Mercure travelled to Europe and joined Boulanger's class in Paris. His interests, however, were increasingly in new music, and he stayed with his teacher for only a few months before leaving to work assiduously with Gabriel Charpentier, Jocelyne Binet and Clermont Pépin on improvisation, superimposed forms and collective composition. At the same time he studied orchestration with Hoérée and conducting with Fournet. His choral work *Ils ont détruit la ville* (1950), later incorporated as one of the movements of *Cantate pour une joie*, won first prize in a CBC International Service competition.

After a year's absence Mercure returned to his post as bassoonist in the Montreal SO (1947–52); later he also played at the Théâtre des Variétés Lyriques (1951). He studied with Dallapiccola at Tanglewood in 1951 and there discovered the principles of 12-note serialism, a technique that he almost immediately rejected. Instead he went on to develop his poetic manner, hesitantly but surely, in more Charpentier settings, the *Divertissement* for strings (1957) and *Triptyque* for orchestra (1959). Throughout this early period (1948–59) he looked for new sonorities. Failing to find them, he turned to a spontaneous lyrical expression in traditional forms, influenced by Stravinsky, Milhaud and Honegger, as well as popular American music and jazz (several of his themes are from Glenn Miller numbers). In these works rhythms are explicit and the orchestration shimmers. All this while Mercure continued his association with artists in other media, particularly while working in the music department of the CBC French television network (1952–66). The first Canadian producer of music on television, his programmes included performances of *Oedipus rex*, *Jeanne d'Arc au bûcher* and *Wozzeck*.

After this period Mercure was impelled by a desire to align himself with the most modern forms of art. He spent the years 1959–62 seeking a new language in electronic music, stimulated by his contacts with Pierre Schaeffer and the Groupe de Recherches Musicales. The works he produced include *Répercussions*, *Structures métalliques*, *Incandescence* and *Improvisation*, most of them involving dance and/or film. He also organized the Semaine Internationale de Musique Actuelle (1961) in Montreal, presenting music by Cage, Stockhausen, Wolff, Xenakis and others. This single festival, which he had intended be the first of an annual series, prepared the way for the Société de Musique Contemporaine du Québec, founded in 1966 for the promotion of new music.

Mercure returned to Europe in the summer of 1962 to familiarize himself with new developments in electronic and other music in Paris, Darmstadt and Dartington. He then undertook a cantata for radio, *Psaume pour abri* (1963), the first of three works combining electronic and live material, in this case synthetic sounds, transformed sounds from three brass quintets and four string quartets, singing and speaking choruses, a reciter and seven instrumentalists. The work is a 'cry against barbarism, atrocity, absurdity' in seven parts, of which the last three are varied versions of the first three, the whole moving away from and back to the human element. Following this, in *Tétrachromie* for instruments and electronic sounds (1963), Mercure produced a work on the four seasons and the four ages of man, symbolically represented by the colours green, yellow, red and white. It was commissioned by the Compagnie des Grands Ballets Canadiens for the inaugural festival at the Place des Arts, but the performance did not take place because of a labour dispute. *Lignes et points* for orchestra (1963–4) has links with both of the preceding works; indeed, the same melodic cells of three, four or five notes occur in all three. The piece, a set of variations on a theme, attempts to reproduce electronic sounds in the orchestra.

Two film scores for Jacques Giraldeau, *Formes 64* and *Elément III*, were Mercure's last works, though the latter generated a by-product in *H_2O per Severino* (1965), a sequence of eight serial improvisations for flutes and/or clarinets sparked by Severino Gazzelloni's recording of music for the film. Before he was tragically killed in a car accident, Mercure prepared a television production for the CBC of Schafer's opera *Loving*, the performance of which, a few days after his death, made an entirely appropriate tribute.

WORKS
(*selective list*)

BALLETS

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La femme archaïque (pantomime, Sullivan), va, pf, perc, 1949, Montreal, Compagnons, 8 May 1949

Lucrèce Borgia (Sullivan), tpt, pf, perc, 1949, Montreal, Compagnons, 8 May 1949

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Incandescence (Riopelle), tapes, 1961, Montreal, Comédie Canadienne, 6 Aug 1961

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Manipulations (J. Renaud), tapes, 1963, Quebec, L'Estoc, 8 May 1964
Tétrachromie, cl, b cl, sax, perc, tape, 1963
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Vocal: Colloque (P. Valéry), 1v, pf, 1948; Cantate pour une joie (G. Charpentier), S, chorus, orch, 1955; Dissidence (Charpentier), S/T, pf, 1955; Psaume pour abri (F. Ouellette), spkr, choruses, 7 insts, tapes, 1963
Tape: Jeu de hockey, 1961; Répercussions, Jap. bell sounds, 1961; Structures métalliques III, 1962, unfinished; Formes 64 (La forme des choses) (film score, Giraldeau), brass qnt, tape, 1965 ; see also BALLETS

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LYSE RICHER/MARIE-THÉRÈSE LEFEBVRE

Mercure d'Orléans (*fl c*1590–*c*1619). French lutenist and composer. He was probably unrelated to Jean Mercure. His name may be a pseudonym, or he may have been a musician in the service of Philippe-Emmanuel de Lorraine, Duke of Mercoeur (*d* Nuremberg, 1602). 24 lute pieces by him are known, in two printed sources (RISM 1603[15], 1615[24]), and in 17 manuscript sources from the German lands dating from between 1603 and 1619 (ed. M. Rollin and J.-M. Vaccaro, Paris, 1977; for further information on sources see Goy, Meyer and Rollin). The pieces are all in *vieil ton* and represent a rather ordinary cross-section of lute music of the period 1590–1615, though *Auff die Schlacht vor Pavia* is a remarkable and technically demanding battle piece.

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DAVID LEDBETTER

Mercurio, Vecchio. Copyist of *GB-Lbl* Add.30342, a companion manuscript to that copied by JACQUES CELLIER.

Mercury (i). Ancient Roman god, possibly identifiable to some extent with the Greek god HERMES.

Mercury (ii). American record company. Established in New York in 1945 as a division of the Mercury Radio and Television Corporation, it has recorded classical music, jazz, popular music, rhythm and blues, country music and the folk revival. In 1948 Mercury acquired the catalogue of the Keynote company. The company maintained a modest level of activity in classical music, establishing the Living Presence series, which issues recordings made between 1950 and 1968. Prominent in this series were recordings by the Chicago SO, with Rafael Kubelík conducting; the Minneapolis SO and London SO, both conducted by Antal Dorati; several Eastman ensembles, under Howard Hanson and Frederick Fennell; the Detroit SO, with Paul Paray; the Hallé Orchestra under Sir John Barbirolli; Marcel Dupré; and Janos Starker.

A new subsidiary label, EmArcy (an acronym for Mercury Record Corporation), devoted to jazz, began issues in 1954 and included sessions by Clifford Brown and Max Roach, Sarah Vaughan and Dinah Washington; activities declined from 1958 onwards. Other jazz recordings were released on the Mercury label. In the 1950s the National label was acquired from Savoy. Mercury was bought by Philips in 1961, and its recordings were issued on various labels: Fontana and Philips, the short-lived Limelight label (jazz), Blue Rock (rock), Cumberland (country music and the folk revival) and Smash (pop). Affiliations were made with the Platters, who began their career on the parent label in 1955, and Jerry Lee Lewis and James Brown, who recorded for Smash. By the 1970s Mercury had been acquired by Polydor, and much of its jazz catalogue was reissued on Trip. Ownership of the repertory was later transferred to Polygram, and reissues of EmArcy albums appeared in the mid-1980s.

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BARRY KERNFELD

Mercy, Luis [Lewis] (*fl* 1708–51). English composer and recorder player, presumably of French birth. On 26 July 1708 he played in a concert at Epsom, 'being the second time of his performance in public, since his arrival in England'. In 1716 he played two 'entertainments' in the interval of a play at the Lincoln's Inn Fields Theatre, London. By 1718, when Walsh and Hare published his op.1, he was in the service of James Brydges, Earl of Caernarvon (and soon to become Duke of Chandos) at Cannons, Middlesex. The sonatas are dedicated to Brydges, 'under whose roof they were composed'. In February 1719 he played 'a concerto and solo' for the recorder in a concert at Hickford's Room. A month later, he had left Brydges' service and what he then did for a living is unknown. On 18 July 1730, while living in the parish of St Paul's, Covent Garden, he married Anne Hampshire at St Vedast-alias-Foster. From 1733 to 1737 he lived in Orange Court, Castle Street.

In the preface to his op.1 recorder sonatas, Mercy defended the instrument against the encroachments of the violin (not the flute, as one would expect), praising the recorder's technical capability, clean passagework, ability (though soft) to make itself heard in a 20-strong ensemble, and good intonation even on high notes. According to Hawkins, Mercy was involved in the proposal by Thomas Stanesby (ii) to make the tenor, not the treble, the standard size of recorder, but Stanesby's prospectus (1732) makes no mention of him. Hawkins also reports (in two accounts) that around 1735 Mercy published 'twelve Solos, the first six whereof are said to be for the Traverse-flute, Violin, or English Flute [recorder], according to Mr. Stanesby's new system' or 'six solos for the [recorder], three whereof

are said to be accommodated to Mr. Stanesby's new system'; no such sonatas are extant.

The last notice of Mercy as a performer is for his benefit concert on 1 April 1735 at York Buildings, when he played some of his own compositions. Around the same time he published a set of six sonatas for bassoon or violoncello, and about ten years later a set of six flute sonatas (both designated op.3) under his own auspices. It seems likely that the decline of the recorder had forced him to take up other woodwind instruments. He is last heard of in a letter of 13 August 1751 from Lady Caroline Brydges (James's granddaughter) concerning her visit to the Long Room at Bristol. 'The master of ceremonies . . . is one Mercie, formerly a hautboy in my grandfather's band of music. He scraped acquaintance with me, to my great astonishment, and [I] was more amazed when I found all . . . he had . . . was by knowing my grandfather before I was born'.

Hawkins's claim that Mercy's recorder sonatas 'are among the best compositions for that instrument extant' is not borne out in practice. Although Mercy had some good ideas and an interest in rhythmic variety, the sonatas are gauche and repetitive. His bassoon sonatas represent a considerable advance in compositional technique: the awkwardness is smoothed out into a pleasing and balanced series of phrases of considerable rhythmic imagination.

WORKS

6 Solos, rec, bc, op.1 (London, 1718, 2/*c*1730)
6 Solos, rec, bc, op.2 (London, *c*1720, 2/*c*1730)
VI sonate, bn/vc, bc, op.3 (London, *c*1735)
VI sonate, fl, bc, op.3 (London, *c*1745)

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DAVID LASOCKI

Mercy-Argenteau [née Caraman-Chimay], **(Marie Clotilde Elisabeth) Louise** [Louisa] **(de Riquet),** Comtesse de (*b* ?Belgium, 1837; *d* St Petersburg, 27 Oct/8 Nov 1890). Belgian pianist, music organizer and writer on music. She was brought up in Belgium, and as a child developed remarkable ability at the piano. In 1860 she married Eugène, Comte de Mercy-Argenteau. Through moving in Parisian society, she met Liszt in 1861 and also became the devoted intimate confidante of Louis Napoléon. After the fall of the Second Empire she retired to her estate in Belgium. The countess's fascination with Russian music began in 1882, her eventual favourite being César Cui. Through print and performance she dedicated the last seven years of her life almost exclusively to propagandizing Russian music. In 1885 she organized and performed in the 'Russian concerts', which helped to popularize symphonic works of Russian composers in Belgium, and she was instrumental in mounting Cui's *A Prisoner in the Caucasus* in Liège the following year. Her devotion to Russian music earned her the friendship of such figures as Borodin, Balakirev, Cui, Repin and Lyudmila Shestakova, as well as honorary membership in the Russian Music Society in 1888. Having learnt Russian, she made translations of several Russian operas and songs (including Rimsky-Korsakov's *The Maid of Pskov* and *The Snow Maiden*, operas by Cui and selections from *Prince Igor*). She published an 'esquisse critique' of Cui (Paris, 1888); other critical writings appeared in *Le ménestrel* and *Le guide musical*. Her reminiscences were published as *The Last Love of an Emperor: Reminiscences of the Countess Louise de Mercy-Argenteau, née Princess de Caraman-Chimay* (ed. 'C.L.-W.', London, 1916).

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LYLE NEFF

Méreaux. French family of musicians.

(1) Nicolas-Jean Le Froid de Méreaux (*b* Paris, 1745; *d* Paris, 1797). Organist and composer. He was educated in Paris by various French and Italian musicians. By 1767 he was organist at St Sauveur, Paris, and he was later organist of the Petits Augustins and of the royal chapel. He was unusual in his social context for working so consistently in both sacred and secular *milieux*. In a series of works composed between the ages of 27 and 32 for the *opéra comique* players and for the Concert Spirituel, he achieved particular recognition for the oratorio *Samson*. This was given four times, attracting listeners who found it both noble and picturesque. *Samson* and the oratorio *Esther* placed emphasis on choral writing, while *La Résurrection* contained more soloistic writing and was the 'only Parisian oratorio of the period dealing with the life of Christ apart from the Christmas story' (Foster); the figure of Christ does not appear, and the story is told by observers. A letter by Méreaux, describing the current state of church music in France, was published by his friend Martin Gerbert in *De cantu et musica sacra* (1774).

Méreaux's publicly performed *opéras comiques* were not very successful. D'Origny detected dramatic shortcomings in the music for *Le retour de tendresse*, but *Laurette* had an early flurry of enthusiasm. The libretto of *Alexandre aux Indes* was criticized for overzealous limitation of love interest, and the music was deemed derivative. It certainly echoes the gestures of Gluck, but remains lyrical; there is extensive use of the clarinet, and brief use of an Indian cymbal ('Ind. cimbale') and a 'Gros tambour' in Act 1. *Oedipe et Jocaste* (known under various titles) was well received and contains music of great vigour, especially the D minor trio for Jocasta, Oedipus and Phorbas in Act 2. Méreaux wrote parts for the new ceremonial Revolution instruments (tuba curva and buccin), but they were not copied for use by the Opéra staff.

WORKS

OPERAS

performed in Paris unless otherwise stated

La meunière enrichie, ou Le gascon puni (oc, 2, P.L. Moline), private perf., ?Paris, 1767
La ressource comique, ou La pièce à deux acteurs (cmda, 1, L. Anseaume, after C.F. Panard: *L'armoire*), PCI (Bourgogne), 22 Aug 1772 (Paris, 1773)
La rencontre imprévue (compliment de rentrée, Anseaume), PCI (Bourgogne), 11 April 1774

Le retour de tendresse (cmda, 1, Anseaume, after La Ribadière: *La réconciliation villageoise*), PCI (Bourgogne), 1 Oct 1774 (Paris, 1774)
Le duel comique (opéra bouffon, 2, Moline [parody of Paisiello: Il duello]), PCI (Bourgogne), 16 Sept 1776
Laurette (oc, 1, Danzel de Malzéville, after J.F. Marmontel), PCI (Bourgogne), 23 July 1777 (Paris, 1777)
La réduction de Paris par Henri IV (opéra, C.L. Ducrest), private theatre of Mme de Montesson, 1781
Alexandre aux Indes (opéra, 3, E. Morel de Chédeville), Opéra, 26 Aug 1783 (Paris, *c*1784)
Dormenon et Beauval, on Le fils corrigé (cmda, 2), PCI (Favart), 15 Sept 1787
Grisélide, ou La vertu à l'épreuve (comédie-héroïque, 3, P.J.B.C. Desforges), PCI (Favart), 8 Jan 1791, *F-Pc*
Oedipe et Jocaste [Oedipe à Thèbes] (tragédie lyrique, 3, P.A. Duprat de la Touloubre), Opéra, 30 Dec 1791, *Pn*, *Po*
Fabius (tragédie lyrique, 3, M.J.D.M. Barouillet), Opéra, 9 Aug 1793, *Pc*, *Po*
Unperf.: Les Thermopyles, *Pc*; Scipion à Carthage, 1795–6 (3, J. Lacombe) [listed in *FétisB*]

OTHER VOCAL

Aline reine de Golconde (cant.) (Paris, 1767); Ariettes de la feste donnés à Monsieur de La Garde (Paris, 1770); Motet, 1v, 1773; Motet, 3vv, 1773; Samson (orat, after Voltaire), 1774, *Po*; Esther (orat, after Racine), 1775, *Po*; Laudate Dominum, motet, 1775; La Résurrection (orat, P.-L. Moline), 1780, *Pn*; Laudate pueri, motet, 1781; Ode sur la naissance du dauphin (Moline), 1781; TeD, 1789; Cantique française, 1789
Romances and airs, 1v, pf/gui

(2) Jean-Nicolas Le Froid de Méreaux (*b* Paris, 22 June 1767; *d* Paris, 6 Feb 1838). Organist, pianist, teacher and composer, son of (1) Nicolas-Jean Le Froid de Méreaux. He was taught music by his father and, although remaining a Roman Catholic, became organist of the Protestant church of St Louis-du-Louvre in 1791. He remained in this post until 1811 when the church was demolished, and he was transferred to the Chapelle de l'Oratoire St Honoré. He produced an unofficial hymn for solo voices, choir and orchestra for Napoleon's coronation in 1804, and published flute sonatas, piano sonatas and piano fantasias. In 1828 he edited a French psalter, *Les pseaumes de David mis en vers français*.

(3) Jean-Amédée Le Froid de Méreaux (*b* Paris, 17 Sept 1802; *d* Rouen, 25 April 1874). French musicologist, pianist and composer, son of (2) Jean-Nicolas Le Froid de Méreaux. He was given piano lessons by his father, but was sent to university to pursue a legal career. Instead, he took lessons from Reicha in counterpoint and concentrated on becoming a pianist and composer for the piano. After 1830 he travelled in France and went to London in 1832–3, giving concerts and teaching. In 1835 he settled in Rouen, where he combined teaching with the publishing of music and musical articles. Curiosity about music of the past led him to mount 'historical concerts' in Rouen in 1842 and in Paris the following year; later he confessed that his performances on these occasions of early keyboard music were insufficiently based on precise knowledge, especially of the interpretation of ornaments. Contact with early music had awakened an intellectual interest, however, which was later to prove fruitful in the longer term.

Permanent reminders of his keyboard teaching appeared in 1855 with the 60 *Grandes études pour piano*. These were officially adopted by the Paris Conservatoire, and the fact advertised. Three years later Méreaux was elected to the Académie Impériale of Rouen. As a pianist he continued to appear occasionally in Paris; in 1855 (according to *FétisB*) he gave with a pupil the first performance in Paris of Mozart's double piano concerto K365/316*a*.

The double talent of composer and musicologist recognized by Comettant in his obituary was most completely realized in Méreaux's *Les clavecinistes de 1637 à 1790* (1864–7), an edition of a large collection of keyboard music, with full introductory essays on the composers, the problems of their keyboard music and early instruments. The earliest composers dealt with are Frescobaldi, Chambonnières, Purcell, the Couperins and the Bach family; the emphasis is on the 18th century, and a sonata by Steibelt was considered historically justified for inclusion. The editorial outlook was, however, a scholarly one: 'It is necessary to study the theory and meaning of ornaments in order to discover the composer's intentions'. Accordingly, comparative tables of explanation are given and in the music itself the ornaments are all written out in modern notation. This, and the many dynamic markings, make Méreaux's edition seem clumsy. But the importance of the collection was recognized at the time, and it is valuable in the history of 19th-century musicology. Méreaux's compositions for piano appear unoriginal; they are predominantly influenced by Chopin and at times approach salon music. The trio, quartet and second mass represent a late, more ambitious flowering.

WORKS
(*selective list*)

most published in Paris, no date

VOCAL

Messe solenelle, 4vv, orch, Rouen, *c*1852
Second mass, 4vv, orch, 1866
2 cants., 2 idylls, male vv; romances

ORCHESTRAL AND CHAMBER

Grand concerto symphonique, pf, orch
2 duets, pf, vc
6 cantilènes concertantes en duo, op.64 (1856)
10 mélodies, v, pf (1868)
Grand trio, pf, vn, vc, op.102, 1873
String Quartet, op.121 (1877)
Hymne du matin, vn, pf/org, op.104 (1876)
Hymne de la nuit, vc, pf, op.105 (1876)

PIANO

Grandes études pour piano en 60 caprices (1855)
Ballade, op.60; Addio, elegy, op.71; Boléro, op.72; Inquiétude
Au bord de la mer, barcarolle; Une chanson d'autrefois, arabesque
Le départ des pèlerins; Souvenir de la Bastide
Variation sets
Many transcrs. for pf and for chbr ensembles of operatic and chbr works by Handel, Mozart, Beethoven and others; vs of Berlioz's L'enfance du Christ (1855), collab. J. Ritter

WRITINGS

Les clavecinistes de 1637 à 1790 (Paris, 1864–7/*R*)
Biographies musicales: Labarre, De Beriot, Moschele, Stamaty (Rouen, n.d.)
Esquisse de l'histoire du chant en France (Rouen, n.d.)
Articles in *Moniteur universel* and *Journal de Rouen*, many collected in *Variétés littéraires et musicales* (Paris, 1878)

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M.E.C. Bartlet: 'Revolutionschanson und Hymne im Repertoire der Pariser Oper 1793–1794', *Die französische Revolution als Bruch*

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M. Noiray: 'Les créations d'opéra à Paris de 1790 à 1794: chronologie et sources parisiennes', *Orphée phrygien: les musiques de la Révolution*, ed. J.-R. Julien and J.-C. Klein (Paris, 1989), 193–203

DAVID CHARLTON

Meredith, John (Stanley) (*b* Holbrook, NSW, 17 Jan 1920). Australian folksong collector, folklorist and oral historian. In Sydney he came into contact with other enthusiasts for the collection and performance of Australian traditional bush songs and verse, and in 1954 he formed the original Bushwhackers band, in which he played the button accordion, as a means of ensuring performance of many of the songs and dance tunes he had collected. Also in 1954 he met Sally Sloane, with whom he established regular recording sessions; between 1954 and 1958 he recorded over 150 items from this one singer. From this period his collecting and recording activities became geographically wider in scope and more thorough. The culmination of this work was *Folk Songs of Australia*, i (1967), which remains significant for its wealth and variety of material, as well as for the information it offers on each song's performers and social contexts. A heart attack in 1962 prevented his collecting in the field for 18 years, but during this period he continued to study and write on aspects of Australian folk music, folklore and social history. He returned to the field in 1980 and began work on collecting material for *Folk Songs of Australia*, ii (1987). Australia's leading and most significant collector of traditional songs and dance tunes, Meredith's interest in Australian folk music and folklore is also reflected in his compositions, which include two ballad operas (*The Wild Colonial Boy* and *How Many Miles from Gundagai?*), and documentary films he has made of performers of traditional Australian music.

WRITINGS

The Wild Colonial Boy: the Life and Times of Jack Donahoe (Ascot Vale, 1960)
The Coo-Ee March (Dubbo, 1981, 2/1986)
The Donahoe Ballads (Ascot Vale, 1982)
Duke of the Outback: the Adventures of 'a Shearer named Tritton' (Ascot Vale, 1983)
King of the Dance Hall (Kenthurst, NSW, 1986)
Real Folk (Canberra, 1995)

FOLKSONG EDITIONS

with H. Anderson: *Folk Songs of Australia*, i (Sydney, 1967, 3/1985)
with R. Covell and P. Brown: *Folk Songs of Australia*, ii (Sydney, 1987)

PATRICIA BROWN

Merelli, Bartolomeo (*b* Bergamo, 1794; *d* Milan, 10 April 1879). Italian librettist and impresario. The son of the steward to a noble Bergamo family, he was intended for a career in law but attended Simon Mayr's composition class together with Donizetti, for whose earliest operas he was to write librettos. In 1812 he was arrested and charged with attempted theft, but, after a few months in gaol, was released for lack of evidence. He found work with a theatrical agent in Milan. Between then and the late 1820s his own opera agency became one of the busiest. Like Alessandro Lanari, he engaged singers and dancers on long-term contracts at fixed salaries and sought to profit by selling their services to managements, or by managing seasons himself throughout a large network of theatres, mainly in north Italian towns.

From 1829 to 1850 Merelli managed La Scala, originally in partnership with others; when Giuseppe Crivelli died during rehearsals, Merelli was responsible for the staging of *Norma* (1831). From 1836 he also managed the Kärntnertortheater, Vienna, where his partner, Carlo Balochino, was in day-to-day control. At La Scala he staged Verdi's first opera, *Oberto*, and its three successors. Verdi's story of how Merelli helped him overcome depression after the deaths of his wife and children by giving him the libretto of *Nabucco* is inaccurate in some ways but may be substantially true. Verdi, however, turned against Merelli after *Giovanna d'Arco* (1845), as did Donizetti after Viennese performances of his operas. Both complained bitterly of careless, shabby productions and cavalier treatment of their scores, and Verdi refused to let Merelli give the first performance of any more of his works. During the 1848 revolution Merelli, openly pro-Austrian, was suspected of spying; he spent part of the 1850s in Vienna but was able to run La Scala again in 1861–3. He kept up a gentlemanly manner, spent much time and money trying to prove his own noble origins, and lived on a grand scale; but he was often regarded as shifty or dishonest. After losing much of his money he retired to the hills above Bergamo. His son Eugenio was an impresario in Venice, Vienna and Paris.

LIBRETTOS

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[B. Merelli]: *Cenni biografici di Donizetti e Mayr raccolti dalle memorie di un ottuagenario dilettante di musica* (Bergamo, 1875)
G. Monaldi: *Impresari celebri del secolo XIX* (Rocca S Casciano, 1918)
G. Zavadini: *Donizetti* (Bergamo, 1948), 696, 815
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J. Rosselli: *The Opera Industry in Italy from Cimarosa to Verdi* (Cambridge, 1984)
L. Jensen: *Giuseppe Verdi and Giovanni Ricordi* (New York, 1989)
M.J. Phillips-Matz: *Verdi: a Biography* (Oxford, 1993)

JOHN ROSSELLI

Merengeau, René. *See* MESANGEAU, RENÉ.

Merengue. A dance of Venezuela, Haiti and the Dominican Republic. It combines rural, folk and urban popular traditions. In the Dominican Republic it was originally the music of the peasantry, people who were marginalized politically, socially and economically in the country despite being a majority. In the Trujillo years, the *merengue* of Cibao was promoted as a national dance in ballroom adaptation; its status was raised to that of the folk music which most represented the country's identity, so that by the late 20th century it had become a symbol of national identity, epitomizing the creolism of Dominican culture.

Merengue may by played by *merengue orquestas* (large urban ensembles). As rural traditional *merengue típico* or *perico ripiao*, it was formerly played on stringed instruments of the guitar family but is now performed using the accordion, the *güira* or *guaya* (scraper), the *tambora* (double-headed hand drum) and sometimes the *marimba* or the *marímbola* (large lamellophone). Accompaniment can be in duple and triple metres, sometimes creating 5/8 effects. Afro-Cuban *cinquillo* and *tresillo* rhythmic figures are predominant. Early *merengue* lyrics from the mid-19th century typically concerned current events of local or national import. With a call-and-response vocal structure, often regional in subject matter, the verses of the *merengue* use typical Hispanic *copla* (quatrain) and *estribillo* (refrain) form in a European-style couple dance with African influence, involving hip and pelvis movements. Following the death of Trujillo, who while promoting *merengue* had repressed popular music's function as social commentary by forbidding song texts not supporting his regime, song texts again began to address a wide range of topics. The dance is discussed in D.P. Hernández: 'La lucha sonora: Dominican Popular Music in the Post-Trujillo Era', *LAMR*, xxii/2 (1991), 105–23.

WILLIAM GRADANTE/R

Mergot, Franciscus [Francisco de Novo Portu] (*fl* 1560–76). Singer and composer of ?Spanish birth, active in Austria. He was known by the sobriquet 'de Novo Portu', but his surname was Mergot. He may have come from Spain, as Eitner said. In the court records of Archduke Maximilian of Austria his name first appears in 1560, when he was a court chaplain with a monthly stipend of ten guilders. When his employer became Emperor Maximilian II in 1564, he became a bass singer in the Vienna Hofkapelle at a salary of 15 guilders plus allowances. In 1576 he received an honorarium in recognition of his long and faithful service at court. After Maximilian's death on 12 October 1576 and the consequent dissolution of the court all trace of him is lost. He may be the Franciscus Portu who had a five-part madrigal included in a collection by the Milanese composer Antonio Martorello (1547^{17}, inc.). He was definitely the composer of two three-part motets in 1567^{2} and of four motets in 1568^{2} and 1568^{4-5} (one five-voice motet ed. in TM, xxxiv, 1974).

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W. Pass: *Musik und Musiker am Hof Maximilians II.* (Tutzing, 1980)

WALTER PASS

Merian, Wilhelm (*b* Basle, 18 Sept 1889; *d* Basle, 15 Nov 1952). Swiss musicologist and critic. He studied classical philology, and then musicology with Karl Nef at the University of Basle and with Rezniček, Kretzschmar and Johannes Wolf in Berlin. In 1915 he took the doctorate with a dissertation on Hans Kotter's organ tablature. He became a critic and later music editor (1920–51) of *Basler Nachrichten*. In 1921 he completed the *Habilitation* with a study of the keyboard music of the German colourists and was appointed lecturer at the University of Basle; he was subsequently appointed reader (1930) and full professor (1935). He was the first secretary of the IMS (1927–48) and, after having organized its first international congress in Basle in 1924, president of the Schweizerische Musikforschende Gesellschaft (1935–46); later he became an honorary member of both societies. In 1933 with Paul Sacher he founded the Schola Cantorum Basiliensis.

Merian is important for his studies of 16th-century organists, particularly those associated with Basle. In his dissertation, *Habilitationsschrift* and in several articles (e.g. those on Amerbach and Meyer) he drew on archival evidence and letters for biographical information. In *Der Tanz in den deutschen Tabulaturbüchern* (1927) he traced the development of a keyboard style through the intabulation practices of the 16th century.

WRITINGS

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Die Tabulaturen des Organisten Hans Kotter: ein Beitrag zur Musikgeschichte des beginnenden 16. Jahrhunderts (diss., U. of Basle, 1915; Leipzig, 1916/*R*)
'Bonifazius Amerbach und Hans Kotter', *Basler Zeitschrift für Geschichte und Altertumskunde*, xvi (1917), 140–206
ed.: *Gedenkschrift zum 50jährigen Bestehen der Allgemeinen Musikschule in Basel* (Basle, 1917)
'Das schweizerische Volkslied in musikalische Beziehung', *Die Garbe*, nos.4–6 (1918)
'Johann Friedrich Reichardt und Isaac Iselin', *ZMw*, i (1918–19), 698–701
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'Drei Handschriften aus der Frühzeit des Klavierspiels', *AMw*, i (1920), 22–47
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'Gregor Meyer', *Schweizerisches Jb für Musikwissenschaft*, i (1924), 138–53
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Hermann Suter (Basle, 1936)

EDITIONS

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K. Jeppesen: 'Wilhelm Merian in Memoriam', *AcM*, xxiv (1952), 220 only
W. Nef: 'Wilhelm Merian zum Gedächtnis', *Mf*, vi (1953), 143–5

M.E.C. BARTLET/DOROTHEA BAUMANN

Méric-Lalande [née Lamiraux-Lalande], **Henriette** (**Clémentine**) (*b* Dunkirk, 4 April 1799; *d* Chantilly, 7 Sept 1867). French soprano. She sang in French provincial towns from 1814 to 1822, when she joined the Théâtre du Gymnase-Dramatique in Paris, taking lessons with the younger García before making her appearance on 3 April 1823 in a pasticcio by Castil-Blaze. She then went to Italy, studying further in Milan and singing in the première of Meyerbeer's *Il crociato in Egitto* (1824, Venice); she also created four Bellini roles: Bianca (*Bianca e Gernando*; 1826, Naples), Imogene (*Il pirata*; 1827, Milan), Alaide (*La straniera*; 1829, Milan) and the title role in *Zaira* (1829, Parma). Her London début was at the King's Theatre on 17 April 1830 in *Il pirata* but, according to Chorley, her voice was past its best. Later that year she appeared at the Théâtre Italien, and in 1831 she again

sang in London and Paris, where she was admired as Semiramide. She continued to sing in Italy and Spain, but retired shortly after creating the title role in *Lucrezia Borgia* (1833, Milan). In her prime she was a brilliant dramatic singer, with a fine technique and a powerful stage presence.

PHILIP H. ROBINSON, JULIAN MARSHALL/R

Mericocke, Thomas (*fl c*1535–65). English composer. A five-part In Nomine attributed to him is in *GB-Ob* Mus.Sch.C.212–16; in style it is not dissimilar from those in the same manuscript by Tye; both composers may well have been of the same generation, since Mericocke is known to have been a lay vicar of St Paul's Cathedral, London, from 1535 to 1537. Mericocke was probably also the composer of the English settings of *Te Deum*, *Magnificat* and *Nunc dimittis* attributed simply to 'Merricock', of which a single (alto) part survives in *Lbl* Add.29289. Although, like the manuscript in *Ob*, this partbook dates from the early 17th century, the texts set are not later than 1552.

In *Lbl* R.M.24.d.2 there is a three-part setting, attributed to 'mr. moorecocke', of *Gloria, laus et honor*, the hymn sung in the Use of Salisbury during the procession before Mass on Palm Sunday. In this case, however, a more plausible candidate for identification with the composer would be ROBERT MORECOCK.

ROGER BOWERS

Merighi [Merichi, Merigi], **Antonia Margherita** [Teresa] (*b* Bologna; *fl* 1711–40; *d* by 1764). Italian contralto. For a long time she was in the service of the Dowager Grand Duchess Violante Beatrice of Tuscany. In 1711 she sang Selvaggio in Floriano Arresti's *L'enigma disciolto* in Lugo. She sang in several operas at Florence (1714–16) and regularly in Venetian theatres (1717–21, 1724–6, 1732–3), appearing in 19 operas, the first of them Vivaldi's *Tieteberga*. In 1718 she was in Vivaldi's *Armida al campo d'Egitto* at Mantua. She had a great success in Bologna in Gasparini's *Sesostri* (1719), and sang in at least 19 operas in Naples (1721–4, 1728–9), often in male roles, in Parma and Florence in 1725, Turin in 1726 and Bologna again in 1727. In 1729 Handel engaged her at a high salary for London, where she was advertised as 'a Woman of a very fine Presence, an excellent Actress, and a very good Singer – A Counter Tenor', and remained for two seasons. She created Matilda in *Lotario* (her début in December 1729), Rosmira in *Partenope* and Erissena in *Poro*, and was also heard in *Giulio Cesare*, *Tolomeo*, *Scipione*, *Rinaldo* and probably *Rodelinda*, often in soprano parts adapted for her. That she stood high in Handel's favour is clear from the size and quality of all his parts for her. Rolli paid tribute to her intelligence and acting skill in *Lotario*; Mrs Pendarves wrote that 'her voice is not extraordinarily good or bad . . . she sings easily and agreeably'. Burney dismissed her, quite wrongly, as 'a singer of the second or third class'.

Merighi was singing in Florence in 1731–2 and Modena in 1735. She returned to London in 1736 for the unsuccessful final season of the Opera of the Nobility and sang at the King's Theatre in operas by Hasse, Riccardo Broschi, Pescetti, Veracini and Duni. The following season she appeared in pasticcios, further operas by Pescetti and Veracini, and in Handel's *Faramondo* and *Serse* as the original Gernando and Amastris. By then she had declined and her compass had narrowed: from *a♭* to *f''* in her earlier Handel parts to no more than *c'* to *d''* in *Serse*. She is last heard of in two operas during Carnival 1740 at Munich. She married the tenor Carlo Carlani (1716–76), but was dead by 1764, when he remarried. (*SartoriL*)



Antonia Margherita Merighi: caricature by Anton Maria Zanetti (i), pen and brown ink with pencil (Fondazione Giorgio Cini, Venice)

WINTON DEAN

Merikanto, Aarre (*b* Helsinki, 29 June 1893; *d* Helsinki, 29 Sept 1958). Finnish composer and teacher, the son of composer and organist OSKAR MERIKANTO. He studied composition at the Helsinki Music Institute (the Sibelius Academy from 1939) with Melartin, completing his studies at the Leipzig Conservatory with Reger (1912–14) and at the Moscow Conservatory with Vasilenko (1915–16). Merikanto taught theory and analysis at the Sibelius Academy in Helsinki between 1936 and 1951, and was then appointed professor of composition. Most Finnish composers born between the world wars were students of his, and his influence was strongly felt.

His background was unusual: because his father was a celebrated organist and composer of songs, he received musical training at home from a young age, and wrote his first compositions during his teenage years. His one-act opera *Helena*, later destroyed, was performed in 1912. In

Leipzig Merikanto furthered his studies in counterpoint; in Moscow he heard Skryabin's music and was greatly influenced by its harmony and tone colours. His own musical language possessed initially a strong attachment to modernism, and was also coloured by chromatic polyphony, Russian mysticism and the rhythms of Finnish folk dance. His output divides sharply into three stylistic periods: modernist (1921–33), national Romantic (1934–50) and finally a synthesis of both (1951–8).

Artistically the most significant period in his life was surely the 1920s, when he produced many notable works and even gained some international success. His style of this time, a blend of late Romantic, Impressionist and Expressionist elements, with a greater rhythmic complexity and harmonic chromaticism than the Sibelian music of the time, nevertheless met with bewilderment in Finland, and his music was largely passed over in silences: Merikanto's contemporaries were working in strictly tonal idioms, and his Central European modernist style was distinctly unusual in Finland at that time. Some works of this period began to be appreciated and performed only in the late 1950s and 60s.

The most significant work of the 1920s is the opera *Juha* (1922), which received its première in a concert version only in 1958, after the composer's death. Its performance at the Finnish Opera in the 1920s was blocked by a number of factors, behind which lay personal disagreements and also a general aversion to Merikanto's style. The main problem, however, was that the orchestra was not capable of performing the work. *Juha* – a successful blend of atonal, Expressionistic textures and stylistic quotations from folk dance – is now widely regarded as the best Finnish opera. Its libretto is based on a novel by Juhani Aho and tells of a three-cornered drama in which Finnish culture, represented by Juha and his wife Marja, meets the more easterly culture of Shemeikka, a pedlar of Archangel Karelia. The dance episode in Act II skilfully demonstrates the influence of folk music, which Merikanto made use of from the 1930s onwards. Among other notable works of the 1920s are the piece which won first prize in a competition run by the Schott publishing house, the Concerto for nine instruments – the 'Schott Concerto' (1925) – and also, inspired by the concerto's success, the Konzertstück for cello and chamber orchestra, which the composer submitted to the publisher in vain. Merikanto partially or totally destroyed many of his compositions from the 1920s, and continued to do so even during the last decade of his life; their failure to be accepted still caused him bitterness. The most significant of these rejected works was the *Symphonic Study* (1928), which his pupil Paavo Heininen completed in 1981.

Merikanto radically changed his style in the mid-1930s, and *Kyllikin ryöstö* ('The Rape of Kyllikki', 1934) is the turning-point between his modernist and national Romantic periods. The reasons for the stylistic change have included the cool reception accorded to his works of the preceding decade, the general change in cultural atmosphere, and Merikanto's weariness of spirit caused by morphine dependence arising from its use in treating stomach pains; the decline in originality of the works from this period may also be due to his addiction. In the 1940s he composed mainly small-scale functional music, but he developed a new interest in composition at the beginning of the 1950s when he was appointed professor of composition at the Sibelius Academy. At the time he produced his Third Symphony (1953) and Third Piano Concerto (1955), which differed greatly from his 1940s work in that he approached, to some extent, the stylistic features of his modernist period.

WORKS

(selective list)

Opera: Juha (3, A. Ackté, after J. Aho), 1922, broadcast concert perf., 1958; staged Lahti, 1963

Orch: Pf Conc. no.1, 1913; Lemminkäinen (sym. poem, Kalevala), op.10, 1916; Sym. no.1, 1916; Vn Conc. no.1, 1916; Sym. no.2, 1918; Vc Conc. no.1, 1919; Fantasia, 1923; Pan, sym. poem, op.28, 1924; Vn Conc. no.2, 1925; Sym. Study, 1928, partially destroyed, completed by P. Heininen; Notturno, 1929; 10 Pieces, 1930; Partita, 1931; Vn Conc. no.3, 1931, lost; 4 Pieces, 1932; Dance Suite, 1934; Kyllikin ryöstö [The Rape of Kyllikki] (Kalevala), 1934; Intrada, 1936; Pf Conc. no.2, 1937; 5 Ugrian Folk Tunes, 2 suites, 1937, 1938; Vc Conc. no.2, 1944; Sym. no.3, 1953; Vn Conc. no.4, 1954; Pf Conc. no.3, 1955; Andante, str, 1956

Vocal: Syyssonetti [Autumn Sonnet] (V.A. Kodkenniemi), S, orch, 1922; Ekho [Echo] (Koskenniemi), S, orch, 1922

Chbr: Conc. 'Schott Concerto', vn, cl, hn, 6 str, 1925; Konzertstück, vc, chbr orch, 1926; Nonetto, fl, eng hn, cl, pf, 5 str, 1926; Sextet, str, 1932

Principal publishers: Fazer, Schott

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L. Otonkoski: *Aarre Merikanto* (Helsinki, 1997) [pubn of the Finnish Music Information Centre]

OSMO TAPIO RÄIHÄLÄ

Merikanto, (Frans) Oskar (*b* Helsinki, 5 Aug 1868; *d* Oitti, 17 Feb 1924). Finnish composer and organist, father of AARRE MERIKANTO. He studied at the Leipzig Conservatory (1887–8) and in Berlin (1890–91). His activities in church music education and in initiating professional opera performances were of great importance in the development of Finnish musical life in the early 20th century; he also appeared as an opera conductor, as an excellent accompanist and as a virtuoso organist (in addition he worked as inspector of organs). His *Pohjan neiti* (1899), which was Singspiel-like in character, was the first opera in Finnish, but he owed his wide popularity to his numerous folksong-influenced salon romances. He was one of the first composers to set his songs to Finnish poems.

WORKS

(selective list)

Ops: Pohjan neiti [The Maid of the North] (3, A. Rytkönen, after the Kalevala), 1899, Viipuri, Song Festival, 19 June 1908; Elinan surma [Elina's Death] (5, J. Finne), Helsinki, National, 17 Nov 1910; Regina von Emmeritz (5, Z. Topelius), Helsinki, Finnish Opera, 30 Jan 1920

Incid music, incl.: Tukkijoella [Log River]

Choral orch: Kesäillan valassi [Summer Evening Waltz], Merellä [At Sea]

Many solo songs, pf and org works

Principal publishers: Fazer, Westerlund

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ERKKI SALMENHAARA

Meriläinen, Usko (*b* Tampere, 27 Jan 1930). Finnish composer. He studied at the Sibelius Academy in Helsinki (1951–6), taking diplomas in conducting with Funtek and composition with Merikanto; he also studied with Krenek in Darmstadt (1956), and in 1958 learnt 12-note technique from Vogel in Ascona. From 1954 to 1956 he was chorus master at the Finnish National Opera. He then worked as a conductor and teacher in Kuopio (1956–7) and as a theatre conductor in Tampere (1957–60). He gave up regular conducting and remained in Tampere as a theory teacher at the music school (1961–5) and the university (1966–87). In 1986 he was one of the founders of the Tampere Biennale, a festival of contemporary music, and from the outset has served as its artistic adviser. He was also chairman (1981–92) of the Society of Finnish Composers. Among the awards he has received are first prize in a national competition for ballet scores (1958, with *Arius*), first prize in the AIDEM competition at Florence (1963, with the Chamber Concerto) and in 1965 the Sibelius Prize of the Wihuri Foundation. In 1995 Meriläinen became an *honoris causa* professor and in 1997 was awarded an honorary doctorate from the Sibelius Academy.

The conception of tonality and the use of polymodal counterpoint in Meriläinen's early music indicate the influences of Hindemith, Bartók and Stravinsky; many sections of the Partita for brass (1954) are very Stravinskian. After a period of neo-classicism he was drawn towards serial thinking, and composed works characterized by crystalline structures and more complex textures (First Piano Sonata, 1960; Four Love Songs, 1961; Chamber Concerto, 1962). While still working with tone rows (First String Quartet, 1965) he began to develop a technique he terms the 'metamorphosis of musical characters'. These characters, as Heininen has pointed out, are 'ideas or embryos, the identity of which is directly recognizable but not dependent on definite rhythmic or intervallic structure'. Being free to proceed in any direction, the 'characters' are more flexible than the row, and give the music a new sense of elasticity, as in the Second Piano Sonata. Its texture is based on the point, the line and the plane, familiar from Kandinsky's abstract paintings, but seldom treated in music so naturally as here. The flexibility of the character variation technique even allows some of the features of his early neo-classical idiom to return, as in *Metamorfora per 7* (1969), deliberately scored for the same ensemble as Stravinsky's *The Soldier's Tale*. In Meriläinen's subsequent works (e.g. *Simultus for Four*, 1979; *Concerto per 13*, 1971) periodic and free rhythm are juxtaposed, the metamorphosis technique is within a wider span, and instrumental colour increases in importance and form in works such as the Third Symphony of 1971. During the 1980s and 1990s Meriläinen fully exploited the resources of his mature technique in various genres, with an emphasis on concertos and chamber music. Important chamber works from this period include *Mouvements circulaires en danceur* (1985), the Third String Quartet (1992) and the Fifth Piano Sonata (1992).

WORKS
(*selective list*)

STAGE

Arius, ballet, 1960; Psykhe, ballet, tape, 1973; Alasin [The Anvil], dance pantomime, tape, 1975, concert version = Elec Sym. (Sym. no.4); Ku-gu-ku, dance pantomime, tape, 1979; incid music and film scores

ORCHESTRAL

Syms.: 1955, 1964, 1971, 1976

Other orch: Sumu [The Mist], 1952; Conc. for Orch, 1955; Pf Conc., 1955; Suite from Arius, 1960; Chbr Conc., vn, perc, 2 str orchs, 1962; Introduction and Variations from Arius, 1962; Suite from Arius, 1962; Epyllion, 196; Musique du printemps, 1969; Pf Conc., 1969; Vc Conc., 1975; Dialogues, pf, orch, 1977; Mobile - ein Spiel für Orchester, 1977; A Kinetic Poem, pf, orch, 1981; Visions and Whispers, fl, orch, 1985; '. . . mutta tämähän on maisema, monsieur Dali' ['. . . but this is a landscape, Monsieur Dali'], 1986; Aikaviiva [Timeline], 1989; Gui Conc., 1991; Summer Conc. 'Geasseia niehku', str, 1993; Suvitorisoitto [Summer Market-Place Music], fanfare, wind, perc, 1994; Kehrä [The Wheel], 1996

ENSEMBLE

Partita, 12 brass, 1954; 4 Bagatelles, str qt, 1962; Impression, wind qt, perc, pf, va, vc, db, 1965; Str Qt no.1, 1965; Divertimento, wind qnt, hp, va, vc, 1968; Metamorfora per 7, cl, bn, tpt, trbn, hp, vn, db, 1969; Conc. per 13, str, 1971; Aspects from Psykhe, wind qnt, tpt, trbn, perc, hp, vn, db, tape, 1973; Simultus for 4, fl, a sax, gui, perc, 1979; Str Qt no.2 'Kyma', 1979; Mouvements circulaires en douceur, fl qt, 1985; Clock-work-Brass, brass qnt, perc, 1990; Kirje sellistille [Letter to a Cellist], vc solo, fl, ob, cl, perc, str qnt, 1990; Str Qt no.3, 1992; Henrietten juhlat [Fêtes d'Henriette], fl, vc, pf, 1995; Due notturni in una parte, cl, vc, pf, 1997; Notturno della ottava notte, cl, vn, pf, 1997

INSTRUMENTAL, TAPE

Pf sonatas: 1960, 1966, 1972, 1974, 1992

Other inst, tape: Suite, pf, 1955; Sonatina, pf, 1958; Riviravi, children's pieces, pf, 1962; Arabesques, vc, 1963; Hommage à J.S., vn, pf, 1965; Opusculum, vn, 1965; 3 notturni, pf, 1967; Papillons, 2 pf, 1969; Conc., db, perc, 1973; Meditation, vc, pf, 1975; Sym. no.4 (Elec Sym.), 1975, concert version of Alasin; Grandfather Benno's Night Music, hn, 1976; 5 notturni, pf, 1978; Suvisoitto [Summer Sounds], fl, tape, 1979; Paripeli [For Two], vc, pf, 1980; Konsertti jossa nukahdin [The Concert where I Dozed Off], tape, 1982; Sonata, a sax, pf, 1982; Zimbal, hpd, 1983; huilu, veden peili [Flute, Mirror of Water], fl, pf, 1984; 4 notturni, hp, 1984; Oratorio Picassolle [Oratorio for Picasso], tape, 1984; Tollai, ob, 1986; Unes, cl, vc, 1990; Sona, pf, 1997

VOCAL

4 Love Songs (P. Luonela), S, pf, 1961; Yö, vene ja punaiset purjeet [Night, a Boat and Red Sails], SATB, 1987; Exodus, SATB, orch, 1988

Principal publishers: Bote & Bock, Fazer, Jasemusiikki, King, Weinberger

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ILKKA ORAMO

Mérimée, Prosper (*b* Paris, 28 Sept 1803; *d* Cannes, 23 Sept 1870). French novelist and short-story writer. Inheriting a taste for the picturesque and the grotesque from his father, Léonor Mérimée, a drawing master at the Ecole Polytechnique, he began his literary career with *Le*

théâtre de Clara Gazul, a collection of plays never intended for stage performance. He discovered the literary form best suited to his temperament in a series of short stories that first appeared in the *Revue de Paris*. *Tamango*, for instance, presents a mutiny by slaves on board a ship, while the subject of *Mateo Falcone* is a Corsican father's bitter punishment of his son's lapse from honour; there are several operatic versions of the latter.

Mérimée was fond of strong, strange situations, exotic settings and blazing emotions, but an ironic tendency predisposed him to distance himself from this violence even as he presented it. There is a reflection of his attitude in his language, precise in description and laconic to the point of indifference in narrative. Paradoxically, the style enhances the impact of the narrative because the reader feels impelled to respond. Inspired by a performance of *Don Giovanni* at the Théâtre-Italien, Mérimée wrote *Les âmes du purgatoire* (1834), which in turn contained what was to become the duelling sequence at the end of *La forza del destino* (though in Mérimée's story it is the friar who challenges the brother of the seduced heroine). This came to Verdi through the Spanish dramatization of *Les âmes*, the Duke de Rivas's *Don Alvaro, o La fuerza del sino* (1835). *Colomba*, a short novel set in Corsica, attracted a number of composers including Sir Alexander Mackenzie (1883), but none had the success that Bizet enjoyed with *Carmen*. This story of unbridled passion in Spain was first published in the *Revue des deux mondes* in 1845, and the opera, to a libretto by Meilhac and Halévy, had its première in 1875. Its success silences criticism, but the difference in style between the opera and its literary source is striking. A number of Mérimée's plays were adapted as operas and *opéras comiques*, though with only moderate success. His work in later years reflects his many travels. He also translated works by Pushkin, Gogol and Turgenev; Scribe's libretto for Halévy's *La dame de pique* is partly based on Mérimée's translation.

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Le ciel et l'enfer (play, 1825): G.F. Malipiero, 1954, as Donna Urraca
Inés Mendo, ou Le préjugé vaincu (play, 1825): Erlanger, 1897, revived as Das Erbe, 1898
Le carrosse du Saint-Sacrement (saynète, 1829): Offenbach, 1868, as La Périchole; Berners, 1923; Büsser, 1948
Mateo Falcone (novella, 1829): Zöllner, 1893; T. Gerlach, 1898; Cui, 1907; Ewart, 1932; P. Fejko, 1987
L'occasion (play, written 1829); Durey, comp. 1923–5
La Vénus d'île (story, 1837): Schoeck, 1922, as Venus; H.H. Wetzler, 1928, as Die baskische Venus; Büsser, 1964
Colomba (story, 1840): G. Pacini, 1842, as La fidanzata corsa; A.K.W. Grandjean, 1882; Mackenzie, 1883; V. Radeglia, 1887; Büsser, 1921; N. van Westerhout, 1923
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CHRISTOPHER SMITH

Merino (Montero), Luis (Felix) (*b* Santiago de Chile, 2 May 1943). Chilean musicologist, teacher and composer. He studied piano at the University of Chile under Germán Berner and composition under Gustavo Becerra, and graduated with a bachelor's degree in musicology. He pursued graduate study in Spanish Renaissance and Baroque music at the University of California, Santa Barbara, and Los Angeles (MA 1968), and took the doctorate in 1972 under Robert Stevenson with a dissertation on the masses of Francisco Guerrero. At the University of Chile he was coordinator of undergraduate studies in musicology (1973–81), director of the journal *Revista musical chilena* (1973–), academic director (1983–6) and dean of the College of Fine Arts (1986–7, 1995–), and vice-president for academic and student affairs (1990–93); he became a member of the Fine Arts faculty in 1963, and full professor in 1985.

Merino's extensive research and publications deal primarily with the musical culture and history of Chile and Latin America in an integrative manner, taking into consideration the various contexts of music-making phenomena. He was a John Simon Guggenheim Memorial Foundation fellow (1976–7) and has been a member of the most important international and North and South American musicological associations, including the Chilean Fine Arts Academy of the Instituto de Chile (1983–). His achievements grant him a major place in Chilean musicology of the latter part of the 20th century.

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Sonata, db, pf, 1963; Himno litúrgico, chorus, 1964; Música litúrgica 'Rex Magnus', chorus, org, 1964; Pequeño estudio nos.1 and 2, pf, 1964; Sonata, gui, 1964; Str Qt, 1964; Pelleas y Melisanda (P. Neruda), 1v, inst ens, 1965; Sinfonia, orch, 1966

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'Música y sociedad en el Valparaiso decimonónico', *Die Musikkulturen Lateinamerikas im 19. Jahrhundert*, ed. R. Günther (Regensburg, 1982), 199–235
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'Francisco Curt Lange (1903–1997): tributo a un americanista de excepción', *RMC*, no.189 (1998), 9–36

GERARD BÉHAGUE

Merk, Josef (*b* Vienna, 18 Jan 1795; *d* Vienna, 16 June 1852). Austrian cellist and composer. He made a promising start on the violin, but an injury from a dog bite to his left arm forced him to switch to the cello. After one year's study with Schindlöcker he entered the service of a Hungarian nobleman as a quartet cellist. Two years later he began a five-year solo tour throughout the Habsburg Empire. Upon returning to Vienna in 1818 he became solo cellist at the Hofoper, subsequently joining the Hofkappelle. The most important Viennese cellist of the post-Beethoven era, Merk performed with Mayseder and Bocklet in the second Viennese performance of Beethoven's Triple Concerto in 1830. In 1834 he and Mayseder were appointed *Kammervirtuosen*. He was on friendly terms with Schubert, the dedicatee of his op.11 *Exercices*, and with Chopin, who wrote the Polonaise Brillante op.3 for him. From 1822 to 1848 Merk taught at the Vienna Conservatory. His pupils included August Träg and Jacques Franco-Mendès. Apart from a concert tour through Germany and England in about 1835, Merk concentrated his activities in Vienna. As well as the op.11 *Exercices*, Merk's compositions, all for cello, include a Concerto in D op.5, a Concertino in A op.17, several sets of variations, character pieces and six studies.

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JOHN MORAN

Merkel, Gustav Adolf (*b* Oberoderwitz, nr Zittau, 12 Nov 1827; *d* Dresden, 30 Oct 1885). German organist and composer. The son of a teacher and organist, he studied at the teachers' college in Bautzen from 1844. He was a schoolteacher in Dresden (1848–53), and then earned a meagre living as a piano teacher while studying the piano with Friedrich Wieck, music theory with Ernst Julius Otto (Kantor at the Kreuzkirche) and the organ with Johann Schneider the younger. Schumann and K.G. Reissiger acted as mentors to the young composer. In 1858 Merkel won a competition with his organ sonata for four hands (op.30, no.1 in D minor). From 1858 until his death Merkel worked as an organist in Dresden, first at the orphanage church, from 1860 at the Kreuzkirche and from 1864 at the Catholic court church (although he was a Lutheran). He taught the organ at the Dresden Conservatory from 1861 and directed the Dreyssigsche Singakademie from 1867 to 1873.

A world-famous organist and highly regarded composer for the instrument, Merkel wrote organ music whose great popularity in Germany in the second half of the 19th century spread to the rest of Europe and even America. By the 1920s, however, he was dismissed as derivative; his works, deeply rooted in the rich tradition of Saxony, employed the forms of the Baroque and also of later periods (e.g. sonata form) without developing them in any way. Some of his organ compositions have recently been revived, although his works for harmonium, piano, chorus and solo voice remain forgotten.

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KARL-ERNST BERGUNDER/MARTIN WEYER

Merklin, Joseph (*b* Oberhausen, 17 Feb 1819; *d* Nancy, 10 July 1905). French organ builder of German birth. His father, Franz Joseph Merklin (1788–1857), was also an organ builder. Joseph worked first with Haas in Berne in 1837, and then with Walcker in Ludwigsburg where he met his future brother-in-law Friedrich Schütze, with whom he was in partnership from 1853 to 1870. After two years spent working as a foreman for Korfmacher in Linnich, near Aachen, he settled in Ixelles (near Brussels) in 1843, and exhibited with great success in the national exhibition, Brussels, in 1847. Merklin purchased the prestigious Parisian firm of Ducroquet in 1855. New premises were built not far from the workshop of his rival, Cavaillé-Coll, and the two builders were to engage in serious, sometimes bitter competition for the succeeding 40 years. Large Merklin instruments of this period, e.g. St Eugène-Ste Cécile in Paris and Murcia Cathedral in Spain, still used Walcker-like cone-chests, but his organs gradually became an aesthetic foil to the still-developing Cavaillé-Coll style, and the firm prospered. In 1870 the Franco-Prussian War forced Merklin into exile in Switzerland, but he returned two years later to set up a shop in Lyons, in addition to the one in Paris. He was naturalized in 1875. The prestigious contract for St Eustache in Paris (1879) was a turning point in the firm's fortunes. In 1884 he completed the first of many organs with electro-pneumatic action, for the Brotteaux Reformed Church in Lyons. He moved back to Paris in 1894, and henceforth included tubular-pneumatic actions in certain organs built in partnership with Joseph Gutschenritter. The latter succeeded him upon his retirement in 1899, Pierre Schyven having already taken over Merklin's Belgian operations in the mid-1870s. Subsequently, Merklin's son-in-law Charles Michel and later the Swiss firm of Kuhn continued to operate in Lyons (for several decades under the name Michel, Merklin et Kuhn), where a remnant of the firm still exists. The German branches of the Merklin dynasty produced organ builders well into the 20th century: Albert August (Alberto) Merklin (1892–1925) worked for Walcker in Spain and published a treatise, *Organología*, in Madrid in 1924.

Significant organs include those built for the cathedrals of Arras, Blois, Boulogne-sur-mer, Bourges, Geneva, Guadalajara (Mexico), Havana, Moulins (extant), Oran, Rouen and Soissons, St Epvre, Nancy (extant), and S Luigi dei Francesi, Rome. Many smaller instruments were built for Paris, Lyons and the provinces; the firm being particularly well-represented in the north of France. Although ultimately overshadowed by Cavaillé-Coll,

Joseph Merklin's level of production was comparable, in terms of quantity as well as in artistic and technical viability. In general, Merklin organs retained subtle German influences in the individual timbres, in tonal power from tart reeds and cornets and in openly progressive technical innovation. In other respects he remained fundamentally true to the Daublaine-Callinet line of thinking, readily specifying free-reed solo voices while downplaying the use of overblowing stops in chorus structures. Eschewing the standard Cavaillé-Coll 'Thunderstorm' (*Effet d'orage*) pedal, he often supplied a cumulative pedal for all reed/mixture ventils. In smaller organs he used double sliders instead of double pallet boxes with ventils, and several stops could be borrowed from one manual onto another. The broader characteristics and evolution of Merklin's scaling, voicing and design principles, however, have yet to be studied systematically. Ostensibly, Merklin's reputation ultimately suffered from his foreign origins (for he cannot be seen as emanating from the venerable classical French tradition, save via the tenuous Dallery–Daublaine–Ducroquet lineage) and, above all, from the retrospectively minor stature of his 'house organists' (Vilbac, Batiste, Hocmelle, Dallier). In addition, his work has suffered massive rebuilding and tonal modification, and this has tended unfairly to veil the vital role he played in French organ history.

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KURT LUEDERS

Merkù, Pavle (*b* Trieste, 12 July 1927). Slovene composer of Italian birth. He graduated in Slavonic studies at Ljubljana University in 1950 and at Rome University in 1960; his music studies were undertaken privately in Trieste under Ivan Grbec and Vito Levi. Merkù taught in schools in Ljubljana (1950–51) and Trieste (1952–64), and in 1965 he was appointed to the staff of Italian radio and television in Trieste. He also writes on music.

A prolific composer, he always aims for a refined and delicate style, particularly in his chamber music. Much of his chamber music concentrates on miniatures of great subtlety and delicacy and includes a number of works for solo instruments. In his orchestral and instrumental music he has employed new techniques, choosing only those elements that are compatible with clarity of expression and beauty of sound. Much of his instrumental music from the 1960s and 70s uses aspects of 12-note technique, but this has never been used exclusively. His early outstanding work is the extended expressionist cantata *Von der Kindesmörderin Marie Farrar*, which uses recitative and unusual tonal progressions to great dramatic effect. He has made extensive studies of folk music, particularly in the North East of Italy and the neighbouring regions of Slovenia, and has used some of these melodies in his wide range of vocal music. His later prolific vocal output is generally reflective and tonal in nature. His extensive writings have involved important research of the life of the Slovenian composer, Marij Kogoj, who grew up in Trieste.

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(*selective list*)

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Chbr: Introduzioni e allegro, pf trio, 1950–51; Quartetto breve, str, 1952; Romanca, bn, pf, 1952; Lahke skladbice [Easy Pieces], vn, pf, 1953–4; Divertimento, fl, 2 cl, bn, 1954; Ricercare e allegro, str trio, 1954; Sonatina, ob, pf, 1954; Suita, fl, ob, cl, pf, 1954; Varijacije na temo Primoža Ramovša, ob, pf, 1955; Astrazioni [Abstractions], cl, vc, pf, 1956; 3 uspavanke za Jasno, cl, pf, 1958; 2 pezzi, fl, gui, 1960; 2 Mood Songs, vn, pf, 1961; Invocazioni: no.1, 2 pf, metallophone, no.2, hp, pf, metallophone, 1966; Str Qt no.2, 1968; Epistola a Giampaolo de Ferra, vc, cl, hn, tpt, perc, pf, 1973; Invenzioni, ob, cl, bn, 1978; Divertimento III, 2 tpt, hn, trbn, tuba, 1979; Trio di canzoni, fl, cl, bn, 1979; Invenzione e danza, fl, bn, 1983; Trittico per Henri e Evert, cl/sax, perc, 1985; Str Qt no.3 'Romantico', 1987; Mood Song, trbn, pf, 1988; Trio 'un vôl rizzot', fl, ob, bn, 1988

Solo inst: Balada, pf, 1948; Romanca, pf, 1948; Drobnice [Little Pieces], pf, 1951; 2 glasbeni vezili [Musical Gifts], pf, 1953; Preludium i fuga st. 1 in 2, pf, 1955–6; Diversione e melodia, pf, 1958; 3 skladbice za Evico, pf, 1959; 2 canti populare, gui, 1961; Phillobolia, pf, 1963; Corale e toccata, pf, 1964; Epistola a Lojze Lebič, pf, 1969; Metamorfosi di un canto popolare, hn, 1973; Soffi e graffi, epistola a Marijan Lipovšek, pf, 1976; 3 invenzioni, eng hn, 1978; 6 skladb [Pieces], pf, 1978; Pesem in ples [Song and Dance], fl, 1979; Calmo espressivo, vn, 1983; Epistola a Franco Feruglio, db, 1985; Madrigale, vc, 1985; Alba, va, 1986; 3 canti per Luisa, a fl, 1987; Citira, vn, 1988; Musica per le mani minute di Doriana, pf, 1988; Vespero, mar, 1995

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NIALL O'LOUGHLIN

Merlet, Dominique (*b* Bordeaux, 18 Feb 1938). French pianist and teacher. After early training with Jean-Jules Roger-Ducasse and Rose-Aye Lejour he attended the Paris Conservatoire, where he studied accompaniment with Nadia Boulanger and piano with Jean Doyen, in whose class he won a *premier prix* in 1956. He completed his studies in Switzerland with Louis Hiltbrand and shared the first prize in the 1957 Geneva Competition with Maurizio Pollini. He held teaching posts in Strasbourg and Rouen before his appointment to the Paris Conservatoire, where from 1974 to 1992 he taught one of the most prestigious piano classes. In 1992 he was appointed to the Geneva Conservatoire. He has been a frequent jury member of many leading international competitions, including those at Leeds, Dublin, Geneva and Munich. His recordings include exceptionally refined and poetic accounts of the complete piano works of Ravel, the six *Images* of Debussy and the last works of Chopin. He has contributed a chapter 'Enseignement et carrières du piano' to *Le guide du piano*, ed. Michel Archimbaud (Paris, 1979).

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CHARLES TIMBRELL

Merli, Francesco (*b* Milan, 27 Jan 1887; *d* Milan, 12 Dec 1976). Italian tenor. He studied in Milan with Negrini and Borghi, and began his career in 1916 as a second tenor in Buenos Aires, then sang Alvaro in Spontini's *Fernand Cortez* at La Scala. He was soon singing larger roles, and in 1918 he sang Elisero (*Mosè in Egitto*) and created Fausto in Favara's *Urania* at La Scala, where he continued to appear until 1942, sharing the dramatic tenor roles in the repertory with Pertile. He sang at Covent Garden between 1926 and 1930 and was the first London Calaf in *Turandot*. His appearances at the Metropolitan, where he made his début as Radames in 1932, were dogged by ill-health and he was never re-engaged. He participated in numerous revivals of works by Franchetti, Gomes, Catalani and Zandonai and continued to sing until 1948. Merli had a powerful and resonant voice and his feeling for words was notable. Among his recordings are vivid portrayals of Manrico, Canio and Calaf.

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HAROLD ROSENTHAL/R

Merlin, John Joseph (*b* Huy, 6 Sept 1735; *d* Paddington, London, 4 May 1803). English instrument maker and inventor of Flemish birth. The third child of Maximilien Joseph Merlin and Marie-Anne Levasseur, Merlin first became noted for his mechanical ability during the six years he spent in Paris from about 1754 until 1760, when he came to England in the suite of the Spanish ambassador, the conde de Fuentes. By 1763, after a brief spell working for a London goldsmith called Sutton, he took a position as 'first or principal mechanic' at Cox's Museum in Spring Gardens. While he was there he became conversant with the range of automata which filled the museum, an experience which was to influence him in setting up on his own. This he did in 1773, nominally as a maker of mathematical instruments, although in fact this was but one aspect of his considerable inventive ingenuity. Illustrated in the catalogue of an exhibition devoted to Merlin, held at Kenwood House, London, in 1985, are examples of his work as a watch and clockmaker, his development of several forms of the wheel-chair, the roller-skate, the Dutch oven (for which he took out a patent in 1773), weighing-machines and many of the ingenious automata which he exhibited at his Mechanical Museum in London.

Merlin also made 'improvements' to the cello and the violin, but his most important instrumental development was a downstriking piano action which he patented in 1774. This could be used in instruments designed specifically as combinations of harpsichord and piano, such as the magnificent compound instrument of 1780 (also fitted with a rudimentary clockwork recording mechanism) in the Deutsches Museum, Munich, or it could be fitted to existing harpsichords (an example of a 1758 Kirkman harpsichord so adapted survives at the Museum of Fine Arts, Boston), or, finally, it could be used solely in pianos (a splendid example of a Merlin grand piano – with four strings per note – survives at Ampthill House, Buckinghamshire). Merlin also produced upright and square pianos, and at least one square survives in combination with a chamber organ (an 'organised piano'). At the request of his friend, Dr Charles Burney, Merlin extended the compass of the piano upwards and downwards to give a full six octaves. Merlin was popular with London society, having a ready wit and an engaging character. A portrait of him by Gainsborough is at Kenwood House.

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CHARLES MOULD

Merline (Fr.). A type of bird organ. *See* BIRD INSTRUMENTS.

Merlo, Alessandro [Alexander] (*b* Rome, *c*1540; *d* Rome, 22 April 1601). Italian singer. Brother of the long-time papal singer Giovanni Antonio Merlo (*d* 1590), Alessandro was a virtuoso bass/tenor (Vincenzo Giustiniani credited him with a range of 22 notes). He was listed as a boy soprano in the Cappella Giulia in 1553 and as a tenor in 1560–61. He joined the Cappella Sistina on 20 December 1561, and his name is on all the extant lists of that institution between 1562 and 1594. He seems to have lived in Rome for his entire life; he died in the parish

of S Maria in Vallicella. This career makes it nearly impossible for Merlo to be the same person as the composer Alessandro Romano, with whom he has been confused since the 19th century. Romano, who claimed to be a pupil of Willaert and Rore, published his first book of madrigals in 1554 (when Merlo was a choirboy in the Cappella Giulia). The origin of the confusion appears to have been Baini, who referred to 'Alessandro Merlo Romano detto della Viola' as a composer, thereby conflating Merlo with the 'Alessandro Romano della Viola' whom Andrea Adami (1711) had erroneously listed as entering the Cappella Sistina in 1560 (Merlo's name appears separately on Adami's list).

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RICHARD SHERR

Merlotti, Claudio. *See* MERULO, CLAUDIO.

Merlus, Alessandro [Alexander]. *See* MERLO, ALESSANDRO.

Merman [Zimmermann], **Ethel (Agnes)** (*b* Astoria, NY, 16 Jan 1909; *d* New York, 15 Feb 1984). American actress and singer. As a youngster she sang at church socials, weddings, and at army bases around New York City during America's participation in World War I. While working as a typist and stenographer she appeared in night clubs, and was then contracted to Warner Brothers' New York film studio. She gained a small role, later expanded, in the Gershwin brothers' stage musical, *Girl Crazy* (1930), in which her performance of *I Got Rhythm*, with its legendary held c″ made her an overnight star. Further supporting roles followed in musical features and shorts for Paramount and Goldwyn, and there was a series of brief yet memorable Broadway appearances in *George White's Scandals of 1931* and *Take a Chance* (1932). Her first co-starring role, in Porter's *Anything Goes* (1934), was a critical and public success. Not only did she introduce four standards (*Anything Goes*, *I get a kick out of you*, *You're the top* and *Blow, Gabriel, blow*) but she also fixed her clarion voice and brassy, no-nonsense personality firmly in the public mind as a new kind of heroine for the Depression years: earthy, optimistic and supremely confident.

Porter and Merman collaborated in four more musicals: *Red, Hot, and Blue* (1936), *DuBarry was a Lady* (1939), *Panama Hattie* (1940) and *Something For the Boys* (1943). Films for Twentieth Century Fox were less successful, although in *Alexander's Ragtime Band* (1938) she sang a wealth of Irving Berlin hits, including *Heat Wave*. Berlin also provided the music and lyrics for *Annie Get your Gun* (1946), and, for the first time in a leading role, she was allowed to show a certain degree of vulnerability with *I Got Lost in his Arms*, but the show-business anthem *There's no business like show business* became the number most closely identified with Merman. Her portrayal of Sally Adams, from Berlin's *Call Me Madam* (1950), was repeated on screen in 1953, but it was the only time Hollywood allowed Merman to film one of her stage roles substantially intact: her role in the 1936 film of *Anything Goes* was severely truncated.



Ethel Merman as Annie Oakley, the role she created in 1946 in Irving Berlin's 'Annie Get your Gun': portrait by Rosemarie Sloat, 1971 (National Portrait Gallery, Washington, DC)

Her most challenging musical and dramatic assignment came in 1959, when she appeared as Rose in Styne and Sondheim's *Gypsy*. She refused the lead in Herman's *Hello Dolly* (1964), but appeared in a 1970 revival; that and her appearance in a 1966 revival of *Annie Get your Gun* were her last Broadway shows. In her later years, she appeared in concert with many American symphony orchestras, was a guest on television shows, and concluded a long recording career with a disco album (1979). Her last major film role, non-singing, was in *It's a Mad, Mad, Mad, Mad World* (1963).

Gershwin, Porter and Berlin all publicly stated how glad they were to write songs for Merman's outsized voice and character; because her roles were usually some variant of her own personality, there was no additional interpretation to obscure the song. She is usually thought of as the first belt-voice singer, but this technique of extending the female chest voice past its normal range is mostly absent from Merman's early recordings. In her 1932 recording of Berlin's *How deep is the ocean*, for example, she alternated chest and mixed chest-head voice with no audible break between registers. She was blessed with extraordinary powers of projection, a clean and focussed

attack, and precise yet natural diction. The retention of the hollow, open vowels of her middle-class New York upbringing undoubtedly contributed to the unpretentiousness and exuberance of her persona. She had an unerring sense of rhythm and pitch, which she could alter through rubato and flattened notes for expressive purposes, and she also employed an amazing variety of portamenti. Most remarkably, since she claimed to have never taken singing lessons, she had an instinctive gift for phrasing, with beautifully controlled diminuendos at phrase ends. Only in her last decade did her previously light use of vibrato degenerate into wobbling. She produced three autobiographies: *Don't Call me Madam* (London, 1955), *Who Could Ask for Anything More* (with P. Martin; Garden City, NY, 1955) and *Merman: an Autobiography* (with G. Eells; New York, 1978).

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HOWARD GOLDSTEIN

Mermet, Auguste (*b* Brussels, 5 Jan 1810; *d* Paris, 4 July 1889). French composer. His father was a colonel in Napoleon's army and he was himself destined for a military career. But he abandoned this for music, having studied first the flute and later composition privately with Le Sueur and Halévy. Most of his small output was for the stage. His first opera, *La bannière du roi*, was performed at Versailles in 1835 and his *Le roi David* was staged at the Paris Opéra in 1846 with Rosine Stoltz singing David's part. A long gap intervened before *Roland à Roncevaux* in 1864 and yet another between that and *Jeanne d'Arc* in 1876. *Roland à Roncevaux* enjoyed considerable if short-lived success (65 performances by 1867) owing to its patriotic tone and appeal to the spectacular. Mermet's Napoleonic connections served him well under the Second Empire and he exploited the same patriotic vein, with less success, in *Jeanne d'Arc*, the first new work presented at Garnier's Opéra (opened in 1875). Both of these works told of stirring episodes in French history; the music was modelled closely on Meyerbeer and Halévy, and his own librettos were modelled on those of Scribe, but Mermet lacked their imaginative sweep. His music is direct, attractive, unadventurous and noisy. He filled canvases too large for his slender musical skills but knew how to make a direct appeal to certain sectors of Parisian taste, with a special fondness for martial and rousingly rhythmic music. The failure of *Jeanne d'Arc* has been seen as the close of Meyerbeer's domination of French opera. Two further operas were never performed: *Pierrot pendu*, a comic opera, and *Bacchus dans l'Inde*.

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HUGH MACDONALD

Merques, Nicolas [Nicholas de, C., C. de] (*fl* 1433–45). French composer. The names 'Nicholas' and 'C. Merques' appear in 15th-century music manuscripts; the name 'K. Merques' appears only in modern musicological literature, and has arisen owing to a misreading of the index of the inventory of the Trent manuscripts (in DTÖ, xiv–xv, Jg.vii/1–2, 1900/*R*) where the first composition listed under the surname Merques is a Kyrie, abbreviated K. Nicolas and C. Merques may be the same, since 'C.' could mean either Colin, the diminutive, or Claus, the German equivalent of Nicolas, as was suggested by van den Borren. A singer and cleric from Arras named Nicolas de Merques entered the chapel of the Council of Basle in November 1433 and remained until at least 1436; in 1444–5 he was in the chapel of the antipope Felix V. The style of the 14 works attributed to him or to C. Merques suggests that they were composed in the mid-1430s, and there is no stylistic reason to doubt that anything under the surname Merques, including works attributed to C. Merques, is by Nicolas Merques of Arras.

His liturgical works include Kyries, antiphons, hymns and an introit. In all he employed the treble-dominated style with cantus firmus appearing in the superius in ornamented form. An exception is found in the Kyries where fauxbourdon sections alternate with sections in three voices where the cantus firmus lies in the tenor. All these works are rather small-scale and functional liturgical works.

The five chansons are similar to other works of the 1430s in their use of perfect time and in the application of text to either the superius alone or to the superius and tenor. The motet is somewhat archaic in its use of separate texts in the three voices.

In addition to the above-mentioned works, six antiphons and an incomplete Kyrie in *I-TRmp* 92 can be attributed to Merques on stylistic, liturgical and palaeographical grounds. The antiphons belong to the same service as those actually ascribed to him, they are identical in style, and each group was copied into the manuscript by a single scribe who added no other music. The manner in which the Kyrie is entered in the original index suggests that Merques was the composer and in its treatment of the cantus firmus the work is very similar to his other Kyries. If these attributions are correct, he ranks after only Du Fay and Binchois in the number of his works found in the first section of *I-TRmp* 92.

WORKS

All for 3 voices; precise ascriptions added because of the possible confusion of authorship.

LITURGICAL

Kyrie, *I-TRmp* 92, f.12*v*–13 (no.1373), C. Merques

Kyrie, *TRmp* 92, f.101*v* (no.1454), Merques

Audi benigne conditor (hymn), *TRmp* 92, Merques

Da pacem Domine (introit), *TRmp* 92, C. Merques

Pange lingua (hymn), *TRmp* 92 (twice) and *D-Mbs* 14274 (twice), Merques; ed. in DTÖ, liii, Jg.xxvii (1920/*R*), 84

Regali ex progenie (antiphon), *I-TRmp* 92, N. de Merques

Ut queant laxis (hymn), *TRmp* 92, Merques

Vidi turbam (antiphon), *TRmp* 92, Merques

MOTETS

Castrum pudicitie/Virgo viget/Benedicamus, *TRmp* 92 and *AO* 15, Merques; ed. in DTÖ, lxxvi Jg.xl (1933/*R*), 84

RONDEAUX

Adieu Apurille, *F-Sm* 222, Nicolas de Merques
Amors forga, *Sm* 222, Nicolas de Merques
Las comment porraye, *Sm* 222, Nicolas de Merques, and *E-E* V.III.24, anon.
Volés scavoir, *F-Sm* 222, Merques
Vos soyez, *I-TRmp* 87, C. de Marques, and *Bu* 2216; ed. in DTÖ, xxii, Jg.xi (1904/*R*), 91

ANON. WORKS POSSIBLY ATTRIBUTABLE TO MERQUES

Kyrie, *TRmp* 92, f.44
Benedicite Dominum (antiphon), *TRmp* 92, f.127
Cum jocunditate (antiphon), *TRmp* 92, f.122
Et omnes angeli (antiphon), *TRmp* 92, f.126*v*
Hymnus omnibus sanctis (antiphon), *TRmp* 92, f.143*v*
Nativitas gloriose (antiphon), *TRmp* 92, f.122
Redemisti nos (antiphon), *TRmp* 92, f.127

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TOM R. WARD

Merriam, Alan P(arkhurst) (*b* Missoula, MT, 1 Nov 1923; *d* nr Warsaw, 14 March 1980). American ethnomusicologist. He took the BA at Montana in 1947, then began studies in anthropology under M.J. Herskovits and Richard A. Waterman at Northwestern University (MM 1948, PhD 1951). After teaching anthropology at Northwestern University (1953–4; 1956–62) and at the University of Wisconsin (1954–6), he became professor (1962) and then chairman of the anthropology department at Indiana University (1966–9), which under his directorship became a leading research centre in ethnomusicology. He was also co-founder (1952) and president (1963–5) of the Society for Ethnomusicology whose journal he edited (*Ethnomusicology Newsletter*, 1952–7; *Ethnomusicology*, 1957–8). He died in an aeroplane crash.

Merriam's extensive field research among the Flathead people of Montana (1950, 1958) and the Basongye and Bashi people of Zaïre (now the Democratic Republic of Congo) and Burundi (1951–2, 1959–60, 1973) resulted in a series of major articles on African music, and in *Ethnomusicology of the Flathead Indians* (1967), which became an exemplar for ethnomusicological studies after 1970. His most important work, *The Anthropology of Music* (1964), argued for a tripartite model for ethnomusicological research involving investigation of the sounds themselves as well as of the behaviour (social, physical and verbal) and the conceptualizations of musicians and audience; this approach has had lasting relevance. Defining ethnomusicology as the anthropological study of music, it is arguably the most influential work in ethnomusicology published after 1950, stressing the importance of cultural and social factors in any investigation of the processes of creation, aesthetics, and the training and acculturation of performers and audience. He also wrote on jazz, American music and Afro-Caribbean music, but his most significant contribution remains his discussions of the theoretical and conceptual problems in ethnomusicology. A dedicated teacher and a visiting lecturer at many institutions, he was largely responsible for the eventual acceptance of ethnomusicology at North American educational institutions.

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PAULA MORGAN/BRUNO NETTL

Merrick, Frank (*b* Clifton, Bristol, 30 April 1886; *d* London, 19 Feb 1981). English pianist, teacher and composer. From 1898 to 1901 he studied with Leschetizky in Vienna and made his London début in 1903 at the Bechstein Hall. He was awarded a diploma of honour for composition at the 1910 Rubinstein Competition in St Petersburg. The following year Merrick took over Petri's class at the Royal Manchester College of Music, moving to the RCM in 1929. He retired from the latter in 1956 and subsequently taught at the Trinity College of Music.

Merrick was co-winner of a prize instituted by Columbia in 1928 to mark the Schubert centenary, contributing two final movements to the Eighth Symphony, which the company recorded. Other works include two early piano concertos (unpublished), settings of poems in Esperanto

and music for viola d'amore and piano. Of wide musical sympathies, Merrick was a staunch advocate of contemporary music, and early on championed Debussy and Prokofiev as well as Bax and Ireland. He revived interest in John Field's music, much of which he recorded. Above all a serious pianist of textual integrity and poetic insight, Merrick was especially admired as an interpreter of Beethoven, Schubert, Brahms and Reger. He wrote *Practising the Piano* (London, 1958) and edited a Chopin edition for Novello. He was made a CBE in 1978.

JAMES METHUEN-CAMPBELL

Merricocke, Thomas. *See* MERICOCKE, THOMAS.

Merrill, Robert (*b* Brooklyn, NY, 4 June 1917). American baritone. He was trained first by his mother, Lillian Miller Merrill, a concert singer, then by Samuel Margolis in New York. Although he occasionally appeared in Europe and South America, he preferred to base his career at the Metropolitan Opera where he sang all the major baritone roles of the Italian and French repertories. In terms of vocal endowment, technical security and longevity he was unequalled among baritones of his generation at the Metropolitan, where he made his début as Germont in *La traviata* in 1945 and where he celebrated his 500th operatic performance in 1973, still singing with undiminished vigour. Merrill made numerous complete opera recordings – Toscanini chose him as his Germont and Renato (*Un ballo in maschera*) – and one film, and often sang on radio and television and in *Fiddler on the Roof*. In 1975 he made his London concert début, winning praise for the generosity, if not the subtlety, of his singing. For all the natural beauty and healthy resonance of his voice, he was never highly regarded as an imaginative interpreter or a compelling actor.

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PETER G. DAVIS

Merriman, Nan [Katherine-Ann] (*b* Pittsburgh, 28 April 1920). American mezzo-soprano. She studied in Los Angeles with Alexia Bassian, and in 1942 made her début at Cincinnati as La Cieca (*La Gioconda*). Toscanini engaged her for his broadcasts and recordings of Gluck's *Orfeo* (as Orpheus), *Falstaff* (as Meg Page), *Rigoletto* (as Maddalena) and *Otello* (as Emilia). She sang Dorabella at Aix-en-Provence (1953, 1955, 1959), the Piccola Scala (1955–6) and Glyndebourne (1956), and recorded the role under both Karajan and Jochum. She played Baba the Turk in the British première of *The Rake's Progress* at Edinburgh (1953), and Laura in Dargomïzhsky's *The Stone Guest* at the Piccola Scala (1958). She was also an accomplished recitalist, and was especially distinguished in French and Spanish song. Merriman retired in 1965 while her appealingly vibrant mezzo-soprano was still at the height of its powers.

HAROLD ROSENTHAL/R

Merritt, A(rthur) Tillman (*b* Calhoun, MO, 15 Feb 1902; *d* Bedford, MA, 25 Oct 1998). American musicologist. He studied at the Universities of Missouri (BA 1924, BFA 1926) and Harvard (MA 1927). After studying in Paris with Nadia Boulanger and Paul Dukas, he taught at Trinity College in Hartford, Connecticut, from 1930 to 1932. From 1932 he was professor of music at Harvard University, where he served as chairman of the department from 1942 to 1952 and 1968 to 1972. Between 1952 and 1972 he was also curator of the Isham Memorial Library; he retired from the department and from the curatorship in 1972.

Merritt specialized in the music of the Renaissance, particularly the 16th-century chanson. He co-edited the complete secular works of Janequin, and edited the madrigals of Andrea Gabrieli, and several volumes of motets originally published by Attaingnant. His widely used textbook on counterpoint (1939) includes a thorough discussion of 16th-century contrapuntal practice and offers a useful alternative to the study of the subject by species.

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PAULA MORGAN

Merritt, Chris (Allan) (*b* Oklahoma City, OK, 27 Sept 1952). American tenor. After studying in Oklahoma, he became an apprentice at the Santa Fe Opera, where he made his début in 1975 as Fenton (*Falstaff*). In 1978 he sang Lindoro (*L'italiana in Algeri*) at the Landestheater, Salzburg, and from 1981 to 1984 was engaged at Augsburg, where his repertory included Tamino, Idomeneus, Julien (*Louise*), Faust and Rodolfo. Merritt has subsequently developed an international reputation as a Rossini specialist, his unusually wide vocal range, extending to *d″*, allowing him to sing the composer's high-lying roles without strain. He has performed Erisso (*Maometto II*), Contareno (*Bianca e Falliero*), Pyrrhus (*Ermione*) and Otello at Pesaro; James (*La donna del lago*) and Idreno (*Semiramide*) at Covent Garden, the former for his début there in 1985; Count Libenskof (*Il viaggio a Reims*) for his La Scala début (1988) and subsequently in Vienna; Aménophis (*Moïse et Pharaon*) at the Paris Opéra; Antenore (*Zelmira*) in Venice and Rome; and Argirio (*Tancredi*) in Los Angeles and Chicago. His resonant, expressive lower and middle registers and free, ringing top notes have been displayed to particular advantage as Arnold (*Guillaume Tell*), which he has sung at La Scala, Paris, Covent Garden (1990) and other theatres. His repertory also includes such roles as Gluck's Pylades, Arturo (*I puritani*), Percy (*Anna Bolena*), Nemorino, Léopold (*La Juive*), Cellini, Aeneas (*Les Troyens*), Arrigo (*Vespri siciliani*), Admetus (*Alceste*), Leukippos (*Daphne*) and Schoenberg's Aaron, which he sang in Amsterdam in 1995. Merritt has recorded several of his Rossini parts

and other roles ranging from Faust and Arrigo to Sobinin (*A Life for the Tsar*).

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ELIZABETH FORBES

Merro, John. 17th-century music copyist. *See* SOURCES OF INSTRUMENTAL ENSEMBLE MUSIC TO 1630, §7.

Merseburger. German firm of music publishers. It was founded in Leipzig on 21 September 1849 when Carl Merseburger (1816–85) purchased the C.F. Meusel publishing house in Weissenfels. From 1885 to 1898 Carl's brother Otto Merseburger (1822–98) directed the business, followed until 1918 by Otto's son Max Merseburger (1853–1935) with Georg Merseburger (1871–1958); by 1904 Georg had founded his own book publishing concern in Leipzig. In 1944 the firm in Leipzig was destroyed, but it was re-established in Berlin in 1951 by Georg's son Karl Merseburger (1905–78), with temporary subsidiaries in Heidelberg and Darmstadt. In 1956 Adolf Strube acquired the firm, which became a limited company in 1964. Wolfgang Mattei (*b* 1925) became principal shareholder in 1972.

Carl Merseburger was also a writer on music (*Taschenbüchlein des Musikers*, 1858, 31 editions; *Kleines Tonkünstlerlexikon*, 1860, 15/1971). He established his firm as publishers of educational music, founding an educational periodical *Euterpe* (1851–84, ed. E.J. Hentschel and Ludwig Erk); Strube, an author for the firm from 1924, followed the same policy. The firm is one of the principal Protestant church music publishers in Germany; it also issues musicological literature, new editions of old masters, and the periodicals *Der Kirchenmusiker* (1950) and *Ars organi* (1952).

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Neue Deutsche Biographie, xvii (1994), 173ff

RUDOLF ELVERS

Mersenne, Marin (*b* La Soultière, nr Oizé, Maine, 8 Sept 1588; *d* Paris, 1 Sept 1648). French mathematician, philosopher, music theorist and savant. He was one of the leading French thinkers of the 17th century, and his work is central to the academic and scientific movements of the second quarter of the century; an important part of it is devoted to the science, theory and practice of music. He was a transitional figure at a crucial confluence of Renaissance and Baroque ideas in France, summing up the accomplishments of the past and posing the difficult questions for the future inherent in the new attitudes of his own time.

1. LIFE. Mersenne studied first at the college at Le Mans and from 1604 at the newly established Jesuit school at La Flèche, where he trained in logic, physics, metaphysics, mathematics and theology. He left for Paris in 1609 to complete his studies at the Collège Royal and the Sorbonne. In 1611 he joined the Order of Minims, beginning his novitiate at the monastery at Nigeon, near Paris, and completing it at St Pierre de Fublaines, near Meaux, where he received his holy orders on 17 July 1612. Thereafter he served the Minim monastery in the Place Royale, Paris, and was named deacon and priest. In 1614 he was sent to the monastery near Nevers as teacher of philosophy (1615–17) and theology (1618), after which he was designated corrector. In 1619 he returned to Paris as conventual of the order, and he remained there for the rest of his life except for occasional trips to the Low Countries, the French provinces and Italy.

2. WORKS. Mersenne's output reflects a neo-Platonic, encyclopedic outlook, in which science is at first used in defence of religion. His later thinking is dominated by the concept of the universality of knowledge and the development of scientific methodology based on experimentation and the principles of mechanics. He strongly believed in the reason of Man and in the order of the universe, and he fostered co-operative ventures and the dissemination of scientific knowledge, championing the establishment of an international academy. His cell in Paris became a meeting place for the intellectually curious, and he maintained an immense correspondence with leading thinkers of the day, including Descartes, Gassendi, Hobbes, Constantijn Huygens, Fermat, Roberval, Galileo, Doni, Arnauld and Peiresc; many of the ideas exchanged therein found their way into his published works.

Although his interests ranged widely, Mersenne's work has particular import in several specific areas of learning: in philosophy he served as an intermediary between Descartes and other thinkers of the time, in mathematics his name is specially associated with research on cycloid curves and on the theory of numbers, in astronomy his writings helped establish a modern science, and in physics he made remarkably original contributions to acoustical theory.

It is notably through mathematics and physics that music is assigned an important role in Mersenne's



Marin Mersenne: engraving by Claude Duflos

writings. For him music was capable of being analysed and rationally explained, and it took its place along with other disciplines as an area for scientific pursuit. Six of his 24 published works are devoted either entirely or in large part to music. He raised fundamental acoustical questions even in the earliest of them, *Quaestiones celeberrimae in Genesim* (1623), notwithstanding the general exegetical and polemical nature of the tract, in which music is treated in a humanistic way and special emphasis is placed on the nature and power of ancient music. By the 1630s his writings on music took on a new scientific interest and format: this is the period of his most indispensable published work, the *Harmonie universelle*, which in spite of its characteristic digressiveness and occasional uncritical reporting, contains his most developed and perceptive ideas on music, both theoretical and practical.

Mersenne's derivation of the basic principles of the behaviour of sound, which are the foundation of the science of acoustics in later times, is central to his contributions to musical knowledge. On the basis of observations derived from experimentation and the study of natural phenomena he discerned sound as pure motion rather than as substance, and he accurately described the method of sound transmission. He is credited with being the first to formulate rules governing vibrating strings, based on an understanding of the variable factors on which pitch depends (length, diameter, tension and mass of the vibrating body), and the first to discern the nature of partials (harmonics) related to a fundamental note. He contributed to the theory of tuning and temperament through a synthesis of knowledge of earlier systems, and he advocated an equal temperament intended for practical application in the construction of certain instruments. He also inquired into the nature of the speed of sound, the phenomena of echo and resonance and the character of a vibrating column of enclosed air: in all of these areas again his work was important for later developments.

Questions of speculative theory are raised throughout Mersenne's work, yet he clearly favoured a theory based on practice, even though he himself was not a performer or composer. He gave wide coverage to practical subjects and sought advice and compositional models from leading musicians of the day, including Mauduit, Titelouze, Du Caurroy, Le Jeune, Antoine Boësset, Moulinié and Charles Racquet. His description of the compositional practice of the early 17th century, though based in large part on the work of Zarlino, provides a view of the effect that new attitudes had on such practice, particularly in France. The nature of consonance and dissonance is reassessed in the light of the laws of vibrating bodies and the nature of partials; but there is a new awareness of the psychological factor in a listener's comprehension of a musical event (a question also discussed by Descartes), and he allowed a certain freedom in the interests of a pleasurable sound or desired effect. For Mersenne consonance provided the basis of a composition, and dissonance served an ornamental function.

In developing rules for the construction of melodies Mersenne stressed the relationship of music to rhetoric and recommended use of the practice of *ars combinandi* in seeking an acceptable solution to a given problem. He contributed to rhythmic theory through a study of Greek metrics and their emotional content and of the oratorical qualities of rhythm. His work provides a virtual compendium of modal systems advocated and used at the time, but he suggested a reduction in the number of such systems, recommending that they be based squarely on the octave species (rather than on finals) and that a seven-syllable solmization procedure be adopted to eliminate mutation.

Mersenne distinguished between national styles of performance. He also showed practical concern about pedagogical techniques in the teaching of children and beginners. He recommended alternative methods of notation with the aim of simplifying the learning and performance of music. He reviewed ornaments and methods of ornamental elaboration and found room for definitions of terminology. His classification of musical instruments (partly indebted to the earlier work of Michael Praetorius) and his extensive presentation of the structures and capabilities of both occidental and oriental instruments then known to him are of particular importance to organology.

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only those relating to music

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ALBERT COHEN

Mersmann, Hans (*b* Potsdam, 6 Oct 1891; *d* Cologne, 24 June 1971). German musicologist and journalist. He studied musicology with Sandberger and Kroyer at Munich University (1910–12), with Riemann and Schering for one term in Leipzig, and with Kretzschmar and Wolf in Berlin (1912–14); he also had some practical training at the Stern Conservatory. He took the doctorate in 1914 with a dissertation on Christian Boxberg and the music history of Ansbach, and then as assistant to Kretzschmar at the musicology institute of Berlin University he catalogued old music in archives and libraries in Germany and Italy (1915–17); he was subsequently the first director of the Musikarchiv Deutscher Volkslieder (1917–34). In 1921 he completed the *Habilitation* at the Berlin Technische Hochschule with a study of new musical methods of research into folksong, and in 1927 he became a reader at the Technische Hochschule. During his years (1924–34) as editor of *Melos* he secured its international standing. In this period he became one of the leading apologists for new music; he was also active in the German youth movement, began broadcasting in 1930, and in 1932 became director of German Radio's music department. The Nazis stripped Mersmann of all his posts, and from 1933 to 1945 he could work only in a private capacity.

In 1946 he held a teaching post at the Munich Musikhochschule, and then directed the Staatliche Hochschule für Musik, Cologne (1947–58). Mersmann held many honorary offices: he was a founder-member (1947) of the Institut für Neue Musik und Musikerziehung and director of the governing body of the Max-Reger-Institut (1948). As a founder-member, chairman (1953–64) and honorary president (1964–8) of the Deutscher Musikrat he laid down and helped realize many of its aims: the publication of the periodical *Musikalische Zeitfragen*, the encouragement of young musicians and the organization of international exchange concerts. He was also a frequent contributor to the *Philharmonische Blätter* (Berlin).

All Mersmann's work as a scholar, journalist and organizer was marked by a vigorous and practical understanding of art, as were his compositions and writings. His central interests – folksong research, performing practice, music teaching and analysis, musical aesthetics, modern music, German and Western music – were closely linked with each other in the context of a creative and humane approach to central problems of history and philosophy.

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Grundlagen einer musikalischen Volksliedforschung (Habilitationsschrift, Berlin Technische Hochschule, 1921; *AMw*, iv (1922), 141–54, 289–321; v (1923), 81–135; vi (1924), 127–64; pubd separately (Leipzig, 1930)
Kulturgeschichte der Musik in Einzeldarstellungen, i: *Beethoven: die Synthese der Stile*; ii: *Das deutsche Volkslied*; iii: *Musik der Gegenwart*; iv: *Mozart* (Berlin, 1921–5)
'Mahlers Lied von der Erde', *Melos*, ii (1921), 131–5, 154–6
'Zur Stilgeschichte der Musik', *JbMP 1921*, ii, 67–78
'Versuch einer Phänomenologie der Musik', *ZMw*, v (1922–3), 226–69
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'Archaismus im gegenwärtigen Schaffen', *Melos*, vi (1927), 190–97
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Eine deutsche Musikgeschichte (Potsdam, 1934; enlarged 2/1952 as *Musikgeschichte in der abendländischen Kultur*, 3/1967)
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'Paul Hindemith', *Die Schule: Monatsschrift für geistige Ordnung*, ii (1947), 169–76
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W. Wiora: 'Hans Mersmann', *Mf*, xxiv (1971), 365–7

THOMAS-M. LANGNER/PAMELA M. POTTER

Mertel [Mertelius, Martelius], **Elias** (*b* Wangen, nr Molsheim, Lower Alsace, *c*1561; *d* Strasbourg, 21 July 1626). German lutenist, composer and intabulator. The dedication of his *Hortus musicalis* (1615) indicates that he was in the service of the Elector Palatine Friedrich IV until 1595, but was summoned to Heidelberg to play at

celebrations there in November 1600, October 1601, August 1605 and May 1606. On 27 January 1596 he married at Strasbourg, and on 23 December became a citizen of the city. He later became treasurer of the Strasbourg academy. In 1620 he paid a visit to Basle. Gumpelzhaimer named him as one of the best-known lutenists in Germany.

An assessment of the importance of Mertel's *Hortus musicalis*, which contains 235 preludes and 120 fantasies and fugues, is hindered by the fact that no composers' names appear on the pieces; it is doubtful whether any of the works are his own. J.D. Mylius included nine preludes and six fantasies from *Hortus musicalis* in his *Thesaurus gratiarum* (1622). Of Mertel's few surviving original compositions, most are dances. These are usually rambling movements in variation form, only occasionally enlivened by imitations and sequences; the textures are thin, though, where possible, chords are spread in various ways and the bass notes are played before the beat so that there is some movement in all the parts. However, in the vocal arrangements, many of which are also variations, the notes of the chords are usually plucked simultaneously.

WORKS

all for lute

Hortus musicalis novus ... testudine carpendis atque delibandis consitus: in cuius hac parte prima continentur praeludia, variis ex tonis plusquam ducenta phantasiae item & fugae complures ... ex optimis quibusque authoribus Germanicis, Italicis, Gallicis, Anglicis, constructus (Strasbourg, 1615)

[Hortus musicalis novus, part II], announced but probably never pubd

Allemande, balletto, 4 galliards, 2 passamezzos, prelude, Spectri cujusdam sonus nocturnus, 4 vocal intabulations, untitled piece: 1603[15], 1615[24]

2 ballettos, in J.D. Mylius: Thesaurus gratiarum (Frankfurt, 1622), lost

Lied intabulation, 2 preludes, 2 choreas, 3 ballettos, passamezzo, 3 galliards, *CH-Bu*, *D-BAU*, *Hs*, *LEm*, *Ngm*, *W*

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C. Meyer: *Sources manuscrites en tablature: luth et théorbe, catalogue descriptif*, i–ii (Baden-Baden, 1991)

HANS RADKE/WOLFGANG BOETTICHER, CHRISTIAN MEYER

Mertzig, René (*b* Colmar-Berg, nr Luxembourg, 11 Aug 1911; *d* Meaux, France, 17 Sept 1986). Luxembourg composer. He worked as a violinist and pianist at Radio Luxembourg for about 40 years and was an indefatigable advocate of new music. His best works (the String Quartet, two piano trios and his symphonic poems) mark the beginning of a new musical era in Luxembourg. His style was influenced by Richard Strauss, Debussy and Ravel, but with his first chamber and orchestral works he found a personal musical language characterized by honesty, lucidity and skill. Despite international recognition (premières of four of his works were given by the Institut National Belge de Radiodiffusion of Brussels under Franz André), his work was met with indifference in own his country, as a result of which he stopped composing in 1968.

WORKS

Op and vocal: Letzeburger Rousen (op), 1952, unperf.; Estampes, B, orch (1968)

Orch: Poème, 1946; Rhapsodie chorégraphique, 1947; Cycle symphonique, 1951; Symphonie des impressions vives, 1954; 3 esquisses, str (1955); Enfantines, spkr, orch, 1956; Rythmes souverains, 1962; Konzertstück, trbn, orch, 1963; Synthèse symphonique, 1964

Chbr: Trio no.1, 1951; La cité éblouissante, cl qt, 1954, arr. chbr orch; Trio no.2, 1955; Le tambourin et la guitare, 4 actors, tambourin, gui, 1958; Str Qt, 1961

Mélodies (1v, pf), pf pieces

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L. Weber: 'Mes oeuvres, c'est toute ma vie', *Nos cahiers*, iii/1 (1982), 65–73

G. Wagner: *Luxemburger Komponisten heute* (Echternach, 1986), 22–6

LOLL WEBER

Meruco, Johannes de. *See* JOHANNES DE MERUCO.

Merula, Tarquinio (*b* Cremona, 1594–5; *d* Cremona, 10 Dec 1665). Italian composer, organist and violinist. He was one of the finest and most progressive Italian composers of his generation, and excelled in both vocal and instrumental music.

1. LIFE. The suggested years for Merula's birth derive from the fact that he was confirmed on 23 April 1607, probably at the customary age of 12. His earliest post was probably as organist of S Bartolomeo, the church of the Carmelite Fathers, at Cremona. On 22 October 1616 he signed a three-year contract to serve as organist of the church of the Incoronata, Lodi. He was re-engaged on 8 February 1620 but appears to have left Lodi at the end of January 1621. He probably went directly to his next known position, in Poland, since in a letter of Anton Neunhaber of about that time he is mentioned as being in Warsaw. In 1624 the nature of his position is made explicit: he was serving as 'organista di chiesa e di camera' to Sigismund III, King of Poland.

Returning to Cremona, Merula was elected on 18 February 1626 provisional *maestro di cappella* for the Laudi della Madonna, which took place at the main altar in the cathedral on Saturdays and on vigils of Marian feasts. A regular appointment followed on 13 January 1627. In 1628 he was also holding the position of organist of the collegiate church of S Agata. His next move was to Bergamo, where on 12 April 1631 he signed a three-year contract to serve as *maestro di cappella* of S Maria Maggiore. As successor to Alessandro Grandi (i), who had died in the plague of 1630, Merula began the work of rebuilding the *cappella*. In his first year G.B. Buonamente was one of its members. Merula was, however, dismissed on 29 December 1632 for 'indecency manifested towards several of his pupils'. Threatening a lawsuit to recover his lost salary, he was in turn faced with the prospect of a criminal complaint lodged by the governing body of S Maria Maggiore. On 11 April 1633 the matter was resolved by a statement from him in which he apologized and relinquished all claim to his salary. He again returned to Cremona and at his own request and by prior agreement was reinstated on 19 August 1633 as *maestro di cappella* for the Laudi della Madonna in the cathedral, thereby displacing G.B. Minzio, *maestro* at the time. Disagreements with the governing body there over matters of salary and responsibilities, however, led to his resignation in 1635. He is next heard of in 1638 at Bergamo, this time as *maestro di cappella* and organist at

the cathedral, adjacent to S Maria Maggiore. Further problems with his former employers at S Maria Maggiore prompted them on 14 April 1642 to forbid any of their musicians to perform under his direction, thus disrupting the customary exchange of musicians between the two churches. He appears to have remained at Bergamo Cathedral until his final return to Cremona, which resulted from his appointment on 25 August 1646, in succession to Nicolò Corradini, as organist of the cathedral and as organist and *maestro di cappella* for the Laudi della Madonna. He thus held the last of these posts for the third time, and he now held all three until his death. In 1643 he collaborated with five others in composing music for *La finta savia*, performed in Venice. He was a member of the Accademia dei Filomusi of Bologna and a Knight of the Golden Spur.

2. WORKS. Merula was particularly responsive to Venetian stylistic developments, and his sacred music is thoroughly progressive. The sacred concertos for few voices resemble Monteverdi's in their skilfully wrought lines, often richly embellished, as can be seen in ex.1. He was one of the first to write solo motets with string accompaniment. His sacred concertos for more voices are in the style of Giovanni Gabrieli, with harmonically conceived lines, strong tonal movement and formal clarity. In the mid-1630s Merula turned to writing mass and vesper psalm settings, several of which use ostinato basses. One setting of *Beatus vir* uses the romanesca, and an entire mass is said to be built on the *Aria del Gran Duca*, though in fact it is on the Ruggiero (see Kirkendale, 41). Other formal schemes encountered in his music include the ritornello principle and the *ABB* design common throughout Italy until the 1680s.

Ex.1 *Cantate Domino* from *Il primo libro de motetti e sonate* (1624)



Merula's secular music comprises monodies, dialogues and accompanied madrigals and includes some of the finest settings of his day. His arias are in the Venetian style of Berti and Grandi and are usually in triple metre. In numerous accompanied madrigals from the 1630s he adopted ostinato bass patterns, and in several the division into recitative and aria, characteristic of the mature Baroque cantata, is clearly recognizable. The title piece of his op.13 includes elements of Monteverdi's *stile concitato*. His instrumental music comprises works for both keyboard and ensemble. The ensemble canzonas are among his most significant works and trace the development of the form up to the 1650s, including the gradual fusion with the sonata that led to the *sonata da chiesa*. The earliest, like those of his north Italian contemporaries, use four-part writing and are divided into contrasting sections, which are often repeated. In his second book he adopted three-part textures, specified the violin (using notably idiomatic writing) and often re-used opening material at the end of a work. In his later canzonas the influence of violin technique is more marked, so they are indistinguishable from the early church sonatas subsequently produced by such composers as Cazzati and Legrenzi. In the 1630s and later he wrote several canzonas based on ostinatos, variations on popular tunes, chamber sonatas, sinfonias and a number of dances. He also wrote several sonatas similar to those of Buonamente and G.B. Fontana. His surviving keyboard works show similarities to those of Frescobaldi and Michelangelo Rossi. Several pieces use subjects found in his ensemble canzonas.

WORKS

Edition: *T. Merula: Opere complete*, I/i, ed. A. Sutkowski (Brooklyn, NY, 1974) [S]

OPERAS

La finta savia (G. Strozzi), Venice, 1643, collab. Filiberto Laurenzi, Alessandro Leardini, Vincenzo Torri and Benedetto Ferrari

SACRED

op.
6 Il primo libro de motetti e sonate concertati, 2–5vv (Venice, 1624)
?8 Libro secondo de concerti spirituali con alcune sonate, 2–5vv (Venice, 1628)
11 Pegaso ... salmi, motetti, suonate ... 2–5vv, libro terzo (*c*1633–7, Venice, 2/1640)
15 Concerto ... messi, salmi ... concertati, 2–8, 12vv, insts (Venice, 1639)
16 Arpa Davidica ... salmi, et messe, a 4 (Venice, 1640)
18 Il terzo libro delle salmi et messa concertati, a 3–4 (Venice, 1652)

Gaudeamus omnes, S, vn, bc, *A-KR*; ed. W. Fuerlinger (Neuhausen-Stuttgart, *c*1977)

Pieces in 1620[2] (2 motets), 1624[2] (l), 1641[2] (1), 1641[3] (1), 1642[4] (3), 1646[4] (1), 1649[1] (5), 1649[6] (1), 1651[2] (2), 1657[1](1); *D-Aa*, *I-Bc*, *Rli*

SECULAR VOCAL

4 Il primo libro de madrigaletti, 3vv, bc (Venice, 1624)
5 Il primo libro de madrigali concertati, 4–8vv, bc (Venice, 1624)
?7 Satiro e Corisca dialogo musicale, 2vv, bc (Venice, 1626)
10 Madrigali et altre musiche concertate a 1–5, libro secondo (Venice, 1633, 2/1635 as Musiche concertate et altri madrigali, libro secondo)
13 Curtio precipitato et altri capricii, libro secondo, 1v (Venice, 1638)
?14 Canzonette a 3 et 4 (before 1649); lost, mentioned in A. Vincenti's catalogue of 1649 (see *MMg*, xv, 1883, p.22)

INSTRUMENTAL

[1] Il primo libro delle canzoni, a 4 (Venice, 1615); S
9 Il secondo libro delle canzoni da suonare, 3 insts, bc (*c*1631–3, Venice, 2/1639)

12 Canzoni overo sonate concertate per chiesa e camera, a 2–3, libro terzo (Venice, 1637)
17 Il quarto libro delle canzoni da suonare, a 2–3 (Venice, 1651)

Pieces in 1646[12] (1), 1650[10](2), 1652[4] (2), 1655[4] (1)

Keyboard works: Canzon, Capricio, Sonata cromatica, Toccata del secondo tono, Un cromatico overo Capricio primo tuono per li semituoni; ed. A. Curtis, MMI, 1st ser., i (1960)

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W. Kirkendale: *L'Aria di Fiorenza, id est Il Ballo del Gran Duca* (Florence, 1972), 41, 65, 69

M. Padoan: 'Tarquinio Merula nelle fonti documentarie', *Contributi e studi di liturgia e musica nella regione padana* (Bologna, 1972), 229–329, esp. 231

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W. Apel: *Die italienische Violinmusik im 17. Jahrhundert* (Wiesbaden, 1983); Eng. trans., enlarged by T. Binkley (Bloomington, 1990), 62–71

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P. Allsop: *The Italian 'Trio' Sonata from its Origins until Corelli* (Oxford, 1992)

STEPHEN BONTA

Merulo [Merlotti, Merulus], **Claudio** [Claudio da Correggio] (*b* Correggio, 8 April 1533; *d* Parma, 4 May 1604). Italian composer and publisher. He was the most gifted of a group of performer-composers who transformed European keyboard genres from simple pieces based on vocal models to idiomatic virtuoso works during the second half of the 16th century; also a prolific composer of madrigals, masses and motets in the mature Venetian style.

1. Life. 2. Works. 3. Publishing and editing.

1. LIFE. Merulo is the twice-modified surname of the Italian composer and organist born Claudio Merlotti. His name appeared as Claudius Merulus in some publications, but he often called himself Claudio da Correggio or simply Claudio Merulo, using an Italianized form of the Latin surname. His mother, Giovanna Govi, was from Brescia. Little is known of his childhood, but it is assumed that he began his earliest musical training in his native town, possibly with Tuttovale Menon or Girolamo Donato, and that as an adolescent he may have gone to Venice for further study with a master such as Adrian Willaert or Gioseffo Zarlino. On 21 October 1556, at the age of 23, he was appointed organist at Brescia Cathedral, and on 2 July 1557 he was unanimously elected to replace Girolamo Parabosco at the Basilica of S Marco, Venice, triumphing over a list of candidates that included Andrea Gabrieli and Florentio Maschera. At S Marco Merulo soon assumed a highly visible role, first requesting enhanced registration for the organ and later taking on a disproportionately heavy load when the basilica's first organist, Annibale Padovano, deserted the chapel to direct instrumental music at the Austrian Hofkapelle in Graz in 1565. His diligence was rewarded by the procurators, who granted him generous salary increases, improved housing in procuratorial properties, and financial assistance when he was faced with family difficulties. It was during his early Venetian years that Merulo commenced an extremely active composing career that would come to encompass most major musical genres – sacred and secular, vocal and instrumental – and span his entire adult life.

Merulo remained in the Cappella Marciana for 27 years, regularly supplying music for its most prominent feasts and, as the contemporary historian Francesco Sansovino stated, 'embraced by the Venetian patriciate', especially for his compositions of music for private and official celebrations. His madrigals were performed at the celebrations for the wedding of Alessandro Farnese, son of the Duke of Parma, and Princess Maria of Portugal in November 1565, and his music figured prominently in the exuberant musical celebrations of Venice's military victory over the Turkish navy at Lepanto in 1571. In the summer of 1574, he was selected by the Venetian government to set a *Tragedia* on the occasion of the state visit of Henri III of France. The text of the *Tragedia* was published later that year. Merulo was further honoured when, as the only musician from Venice, his madrigals were featured at the nuptial festivities of the Venetian Bianca Cappello and Grand Duke Francesco I of Tuscany in October 1579. Almost from the beginning of his tenure in Venice, Merulo was a frequent visitor at musical gatherings in the palaces of aristocratic families such as the Zantani, Corner, Contarini and Bragadino. He also formed strong bonds with printers and *letterati*, collaborating with Lodovico Dolce and Antonio Molino to provide music for two dramatic presentations, *Marianna* and *Le Troiane*, featuring Molino's acting talents.

If Merulo's musical relationships during the 1560s and 70s were primarily with patrons, musicians, writers and bookmen, he was also involved with organ builders and other craftsmen, especially those associated with the shop of Vincenzo Colombo. Shortly after Merulo joined the Cappella Marciana, Colombo was called to the organ lofts to modify and repair the basilica's instruments. Amicable collaboration seems to have resulted, for a number of Merulo's Venetian friends and in-laws subsequently found employment in the Colombo shop. Merulo also collaborated with a certain Frate Urbano, to demonstrate the value of musical instruments, and acted as an organ consultant for the court at Mantua. His own harpsichord was employed on at least one occasion to accompany singers who were being auditioned by an agent of Duke Alfonso of Ferrara. Merulo maintained a keen interest in instrument technology, and he owned shares in a company which appears to have produced parts used in building organs. During his later career in Parma, he personally constructed a small chamber organ, which is still used for recitals at the music conservatory there.

Merulo's first wife, Barbara Pellizoris (with whom he had a daughter, Antonia), died in mid-1583, and in early 1584 he married a woman named Anzola, the widow of an organ builder from the Friuli. Documents show that he left Venice shortly thereafter to serve at the court of

Duke Ottavio Farnese in Parma. Merulo may also have spent some time at the court of Mantua during this period, but in 1586 he was reconfirmed as Duke Ranuccio Farnese's court musician upon the death of Ottavio. In 1587 he added official duties at the Cathedral of Parma, and in 1591 he was made organist at the church of the Madonna della Steccata, posts he retained until his death. He was married a third time, in 1588, to the Parmesan noblewoman Amabile Banzola, and he lived prosperously for the rest of his life in a large house near the cathedral. Despite his many duties in Parma, he continued to travel to Rome and Venice and to collaborate on a number of printing projects.

Merulo was widely celebrated during and after his life (see illustration). Among the several portraits of him may be one attributed to a fellow Emilian, Annibale Carracci (Museo Capodimonte, Naples); his likeness was also included in a ceiling painting by his friend Palma Giovane for the Scuola di S Maria della Giustizia e S Girolamo in Venice. He was a renowned teacher of composition and performance, attracting students from Germany, Poland and the whole of the Italian peninsula. Among those who became well-known composers were G.B. Mosto, Florentio Maschera, Vincenzo Bonizzi, Ivo de Vento and Francesco Stivori.GIROLAMO DIRUTA, another distinguished student, attempted to codify Merulo's teaching in the synthesis of keyboard playing in his book, *Il transilvano* (Venice, 1593 and 1609). Diruta described Merulo's techniques for acquiring a legato touch, restricting the use of thumb and little finger to the ends of scales, and capitalizing upon the natural distribution of strength within the various fingers of the hand to control tone and accent. In his final years Merulo was celebrated and honoured with many tributes, not least of which was a knighthood conferred by Ranuccio Farnese, who superintended the details of his funeral. Merulo's body lay in state dressed in a Capuchin robe and laurel wreath; he was buried in a prominent spot in Parma Cathedral near the main crossing, marked by a portrait bust in a niche above the tomb. He was eulogized with dozens of poetic tributes, many calling him the greatest keyboard musician of his age.



Claudio Merulo: sketch by an anonymous artist, pencil (I-MOe Codici Campori)

2. WORKS. Merulo wrote successfully in almost every musical genre of his era. His toccatas are of historical and musical significance for their alternating sections of contrasting treatment, in which imitative sections of steady, well-worked counterpoint give way to more static, homophonic sections, across which flow brilliant, rhapsodic, semi-improvisatory melodies and ornaments. His flair for chromatic passages often leads to swerving and unexpected solutions with the assumed crossing of parts. Perhaps most importantly, Merulo's works avoid a repetitious, formulaic treatment of ornaments; even within freer forms, motives or memorable fragments return in a wide variety of guises while various ornaments undergo constant renewal. Everywhere there is a rejection of the sterotypical formulae which mar the works of lesser composers for the keyboard.

Merulo was the most prolific composer of ricercares in the history of the genre. His organ ricercares display moments of the same dazzling virtuosity evident in the toccatas, while those for four-part instrumental ensemble are characterized by clear part-writing and, in a few instances, unusual length. Merulo was perhaps the first to compose in the style later known as 'ricercar sopra quattro soggetti', a style which underwent elaboration in the hands of Ferrarese and Neapolitan composers. His canzonas offer further evidence of his variety of *passaggi* and other ornaments and an unprecedented degree of refinement and invention of figuration. They also serve as an argument for the use of the portative organ in secular settings in the later 16th century. Merulo's unadorned versions of the canzonas are stylistically close to the vocal originals from which they grew and provide a valuable guide to 16th-century methods of ornamentation. Many of his pieces are not adaptations of French tunes at all, however, but original compositions that spring from his fluency in keyboard traditions. Merulo's use of embellishment stems from a certain ebullience of creative force and, rather than pointing out structure, enhances surface features of a piece.

Madrigals occupied Merulo for the whole of his professional life and were his first and his last compositions. His frequent choice of texts by Italy's best poets – Ariosto, Bembo, Petrarch, Tasso, Guarini – was counterbalanced by the works of colleagues, friends and perhaps some of his own verses. The poetry ranges from encomiastic to spiritual to theatrical. The musical style of his five-voice madrigals, which account for more than half of his total output, is often in a serious vein similar to that of his predecessors at S Marco; yet Merulo loosened the dense polyphonic textures, exploring techniques which came to be associated with the lighter, more theatrical madrigal which he helped to pioneer. These techniques included varied and free manipulation of imitative procedures, more sectionalized forms, homophonic declamation, antiphonal effects, greater tonal clarity and clearly punctuated cadences. In his madrigals for seven

and eight voices Merulo explored the dialogue madrigal, and his predilection for a more tonal harmony apparently antedates analogous efforts by his colleague, Andrea Gabrieli, though the two composers appear to have benefitted mutually from one another's influence. Individual madrigals by Merulo found their way into most of the important collections of the later Cinquecento and his most popular works were often reprinted and widely circulated; a number of them appeared with religious contrafact texts.

Merulo's sacred music is centrally positioned in the Venetian polychoral tradition of the High Renaissance, while facing toward the burgeoning concertato style of the Baroque. In his mass cycles, Merulo paid homage to his models, often borrowing liberally in opening and closing sections, while skilfully camouflaging pre-existing material and, throughout a composition's central section, rearranging the order of themes. While maintaining a conservative care for his models, Merulo revealed an intent to recast older materials into a new and original language, especially avoiding the strict contrapuntal procedures of the past. In his masses for divided choirs, he placed emphasis on musical textures and upon the kaleidoscopic designs which result from the interplay of parts. The autonomy of each separate choir is maintained, while choirs are pitted against each other until the identity of each finally merges into a combined flow of sound. Of his motets, most seem to be intended for the Office, of which a quarter are antiphons predominantly for Vespers and another quarter are set to Psalm settings. In keeping with the fashions of his day, he took great care to set texts for clarity and proper declamation, maintaining spacious textures which, nevertheless, are permeated with imitative counterpoint. These he sometimes contrasted with homorhythmic, chordal sections, juxtaposing high timbres with low in varying combinations and giving extended treatments to refrains. Merulo's parody masses remain among the more conservative examples of his compositional style, while his motets explore new techniques of contrast and surprise, breaking new ground and pointing firmly to future developments.

3. Publishing and editing. Merulo's decision to enter the printing business in 1566 was a logical extension of his collaborations with writers and bookmen. Seven years after arriving in Venice, he borrowed money against his future salary at S Marco to open a printshop in joint partnership with Fausto Betanio. The venture initially included two others: Don Pellegrino Stellini, a priest from Ravenna whose participation was short-lived, and Bolognino Zaltieri, a prominent printer and retailer. The shop opened its doors in March 1566, but the partnership soon failed and an arbitration awarded Merulo sole proprietorship; Betanio received equipment and part of the stock. Zaltieri probably continued to function as the shop's main bookseller. The printer's mark of the Merulo shop is one of the more distinctive among Venetian printers' symbols, featuring Proserpina's golden bough with the motto 'Simili frondescet virga metallo' ('a bough of the same metal puts forth leaves') a paraphrase from the *Aeneid* (vi.144). Other classical elements, a tragedian's mask and a cameo portrait of Virgil, are included in the design.

In a five-year period, from 1566 to 1571, Merulo's shop issued 35 new volumes and reprints, the bulk of which were madrigals and secular songs. Merulo's ambitions for the printshop clearly envisioned a burgeoning market for keyboard music, however, for in his *Ricercari d'intavolatura d'organo, libro primo* (1567) he outlined the titles and contents of 12 prospective volumes of intabulated organ works, the ricercares being the first of the series. Proof of the seriousness of Merulo's intentions is provided by the privilege which the Venetian state granted to his scheme in early March 1568. The *Messe d'intavolatura d'organo, libro quarto* issued later that year, closely followed the plan. Unfortunately, the project, which would have included works by the major organists in Italy from 1523 to 1598, was eventually turned over to other shops when Merulo left the trade. The seventh book of the plan (toccatas) was released by Verovio (1598 and 1604), and books eight (canzonas) and 12 (ricercares of Andrea Gabrieli) were published by Gardano. Some of the promised works of lesser ranking or non-Venetian organists were eventually produced by Vincenti.

Exactly when and to whom Merulo sold his printshop is unknown, but he had already attempted to sell it by mid-1569. A book of four-voice madrigals by Aurelio Roccia, prepared in 1571, bears the words 'per Claudio Merulo da Correggio . . . corretti', but a small notice on the back page reads, 'in Venetia, Presso Giorgio Angelieri', confirming that the shop had changed hands, even though Merulo continued to edit and proofread some prints.

WORKS

Editions: *Claudii Meruli: Opera omnia*, ed. J. Bastian, CMM, li (1970–) [vols i-vi entitled *Musica sacra*] [B i–ix]

Claudio Merulo: Messe d'intavolatura d'organo, ed. R. Judd, CEKM, xlvii/5 (1991) [J]

Claudio Merulo: Canzoni d'intavolatura d'organo, ed. W. Cunningham and C. McDermott, RRMR, xc–xci (1992) [C]

Claudio Merulo: Messe d'intavolatura d'organo, ed. R. Walter, Diletto musicale, nos.1121–4 (Munich and Vienna, 1992–5) [W i–iv]

Claudio Merulo: Il primo libro de' madrigali a cinque voci (Venice, 1566), ed. J.A. Owens, SCMad, xviii (1993) [O i]

Claudio Merulo: Il secondo libro de' madrigali a cinque voci (Venice, 1604), ed. J.A. Owens, SCMad, xix (1994) [O ii]

LATIN TEXTED

Missarum liber primus, 5vv (Venice, 1573) [1573]
Liber primus sacrarum cantionum, 5vv (Venice, 1578) [1578a]
Liber secundus sacrarum cantionum, 5vv (Venice, 1578) [1578b]
Il primo libro de mottetti, 6vv (Venice, 1583) [1583]
Il primo libro de mottetti a voci pari, 4vv (Venice, 1584) [1584]
Il secondo libro de mottetti, 6vv (Venice, 1593) [1593]
Sacrorum concentuum, 5, 6, 10, 12, 16vv (Venice, 1594) [1594]
Il terzo libro de mottetti, 6vv (Venice, 1605), inc. [1605]
Missae duae, 8, 12vv, org (Venice, 1609) [1609]
1585[1], 1590[5], 1593[11], 1599[19]

Mass: Aspice domine, 5vv, 1573, B i; Benedicam Dominum, 12vv, 1609, Bii; Benedicta es, coelorum regina, 5vv, 1573, B i; Cara la vita mia, 8vv, 1609, B ii; Oncques amour, 5vv, 1573, B i; Susanne un giour, 5vv, 1573, B i; Kyrie quinti toni, 5vv, 1594, B vi; Kyrie sexti toni, 8vv, 1594, B vi; Kyrie sexti toni, 12vv, 1594, B vi; Sanctus primi toni, 16vv, 1594, B vi; Sanctus sexti toni, 8vv, 1594, B vi; Sanctus sexti toni, 12vv, 1594, B vi

Other latin texted: Adoramus te, Domine, 6vv, 1593, B iv; Anima nostra sustinet Dominum, 8vv, 1594, B v; Apparuit benignitas, 6vv, 1593, B iv; Assumpsit Jesus Petrum, 6vv, 1583, B iv; Ascendens Christus in altum, 5vv, 1578a, B iii; Audi, Domine hymnum, 6vv, 1593, B iv; Ave gratia plena, 8vv, 1594, B v; Ave Maria, 5vv, 1578a, B iii; Beata Elisabeth, 5vv, 1578a, B iii; Beata es, Virgo Maria, 7vv, 1593, B iv; Beata viscera, 6vv, 1593, B iv; Beati qui custodiunt judicium, 4vv, 1584, B v; Beati qui habitant in domo tua, 4vv, 1584, B v; Benedicite, spiritus, 6vv, 1583, B iv; Benedictus Dominus, 8vv, 1594, B v; Bonum certamen certavi, 5vv, 1578a, B iii; Bonum est confiteri, 7vv, 1593, B iv; Cantabo Domino in vita mea, 4vv, 1584, B v; Cantate Domino, 7vv, 1593, B iv; Clamavi in toto corde meo, 4vv, 1584, B v

Cogitavi dies antiquos, 4vv, 1584, B v; Confiteantur tibi populi, 8vv, 1594, B v; Cumque beatissimus Marcus Evangelista, 5vv, 1578a, B iii; Delicta juventutis meae, 6vv, 1583, B iv; Deus noster refugium, 8vv, 1594, B v; Domine, si adhuc populo, 5vv, 1578b, B iii; Dominus dedit, 6vv, 1583, B iv; Dominus illuminatio, 7vv, 1593, B iv; Dominus regit me, 4vv, 1584, B v; Dum illucescente, 4vv, 1584, B v; Ecce Maria genuit, 7vv, 1593, B iv; Ego sum panis vivus, 5vv, 1578a, B iii; Eminente coeli dulcedine, 5vv, 1578b, B iii; Exaudi, Domine, 7vv, 1593, B iv; Exaudi me, Domine, 6vv, 1593, B iv; Gaude, felix parens Hispania, 5vv, 1578b, B iii; Gaude Maria Virgo, 10vv, 1594, B vi; Gaude sponsa cara Dei, 6vv, 1583, B iv; Haec est dies, 5vv, 1578a, B iii; Haec est dies, 8vv, 1590[5], B v

Haec est domus Dei, 5vv, 1578b, B iii; Haec est Virgo prudens, 5vv, 1578b, B iii; Hei mihi! Domine, 7vv, 1593, B iv; Hodie beata Virgo Maria, 5vv, 1578a, B iii; Hodie Christus natus est, 10vv, 1594, B vi; Hodie Spiritus Sanctus, 5vv, 1578a, B iii; Homo Dei, 8vv, 1594, B v; Inclina Domine aurem tuam, 4vv, 1584, B v; In Deo laudabo, 7vv, 1593, B iv; In Deo speravit, 6vv, 1583, B iv; Indicabo tibi, homo, 8vv, 1594, B v; Innocentes pro Christo, 5vv, 1578a, B iii; In te Domine speravi, 6vv, 1583, B iv (arr. lute, 1599[19]); In tribulatione mea, 8vv, 1594, B v; Iste est Joannes, 4vv, 1584, B v; Iste Sanctus Theodorus, 4vv, 1584, B v; Jesum quem quaeritis, 6vv, 1593, B iv; Judica me, Domine, 6vv, 1593, B iv; Jubilate Deo, 4vv, 1584, B v; Jubilate Deo, 6vv, 1593, B iv; Laetabimur, 6vv, 1593, B iv

Laudate Dominum, 8vv, 1594, B v; Levita Laurentius, 5vv, 1578b, B iii; Litaniae Beatae Mariae virginis, 8vv, 1609, B ii; Lux fulgebit, 7vv, 1593, B iv; Magna enim sunt, 6vv, 1583, B iv; Magnificat primi toni, 8vv, 1594, B vi; Magnificat primi toni, 12vv, 1594, B vi; Magnificat quinti toni, 8vv, 1594, B vi; Magnificat sexti toni, 8vv, 1594, B vi; Magnum haereditatis mysterium, 8vv, 1594, B v; Magnus Dominus, 7vv, 1593, B iv; Maria Mater gratiae, 4vv, 1584, B v; Maria unxit pedes Jesu, 5vv, 1578a, B iii; Maria Virgo, 8vv, 1594, B v; Maria Virgo assumpta est, 6vv, 1605, B vi (org. tablature, *D-Mbs* Mus.265); Maria Virgo caelos ascendit, 5vv, 1578b, B iii; Maximum hoc omnium, 5vv, 1578a, B iii; Memento mei Deus, 4vv, 1584, B v; Mirabiles elationes maris, 8vv, 1594, B v

Nativitatem hodiernam, 5vv, 1578b, B iii; Ne projicias me, 4vv, 1584, B v; Ne reminiscaris, 6vv, 1583, B iv; O admirabile commercium, 5vv, 1578a, B iii; O adoranda Trinitas, 5vv, 1578a, B iii; O Alberte, norma munditiae, 5vv, 1578b, B iii; O altitudo divitiarum, 6vv, 1583, B iv; O altitudo divitiarum, 7vv, 1581[1], B iv; O crux benedicta, 5vv, 1578b, B iii; O Doctor optime, 5vv, 1578b, B iii; O gloriosa Domina, 4vv, 1584, B v; O quam gloriosum, 5vv, 1578b, B iii; O quam suavis est, 6vv, 1593, B iv; O Rex gentium, 6vv, 1583, B iv; O rosa incorruptibilis, 8vv, 1594, B v; O sacrum convivium, 6vv, 1583, B iv; O virgo justa, 5vv, 1578b, B iii; Pax vobis, ego sum, 5vv, 1578b, B iii; Peccantem me quotidie, 6vv, 1583, B iv; Peccavi super numerum, 6vv, 1583, B iv

Puellae saltanti, 5vv, 1578b, B iii; Puer qui natus est, 5vv, 1578a, B iii; Puer qui natus est nobis, 6vv, 1593, B iv; Quae sunt in corde, 6vv, 1583, B iv; Quantas ostendisti mihi, 6vv, 1593, B iv; Qui manducat, 4vv, 1584, B v; Qui me confessus fuerit, 5vv, 1578b, B iii (arr. lute, 1593[11]); Quis est homo, qui vivet?, 4vv, 1584, B v; Regina caeli laetare, 8vv, 1594, B vi; Repleatur os meum laude, 4vv, 1584, B v; Respice, Francisce, 5vv, 1578b, B iii; Sacerdos et Pontifex, 5vv, 1578b, B iii; Salvum fac populum tuum, 12vv, 1594, B vi; Sancta et immaculata virginitas, 4vv, 1584, B v; Sancti et justi, 5vv, 1578a, B iii; Salvator noster, dilectissimi, 5vv, 1578a, B iii; Similabo eum, 5vv, 1578b, B iii; Simile est regnum caelorum, 6vv, 1583, B iv; Spiritus Sanctus, 7vv, 1593, B iv; Stephanus autem plenus gratia, 5vv, 1578a, B iii; Tanquam aurum in fornace, 5vv, 1578b, B iii

Tribuat tibi, 7vv, 1593, B iv; Tribulationem et dolorem, 5vv, 1578b, B iii; Tribus miraculis ornatum diem, 5vv, 1578a, B iii; Tu es Petrus, 5vv, 1578a, B iii; Ubi caritas, 6vv, 1583, B iv; Ubi sunt misericordiae, 6vv, 1583, B iv; Ure igne Sancti Spiritus, 6vv, 1583, B iv; Veni Sancte Spiritus, 6vv, 1583, B iv; Verbum iniquum, 6vv, 1583, B iv; Vias tuas Domine, 4vv, 1584, B v; Vias tuas Domine, 10vv, 1594, B vi; Vigilate ergo, quia nescitis, 4vv, 1584, B v; Vos qui reliquistis omnia, 5vv, 1578b, B iii

ITALIAN TEXTED

Il primo libro de madrigali, 5vv (Venice, 1566) [1566]
Il primo libro de madrigali, 4vv (Venice 1579) [1579]
Il primo libro de madrigali, 3vv (Venice, 1580) [1580]
Il secondo libro de madrigali, 5vv (Venice, 1604) [1604]

1560[22], 1561[15], 1562[6], 1564[16], 1565[12], 1567[13], 1568[16], 1570[15], 1570[17], 1576[5], 1577[7], 1578[22], 1579[2], 1579[3], 1582[5], 1583[12], 1584[4], 1586[1], 1586[11], 1586[12], 1588[17], 1588[21], 1589[8], 1589[12], 1592[15], 1593[3], 1593[5], 1596[11], 1604[11], Il secondo libro della musica di Claudio Monteverdi e d'altri autori, 5vv (Milan, 1608), 1610[10]

Alcun non può saper, 3vv, 1580, B viii; Alla Sibilla, 3vv, 1565[12], B viii; Allor ch'io vi mirai, 5vv, 1604, B vii, O ii; Alma ch'or vivi in ciel, 5vv, 1566, B vii, O i; Amor co' i strai, 5vv, 1596[11]; Amor n'è causa, 3vv, 1580, B viii; Amorosetto neo, 5vv, 1592[15], B vii; Ancor ch'io possa dire, 4vv, 1579, B viii; Anzi via più, 3vv, 1580, B viii; Bella fanciulla, 3vv, 1580, B viii; Caro amoroso neo, 5vv, 1577[7]; Che pena si può dire, 3vv, 1580, B viii; Chiara beata luce, 5vv, 1566, B vii, O i; Chi non sa ciò, 4vv, 1579, B viii; Cintia tu sei più bella, 5vv, 1566, B vii, O i; Come al partir, 3vv, 1580, B viii; Come la notte, 3vv, 1580, B viii; Cor mio senza cervello, 7vv, 1564[16], B viii; Da' bei raggi, 5vv, 1567[13], B vii; Dalle perle e rubini, 5vv, 1577[7], B vii; Deh avesse Amor, 3vv, 1580, B viii

Deh ferma, Amor, 3vv, 1580, B viii; Deh perchè il lungo pianto, 5vv, 1604, B vii, O ii; Deh perchè, morte mia, 5vv, 1576[5], B vii; Deh perchè voglio, 3vv, 1580, B viii; Deh torna a me, mio sol, 3vv, 1580, B viii; Di neve e fresche rose, 6vv, 1579[2], B viii; Donna, poichè non puote, 5vv, 1604, B vii, O ii; Donna poi che volete, 5vv, 1566, B vii, O i; Donna, se l'occhio mio, 4vv, 1564[16], B viii; Donna s'io resto vivo, 5vv, 1566, B vii, O i; D'una gioia, 5vv, 1593[3]; Dunque fia ver, 3vv, 1580, B viii; Ero così dicea, 4vv, 1588[17], B viii; Fida scorte, 7vv, 1584[4]; Gelo ha Madonna il seno, 6vv, 1579[2], B viii (1610[10] as Hymnum cantate); Gioia m'abonda, 4vv, 1579, B viii; Gravi pene in amor, 5vv, 1562[6], B vii; Il desiderio e la speranza, 5vv, 1566, B vii, O i; Il dolce aspetto, 5vv, 1562[6], B vii

Il vago e lieto aspetto, 5vv, 1566, B vii, O i; Ingiustissimo Amor, 5vv, 1562[6], B vii; Ingrato Amor, 3vv, 1570[17], B viii; Innanzi a te che dalle prime, 4vv, 1579, B viii; Io non potria goder, 5vv, 1576[5], B vii; L'alma mia fiamma oltra, 6vv, 1560[22], B viii; La mia spietata sorte, 6vv, 1579[2], B viii; Lasso, chè desiando, 5vv, 1578[22], 1604, B vii, O ii; Liete fiore e felici, 5vv, 1562[6], B vii; Ma di che debbo lamentarmi, 4vv, 1579, B viii (arr. 3vv, 1580, B viii); Madonna, poi ch'uccidermi volete, 4vv, 1561[15], B viii (arr. 3vv, 1580, B viii; arr. L. Balbi, 5vv, 1589[12], B vii); Mai non vo' più cantar, 3vv, 1586[12] (1p. of a 6p. cycle with other composers), B viii; Ma non apparirà, 3vv, 1580, B viii; Mentre ad ogni stagion, 3vv, 1580, B viii

Mentre il lauro gentil, 5vv, 1582[5], B vii; Mentre l'acerbo duolo, 4vv, 1579, B viii; Mentre, mia stella, miri, 6vv, 1579[2], B viii (1610[10] as In toto corde); Mirami, vita mia, 5vv, 1583[12], B vii (1604[11] as Domine quid multiplicati; Il secondo libro della musica di Claudio Monteverdi, 1608, as Respice ò Jesu; further Latin contrafacta, 1588[21], 1589[8]); Nel grato e dolce albergo, 5vv, 1604, B vii, O ii; Non è ver, 3vv, 1580, B viii; Occhi, che fia di voi, 8vv, 1584[4], B viii; Occhi leggiadri, 4vv, 1579, B viii; O di che grato odor, 5vv, 1566, B vii, O i; O dolce servitù, 5vv, 1566, B vii, O i; O liete piante, 5vv, 1578[22], B vii; O se, quanto è, l'ardore, 3vv, 1580, B viii; O voi felici, 5vv, 1604, B vii, O ii; O voi, servi d'Amore, 4vv, 1579, B viii; Padre del ciel, 5vv, 1604, B vii, O ii; Perchè aspra e cruda sei, 4vv, 1579, B viii; Perché sopporti, 7vv, 1584[4]; Punge l'ape amorosa, 5vv, 1604, B vii, O ii

Qual maggior segno Aurora, 5vv, 1566, B vii, O i; Quand'io penso al matire, 5vv, 1566, B vii, O i; Queste alme da natura, 5vv, 1604, B vii, O ii; Questi della mia musa, 4vv, 1579, B viii; S'al vostro mal consente, 5vv, 1562[6], B vii; S'amar si deve il bello, 5vv, 1604, B vii, O ii; Sa questo altier, 3vv, 1580, B viii; Se'l sol si scosta, 3vv, 1580, B viii; Se nel mirar quel lume, 5vv, 1566, B vii, O i; Se non m'inganna Amore, 3vv, 1586[12], B viii; Se non volete, 4vv, 1579, B viii; Sento l'aura vital, 5vv, 1566, B vii, O i; Se potesse morir, 4vv, 1579, B viii; S'ergan carchi di spoglie, 5vv, 1566, B vii, O i; S'è ver, donna gentile, 5vv, 1604, B vii, O ii; Signor che del peccato, 5vv, 1604, B vii, O ii; Signor, cui fu già poco, 5vv, 1604, B vii, O ii; Signor, fra tutte le opre, 5vv, 1586[1], 1604, B vii, O ii

Signor l'ardente fuoco, 5vv, 1566, B vii, O i; Si rubella d'Amor, 4vv, 1579, B viii; Son simile all'avar, 3vv, 1580, B viii; Sorgi, popol felice, 5vv, 1604, B vii, O ii; Svelto ha di morte, 5vv, 1568[16], B vii; Tanto coi lieti suoni, 5vv, 1566, B vii, O i; Tanto è il piacer ch'io sento, 5vv, 1566, B vii, O i; Tanto t'amo, tanto t'adoro, 3vv, 1565[12], B viii; Tra pure nevi alme, 6vv, 1579[3] (3p. of a sestina with other composers), B viii; Un breve sì, 5vv, 1604, B vii, O ii; Vergine bella, 5vv, 1604, B vii, O ii; Vergine Madre, figlia, 5vv, 1604, B vii, O ii; Vergine sacro vel, 5vv, 1604, B vii, O ii; Vergine, son già stanco, 5vv, 1604, B vii, O ii; Vi colse, o donna, 4vv, 1579, B viii; Vide l'Arno superbo ambe, 5vv, 1586[11], B vii; Vivea solo per

voi, 5vv, 1570[15] (2p. of an 11p. canzone with other composers), B vii; Vorrei lasso, 5vv, 1583[12], B vii

Intermedi for L. Dolce: *Marianna*, 1565; L. Dolce: *Le troiane*, 1566; C. Frangipane: *Tragedia*, 1574; all lost

ORGAN MASSES

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REBECCA EDWARDS

Merulo, Giacinto (*b* Parma, ? 13 Jan 1595; *d* Parma, 23 Feb 1650). Italian composer and organist, grandnephew and godson of CLAUDIO MERULO, who mentioned him in his testament of 1598. Giacinto was probably reared near Parma Cathedral in a large house on Borgo della Morte, which was divided between the Merulo family and the Confraternita della Morte. His name was associated with six posthumous publications of Claudio's works; the dedication of Claudio's third book of *Ricercari da cantare* (1608) has been thought to suggest that Giacinto was then ten years old, an interpretation difficult to reconcile with the baptismal record dated 1595 reported by Pelicelli. In either case, Giacinto would hardly have been more than a child; the addition of his name to his great-uncle's posthumously published works was most likely intended to attest the authenticity of the pieces. Giacinto succeeded Vincenzo Bonizzi as organist of Parma Cathedral on 1 July 1630 and served in that position until his death. His only publication, the *Madrigali a quattro voce in stile moderno, libro primo* (Venice, 1623), survives in an incomplete form.

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REBECCA EDWARDS

Merulus, Alessandro [Alexander]. *See* MERLO, ALESSANDRO.

Merville, Nicolas de (*b* *c*1600; *d* after 1643). French lutenist and composer. He appears in documents from 1625 to 1644 as master lutenist in Paris and *musicien ordinaire du roi*. In 1632–3 he gave lessons to an English diplomat in Paris, Bullen Reymes (1613–72), who also took lessons from René Mesangeau, and whose manuscript lute collection (*F-Pcnrs*) is one of the most important sources for French lute music of that decade. In 1636 Mersenne mentioned Merville as one of the principal living lutenists.

Merville's works (in *CH-Bu*, *D-Bsb*, *DO*, *Kdma*, *Kl*, *ROu*, *F-Pcnrs*, *Pn*, *GB-En*, *Ob*, *WMl*) represent the period of new tunings (1620s–40s). It is regrettable that in the sources closest to him (i.e. Reymes's manuscript and a closely related source in *GB-En*) most pieces are unattributed, particularly some fine and original semi-measured preludes.

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DAVID LEDBETTER

Merzhanov, Viktor (*b* Tambov, 15 Aug 1919). Russian pianist and teacher. He studied at the Moscow Conservatory from 1936 to 1941 with Feinberg (piano) and Goedike (organ), after which he served in the Soviet army until 1945. The following year he was awarded a joint first prize, with Sviatoslav Richter, in the All-Union Competition of Interpretative Musicians in Moscow. Merzhanov joined the staff of the Moscow Conservatory in 1947 and since 1964 has been a professor there, though he was also a visiting professor to the Warsaw Conservatory from 1973 to 1978. His career as a recitalist has extended over 50 years. Merzhanov is a noted exponent of Chopin, Grieg, Skryabin and Rachmaninoff, his style less quixotic than that of his teacher, Feinberg. His playing is nonetheless deeply poetic and gives priority to variety of tonal texture and absolute clarity in the delineation of phrasing. Among his several discs, accounts of Schubert's 'Wanderer' Fantasy, the Chopin Preludes and Brahms's Variations on a Theme of Paganini are widely admired.

JAMES METHUEN-CAMPBELL

Mesa, Sergio (*b* Medellín, 14 Nov 1943). Colombian composer. He first studied theology, mathematics and philosophy, initially in Medellín and subsequently in New York, at Fordham University, in Frankfurt (1969–73) and Heidelberg (1974–5). He studied piano with Harold Martina (1956–7) and, more recently, composition with Luis Torres Zuleta in Bogotá (1985–96). Respected for his solid humanistic foundation, he is also well known as a pianist and organist. He took up a post teaching music theory and composition at the Javeriana University in Bogotá in 1984 and lectures throughout Colombia.

Mesa has rapidly become one of Colombia's most promising composers. Acknowledging his indebtedness to the Germanic school, he insists that his music is not modelled on other schools or composers. His *Trazos* for orchestra (1991), commissioned by the Medellín PO, is based on tightly constructed and articulated rhythmic cells that undergo organic development; it was included in a three-CD set commemorating the quincentenary of Columbus's voyage to America. His *Medea* was performed in Bogotá in 1991 under the auspices of UNESCO by the progressive theatrical group Mapamundi, the lead role being sung by the Colombian contralto Marta Senn. Mesa was invited to Budapest in 1996, where his *Diferencias* for trumpet, piano and percussion as well as several songs were performed at the annual Mini Festival of 20th-century composers sponsored by the Hungarian Music Society.

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SUSANA FRIEDMANN

Mesangeau [Mazagau, Merengeau, Mesangio, Meschanson, Mesengeot, Messangior, Mezanio, Mezengau etc.], **René** (*b* late 16th century; *d* Paris, ?early Jan 1638). French lutenist and composer, possibly of Italian origin. His presence in Germany is recorded for the first time in Besard's *Novus partus* (RISM 1617[26]). In 1619, when he had settled in France for good, he married Marguerite, daughter of the famous spinet maker Jean Jacquet, and he was described in his marriage contract as an equerry at the French court. Two years later he became *musicien ordinaire du roi*, but nothing is known about his activities at court. He enjoyed an enviable social position as a 'bourgeois de Paris', and was a popular master to whom the publisher Pierre Ballard gave considerable space in his two anthologies of tablatures issued in 1631 and 1638. A visit to England in late 1631 is documented by the correspondence and diary of his English pupil Bullen Reymes. His death inspired a famous *tombeau* by Ennemond Gaultier, and an anonymous *Tombeau de Mesangeau* (*F-Pn*, version for baryton in *D-Kl*). Only two of his seven children outlived him.

A much admired lutenist, Mesangeau won praise from both Mersenne and the author of Mary Burwell's lute tutor for the excellence of his compositions. His earliest pieces (which originate in Bavarian sources) are written in *vieil ton*, while his later pieces employ the *accords nouveaux*, which appeared about 1620–25 and of which he was one of the principal advocates. His work, comprising about 50 pieces, played a decisive part in determining the style and language adopted by lute music after 1630.

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CLAUDE CHAUVEL

Mesens, Edouard Léon Théodore (*b* Brussels, 27 Nov 1903; *d* Brussels, 13 May 1971). Belgian composer, poet and collagist. He studied the piano and violin from 1909, and attended the Ecole de Musique de Saint-Josse-ten-Noode from 1917, receiving the *premier prix* for solfège in 1919. In the same year he enrolled at the Brussels Conservatoire, where his talent was soon recognized. In 1920 an article about him by Herman de Man was published, and the following year he met Satie, who was visiting Brussels for a series of lectures and concerts. Mesens became one of Satie's protégés, and accepted an invitation to Paris. There, he met Dadaists, including Philippe Soupault, Man Ray, Francis Picabia and Tristan Tzara, who delayed his involvement with the Surrealist movement. From 1926 Mesens felt unable to reconcile his Surrealist aspirations with musical composition. However, he edited and contributed to various reviews, including *Marie* and *Oesophage*, and managed the London Gallery between 1938 and 1952. He was co-organizer of the 1936 London International Surrealist Exhibition.

Although he claimed to have abandoned music in the 1920s, his subsequent musical activities, particularly during the war, suggest otherwise. While his 1920 setting of poetry by Rabindranath Tagore consists of static vocal writing and pianistic gestures reminiscent of Debussy's *Chansons de Bilitis*, his works from 1921 betray the influence of Satie and Les Six. In *Garage* (1921) he gives Soupault's Dada-inspired poem a ragtime quality; it is unambiguously tonal with prominent added 6ths and ostinato patterns. *Défence de pleurer* (1922), subtitled 'toujours dans l'esprit d'Erik Satie', is contrapuntal and mimics Satie's use of the tritone in *Vexations* (1893). The collage score *La partition complète complétée* (1946) combines traditional notation with pictorial symbols and can be compared to graphic scores by Sylvano Bussotti, John Cage and Barry Guy.

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BARBARA KELLY and SILVANO LEVY

Meṣiltayim (Heb.). Ancient Jewish cymbals. *See* BIBLICAL INSTRUMENTS, §3(vi).

Mesomedes (*b* Crete; *fl* early 2nd century CE). Greek kitharode and lyric poet. He was a freedman and favourite of Emperor Hadrian, who made him his chief musician; he also served under Hadrian's successor, Antoninus Pius. It was probably Mesomedes whom the emperor Caracalla honoured with a cenotaph a century later and not a later poet who appropriated a famous name of the past.

Only 15 of his poems have come down to us, four of them with musical notation; information about the metre and musical settings of two other poems has also been preserved. Together they provide insight into the metrics and rhythmics of lyric poetry during the imperial period; until the discovery of the Epitaph of Seikilos (Pöhlmann, no.18) in the late 19th century, the poems with notation were the only authentic evidence of late classical vocal music.

Two poems from the *Palatine Anthology* (xiv.63; xvi.323) have been attributed to Mesomedes since antiquity. The first, *The Sphinx* (Heitsch, 1961, no.12), employs a special form of the anapestic dimeter (⏑ ⏑ – ⏑ ⏑ ⏑ – | ⏑ ⏑ – ⏑ –) and its catalectic form, the paroemiac. West (1982, p.172), following Aphthonius (H. Keil, ed.: *Grammatici latini*, vi, Leipzig, 1874/*R*, p.75.23), has described the metre used by Mesomedes as *apokroton* ('sonorous'). The second poem, *Glass* (Heitsch, 1961, no.13), employs trochaic dimeters with and without catalexis.

In 1581 Vicenzo Galilei, from a manuscript provided by Girolamo Mei, published three hymns with Greek musical notation which he attributed to one Dionysius (Pöhlmann, nos.1–5). Quotations from these hymns in secondary sources (Synesius; Ioannes Lydus; the *Suda*), and the use of the rare *apokrota*, make an ascription to Mesomedes possible. Recent scholarship has arranged these materials into three *proöimia* (Pöhlmann, no.1, *To the Muse*; no.2, *To Calliope*; no.3, *To Apollo*) and two hymns in *apokrota* (Pöhlmann, no.4, *To Helios*; no.5, *To Nemesis*). Where the setting has come down to us, it is the Lydian *tonos* that is used. *To the Muse* and *To Calliope* contain a transition to the chromatic Hypolydian with C♯. *To Apollo* consists of four spondaic catalectic dimeters followed by two hexameters, but except for a solitary note mark (C = *a*) the setting has been lost. *To Helios* is preceded by a metric and rhythmic *skolion*,

which makes no sense in this context, since it describes choriambic dimeters in twelve-time; a poem by Mesomedes in this verse metre has therefore been lost. *To Helios* and *To Nemesis* employ *apokrota*. In so far as they are catalectic, the omitted short element is usually replaced by a lengthening sign; in two cases (*To Helios*, lines 23 and 25) there is a three-note melisma at the catalexis. Line 25 repeats the melody of line 23 exactly, so that the hymn ends with a kind of refrain. All the poems with musical notation show imitation of the verbal accentuation in the melody, a feature that first appears in the Delphic hymns of 128 BCE (Pöhlmann, nos.19–20). In 1903 Horna discovered eight poems without notation (Heitsch, 1961, nos.4–11) in a 13th-century manuscript (*I-Rvat* Ottob.gr.59; reproduced in Merkelbach and van Thiel, 25–8) after Ariphron's hymn to Hygieia (Wilamowitz-Moellendorff, 494–5) dating from the 4th century BCE. These poems have been ascribed to Mesomedes on stylistic and metrical grounds.

Characteristic of Mesomedes are the arbitrary nature of his subject matter, evident even from the titles of the poems, his wish to vocalize his poems in the Dorian dialect (except for Pöhlmann, no.1), his preference for *apokrota*, and his confining himself to stichic lyric poetry. In the settings it is noticeable that he restricts himself to diatonics and the Lydian or Hypolydian *tonoi*. The rhythmical and musical *skolia* in two of the three sources suggest that a collection of Mesomedes' works with all the poems set to music existed in later classical times. A comparison of the style and metre of Mesomedes and Synesius shows the former's significance for the late literary hymn (Wilamowitz-Moellendorff, 606). Synesius prefigured the first evidence of Greek Christian community singing (Pöhlmann, no.34 and p.108).

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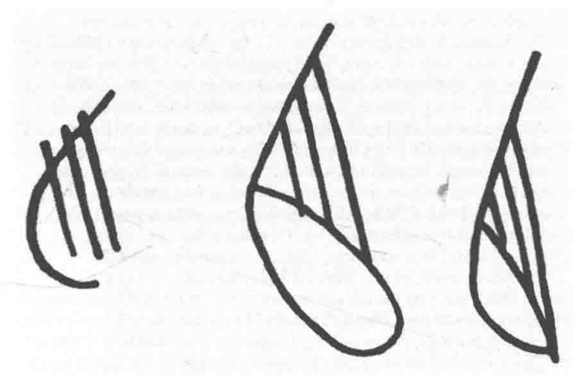
EGERT PÖHLMANN

Mesopotamia. The land between the Rivers Tigris and Euphrates that was occupied by a number of different peoples and empires from the 5th millennium BCE until late antiquity; it now forms part of modern Iraq and Syria. The musical culture of these ancient peoples, in particular the Sumerians, Akkadians, Babylonians and Assyrians, is well attested from the 3rd millennium BCE in archaeological finds, iconographical representations and in the texts inscribed on hundreds of cuneiform tablets. Such evidence provides information on the various instruments used, the musicians who played them, and details of performing practice and music theory; the texts of poems and hymns together with directions for their musical performance are also preserved on many tablets.

1. Historical background. 2. Pre- and Proto-literate periods. 3. Early Dynastic and Old Akkadian periods. 4. Neo-Sumerian period. 5. Old Babylonian period. 6. Middle and Late Babylonian and Assyrian periods. 7. Performances and performers. 8. Theory and practice: (i) Sumerian composition types (ii) Akkadian tuning systems (iii) Other aspects.

1. Historical background. The Sumerians settled Mesopotamia by about 4000 BCE and gradually established a number of independent city states, of which the most important were Uruk (Warka, Iraq), Nippur and Ur, whose Royal Cemetery (*c*2500) has produced many significant archaeological finds. The first signs of literacy appeared in about 3000 BCE and by 2500 a system of cuneiform writing had developed, which was subsequently used to transcribe the languages of later Mesopotamian peoples. In about 2350 Sumer was conquered by the Akkadians, a Semitic people led by Sargon I (*c*2350–2295), who united the city states into a single empire; from this time onwards written records in cuneiform script were preserved in both the Sumerian and Akkadian languages. With the decline of the Akkadian empire, Sumerian civilization and its language revived during the period 2150–1800 (the Neo-Sumerian period) until it was again conquered by other settlers, such as the Elamites (*see* Iran, §I, 2(i)) and Amorites. Among the important city states of the Amorites was Mari (modern Tell Hariri) on the Euphrates, which, between about 1900 and 1700, built up a library of thousands of cuneiform tablets in the Sumerian and Akkadian languages. The Amorites also expanded the city of Babylon, making it the most powerful centre in Mesopotamia, especially from the reign of Hammurabi (1792–1750).

In about 1200 BCE the Assyrians, a people of the upper Tigris, began to increase their territory and power, and by 1100 BCE had established their own empire in Mesopotamia, conquering even Babylon itself. Although



1. Early pictograms representing round harps, c3000 BCE *(Uruk IV period)*

Assyrian civilization went through a period of decline after about 1000, it was revived from the 9th century BCE during the reigns of Ashurnasirpal II (883–859) and his successors, who established their capital at Nineveh. Nineveh, however, was sacked by the Babylonians and Medes in 612 BCE under the leadership of Nebuchadnezzar II (604–562), during whose reign Babylon once again became the dominant city in Mesopotamia until it was conquered by the Persians in 539 BCE. When Babylon and the Persian Empire fell to Alexander the Great in 331, Seleucus, one of Alexander's generals, became satrap of Babylonia (321–281). His successors, the Seleucids, ruled over an increasingly Hellenized kingdom until the last king died in 64 BCE.

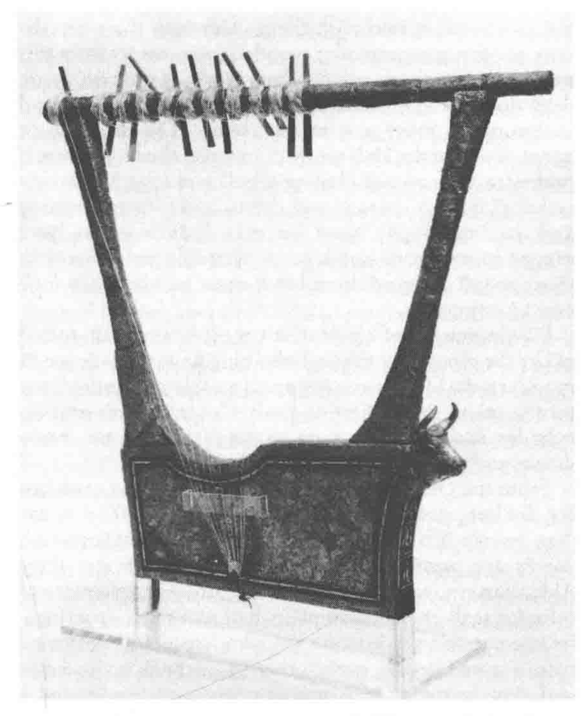
Mesopotamian history may be divided into periods with the following approximate dates (all BCE):

3300–3000	Pre-literate (Uruk VI–IV) period.
3000–2900	Proto-literate (Jemdet Nasr) period.
2900–2700	Early Dynastic I period.
2700–2350	Early Dynastic II–III (Ebla/Fara) period.
2350–2150	Old Akkadian period.
2150–1800	Neo-Sumerian (Ur III; Isin/Larsa) period.
1800–1600	Old Babylonian and Old Assyrian periods.
1600–1150	Middle Babylonian and Middle Assyrian periods.
1150–500	Neo-Babylonian and Neo-Assyrian periods.
500–65	Late Babylonian-Seleucid period.

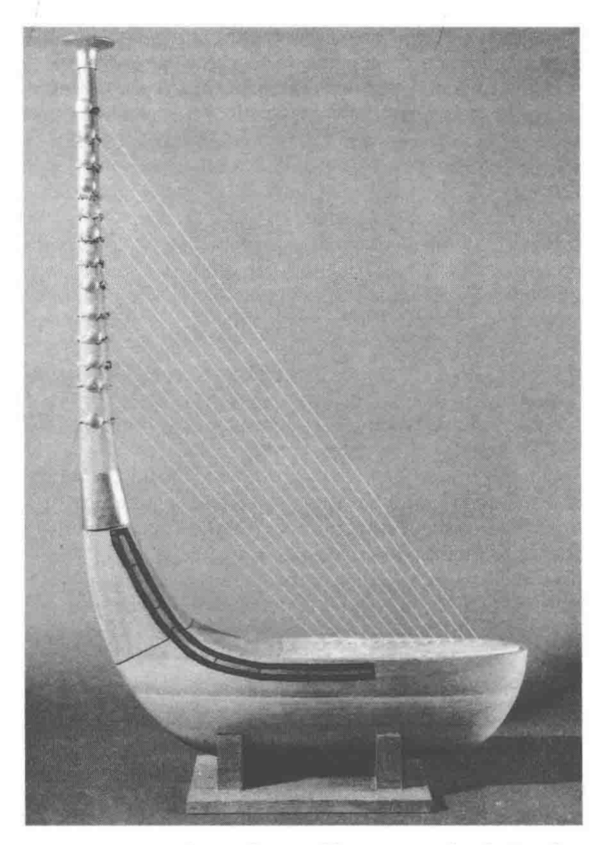
2. PRE- AND PROTO-LITERATE PERIODS. The earliest evidence of musical performance in Mesopotamia dates from the 5th millennium BCE, to which period belong a complete bone wind instrument and two fragments of the same type found at Tepe Gawra in northern Iraq. From the 4th millennium dates a stone from Megiddo (modern Tel Megiddo, Israel; *c*3700–3000 BCE) on which are carved a musician and a string instrument; the latter has been interpreted as resembling either a harp with a pillar (see Kilmer and Lawergren, *MGG2*) or an asymmetrical nine-string box lyre with one arm 'strongly curved' (see Norborg, 1995, pp.30–31).

An impression from a carved stone cylinder seal found at Chogha Mish in south-west Iran (*c*3200 BCE) depicts a feasting scene with a singer and musicians playing a round harp and a hand-beaten drum; the two horn-shaped objects on the seal are more likely to be food preparation tools than double *shofar*-like horns (*see* IRAN, §I, fig.2*a*). To the same period belongs a fragment of a clay flute from Uruk. The earliest clay tablets with writing use a round harp as a pictogram (fig.1). The rich evidence of instruments and texts from the subsequent Early Dynastic period indicates that a variety of string, wind and percussion ensembles were already active in the Proto-literate period.

3. EARLY DYNASTIC AND OLD AKKADIAN PERIODS. By the time of the first Sumerian dynasties in the early 3rd millennium BCE, music clearly played an important role in life at the royal palaces, and instrument makers had mastered the art of costly ornamentation. The most spectacular evidence from this period comes from the Royal Cemetery at Ur (*c*2600 BCE) where the remains of eight symmetrical and asymmetrical bull lyres (fig.2), one round-bottomed (or 'boat') lyre and two round harps (fig.3) have been excavated, together with the bodies of



2. Reconstruction of a wooden Sumerian bull lyre (overlaid with silver) from the Royal Cemetery at Ur, c2500 BCE (Bitish Museum, London)



3. Reconstruction of a wooden round harp excavated at the Royal Cemetery at Ur, c2500 BCE (British Museum, London)

the musicians buried with them. Although these are the only surviving examples of wooden instruments from this period, the existence of other types is known from depictions on cylinder seals, shell and stone inlays, and sculptures in relief and in the round. The inlaid front panel of one of the Ur lyres, for example, shows an animal orchestra with an ass playing a bull lyre together with a jackal playing a sistrum and drum, and a bear clapping and dancing (fig.4). Such evidence indicates that lyres ranged in size from small, easily portable instruments to those as tall as an adult and that most had between four and 13 strings.

Five fragments of a pair of silver pipes were also found at Ur; the pipes have finger-holes but show no evidence of mouth reeds. Idiophones (clappers and sistra) are depicted on the inlaid decoration of Early Dynastic lyres and on cylinder seals; drawings on pottery show small frame drums and women clapping their hands.

From the Old Akkadian period dates the first evidence for the long-necked lute (Sumerian GIŠ.GÙ.DÉ = Akkadian *inu*; see Eichmann; in the following account Sumerian words are represented by upper case letters and their Akkadian equivalents by italics). According to two carved cylinder seals these instruments had two or three strings. In one carving the lutenist sits on a stool and performs before seated deities; in the other he sits back on his heels and plays to two deities (one standing, one seated) and a scorpion-man. An inscription on the latter cylinder seal in the Sumerian language records that it belonged to a male lutenist named 'Ur-ur the musician' (LÚ.NAR).

The earliest lexical texts (lists of Sumerian and Akkadian words and phrases) of the second and third Early Dynasties contain many Sumerian terms for musical instruments and their parts, for a great variety of vocal and instrumental performers and other types of entertainer (cult and lay), and for musical compositions and their sections; also evident is a specialized technical vocabulary for tuning procedures and performing techniques (vocal and instrumental). While there is no single word for 'music' in either language, common words associated with music-making are NAM.NAR = *nārūtu* ('musicianship'), GÙ.DÉ = *nagû* ('to exult', 'sing joyously'), I.LU = *nigûtu* ('merry-making'), ŠÌR = *zamāru* ('to sing', 'play'; used for voice, strings and drums) and ŠU.TAG or TUKU = *mahāṣu* ('to hit', 'beat', 'tap'; referring to percussion and reed pipes). Dozens of Sumerian and Akkadian terms designate various types of song, lament and hymn.

The name of one composer-musician from the Old Akkadian period has come down to us: Enheduanna (*fl* *c*2300 BCE), Sargon I's daughter, who composed sophisticated and complex hymns in her role as high priestess in the temple of the Sumerian moon god NANNA (Akkadian Sîn) at Ur and as sponsor of the cult of the goddess INANNA (Ishtar). The texts of several of Enheduanna's hymns, including 'The Exaltation of Inanna', are known from cuneiform tablets (see Hallo and van Dijk, 1968).

4. NEO-SUMERIAN PERIOD. In about 2120 BCE Gudea, ruler of the southern city of Lagash (modern El-Hiba), named a year of his reign in honour of the construction of a BALAG = *balaggu*, an instrument that appears to have functioned as both a harp and a drum (see below, §5). This instrument's personal name, 'Great Dragon of the Land', was also the title of one of Gudea's temple musicians. Another BALAG commissioned by Gudea was



4. Detail of inlay work on the front panel of another bull lyre from the Ur graves (University Museum, Philadelpia)

named 'Lady as Exalted as Heaven'. Large stone *stelae* of this period show giant drums lying on their sides, with heads as tall as a man. Played by two men in alternating strokes with their hands or with drumsticks, these drums accompanied the dedication ceremonies of royal buildings and other rituals; singers and cymbal players also took part, together with men and women who clapped their hands.

Many Sumerian technical terms known from the lexical lists are set in context by a self-laudatory hymn composed by Shulgi (*c*2070 BCE), the second king of the third dynasty of Ur (Shulgi Hymn B; see Krispijn, 1990). The precise meaning of these terms, however, remains unclear. The king boasted that he understood how to play the novel instrument, the lute, the moment it was placed in his hands. On the harp and the lyre he was adept at 'tuning up' (ZI.ZI) and 'tuning down' (ŠÚ.ŠÚ), and he knew how to 'set' the mode (GÁ.GÁ) for performing a particular piece of music. He had mastered the tuning procedures of 'tightening' (GÍD.I), 'loosening' (TU.LU) and 'perfecting' or 'testing' (GE.EN) the intervals, as well as the performing techniques of 'fingertip' (AGA.ŠU.SI) and 'fingerstring' (SA.ŠU.SI). On the lute he knew how to 'adjust the frets' (SI.AK) and to manipulate the 'knots' (KAM.MA) that loosened and tightened the strings. Shulgi also claimed the ability to conduct a musical ensemble with a reed baton.

By the end of the Neo-Sumerian period and the beginning of the 19th century BCE, the foundations were laid for the full blossoming of Mesopotamian music, evidence for which may be seen in the considerable written documentation concerning different scale types and 'Pythagorean' tuning procedures (see below, §8), together with the development of a standardized musical vocabulary in the Akkadian language.

5. OLD BABYLONIAN PERIOD. While the earliest Sumerian and Akkadian musicians appear to have transmitted their musical knowledge orally, from the early 19th century BCE scholars in the Old Babylonian Tablet House (É.DUB.BA = *edubbû*) began to record it in writing and taught their students about instruments and their parts, musical genres and their sections, and performing techniques and procedures, along with mathematics, 'classical' Sumerian, accounting and other subjects.

This period has yielded the largest number of Sumerian (and bilingual Sumerian-Akkadian) literary texts (epics, myths and other poetry), hymns (divine and royal) and solo or choral laments sung to instrumental accompaniment. Nearly 100 different song types or genres are mentioned in lexical and literary texts. Sumerian hymn 'rubrics' or section labels serve to divide pieces, indicate modal changes and signal antiphons, cadences and doxologies. Proverbs often refer to 'good' and 'bad' singing and to vocal techniques such as improvisation and tremolo. One text describes a men's chorus that called upon the goddess GESHTINANNA to set the mode and rhythm for their singing; in another text she is invoked as the muse of expert singing 'like one' as opposed to 'teamwork' singing; these terms may be interpreted as indicating unison and part singing respectively (see below, §8(i)). A Sumerian hymn text records a syllabic 'descant' to be sung simultaneously with the words of the main song.

Royal correspondence from the city of Mari on the Euphrates reveals that musicians travelled with the army, that captives were trained to sing in a variety of musical styles and that orders were issued concerning the manufacture and delivery of musical instruments. A variety of musical performances are depicted on clay plaques: lute, harp and lyre players alone or accompanying other instrumentalists (e.g. frame drum players, pipers etc.), as well as dancers and acrobat-musicians (human and simian). Many plaques also show explicitly sexual scenes.

The oldest music theory texts using the standard Akkadian corpus of terms (probably based on earlier Sumerian practice) come from the southern Babylonian cities of Nippur and Ur. Verbs of playing include *ragāmu* ('to make noise'), *lapātu* ('to touch' or 'play'), *šutēšuru* ('to set [the strings] in order') and *tarāku* ('to beat'). There are hundreds of Sumerian and Akkadian terms for string, wind and percussion instruments (membranophones as well as idiophones), although some cannot be identified beyond their classification according to general type or the materials from which they were made.

ZÀ.MÍ = *sammû* was probably the lyre, the model instrument of music theory texts (fig.5). The instrument called ÁB.HI.NUN ('abundant cow') in a Sumerian hymn was most likely the bull lyre; prominent in earlier periods, it disappeared around the turn of the 2nd millennium. A text from Ugarit (now Ras Shamra, Syria) of the Middle Babylonian period uses the Ugaritic term *rimt* for a lyre, perhaps related to the Akkadian *rīmtu* ('wild cow'). A text from Mari (see Durand, 1989) refers to two ibex heads sculpted on the yoke or crossbar of a *sammû*; these lyres had wooden frames, sometimes with a skin stretched over the open side of the soundbox, and were richly decorated with lapis lazuli, shell inlay, silver, gold and other precious metals. The strings were adjusted by means of tuning sticks or rods.



5. Assyrian musicians playing double pipes (partially shown at far left), angular harp and asymmetrical lyre; they face royal officials holding their staffs of office; stone relief from the palace of Ashurbanipal at Nineveh, 7th century BCE *(British Museum, London)*

The round harp also disappeared around the turn of the 2nd millennium BCE and was replaced by the angular harp (fig.5). The BALAG = *balaggu*, which served as both harp and drum, had a broad soundbox serving as a resonator. The *kippatu* ('hoop') may refer to a clasp or hoop that held the drumhead in place (for a discussion of the construction of the BALAG, see Arndt-Jeamart, 1992).

Wind instruments were made of reed, wood, bone, metal and animal horn. Common terms are GI.GÍD = *embūbu* and *GI.DI* = *malīlu* or *šulpu* (both reed pipes) and SI.AM.MA ('bull horn'). The reed pipes made the piping sound *halīlu*, and the bull horn sounded *gum-ga*. Double pipes are known from the 2nd millennium onwards; a term for them may be *ṣinnatu*, an instrument whose voice was said to 'surge' (*šapû*; fig.5).

Wood and metal drums with skin heads include the ÙB = *uppu*, the frame drum (round and rectangular) and the BALAG = *balaggu*. Common words for drums are Á.LÁ = *alû*, A.DA.AB = *adapu*, TIGI = *tigû* and ŠÈM = *halhallatu*. The big drums were said to sound like thunder while the small ones issued the soothing (?brushing) sound A.MÚŠ = *ahulap*. Some drums were decorated with rings or ring-jangles (*kamkammatu*). The copper or bronze LILIS = *lilissu* and the MEZE = *manzû* may have had metal heads in as much as the term KUŠ = *mašku* ('skin' or 'hide') is never used to describe them. If so, they may be classified as idiophones or gong drums (see below, §6).

Although several representations exist of idiophones – sistra, cymbals, clay rattles, clappers and bells made of several different materials – knowledge of the Sumerian and Akkadian terms for them is limited. Literary texts from this period identify sickle shaped clappers called URUDU.GUR$_{10}$.TUR ('small copper sickles'); the URUDU.KIN.TUR ('copper frog instrument') may have made a croaking sound. GIŠ.PA.PA.É.PA.NA = *tāpalu* ('pair of wood sticks') probably refers to a crotalum-like instrument; other clappers are called *kiskilātu*.

6. MIDDLE AND LATE BABYLONIAN AND ASSYRIAN PERIODS. An Akkadian text from the northern city of Ashur (now Qal'at Shirqāṭ, Iraq) catalogues at least 360 Sumerian and Akkadian song titles from 31 or more genres ranging from sacred hymns to love songs. This list appears to record the memorized repertory of an Akkadian *zammāru* (celebratory singer). The *zammāru* usually rehearsed each 'set' of songs in groups of five or six. At the end of each set he invoked Ea (Sumerian ENKI), god of water and of wisdom, skill and music, exclaiming 'May Ea command thy life!' (*Ea balāṭka liqbi*) by way of thanking the god for his accomplishment. The GALA = *kalû* (lamentation singer) and his apprentice, the GALA.TUR = *kalaturru*, collected and rehearsed musical compositions in the temples.

The Babylonian musical system spread as far as the Mediterranean coast; tablets found at Ugarit contain hymns in Hurrian (an ethno-linguistic group different from Sumerian and Akkadian). Song repertory collectors hired scribes to record the hymns together with their performance or tuning system instructions, which employed the standard Akkadian musical terminology. Late Babylonian hymn texts use 'shorthand' instructions that seem to have developed directly from the older Sumerian-Akkadian vocabulary. These abbreviated terms, inserted into the texts or placed in the margins of the hymns, are not yet understood by modern scholars.

The 1st millennium BCE saw the introduction of a psaltery-like instrument, whose name is unknown, of the ivory oliphant, and panpipes with more than two pipes. Conical and cylindrical drums appear for the first time on Neo-Assyrian reliefs (see Rashid, 1971, and 1984), and a terracotta sculpture may depict a unique example of a friction drum, played by a monkey (see Rimmer, 1969). Metal gong drums (*lilissu* and *manzû*) with more than one pitch hammered into their metal drumheads may have been introduced towards the middle of the 1st millennium, or at least by the Late Babylonian-Seleucid period; the instruments are described as having 'eyes', possibly referring to tuning or pitch spots (see Kilmer, 1995, p.466).

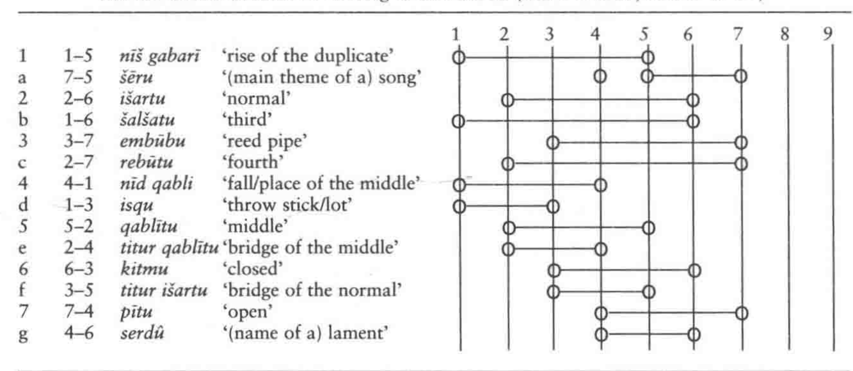
7. PERFORMANCES AND PERFORMERS. Music-making in ancient Mesopotamian cultures took place in a wide range of formal and informal settings. Unaccompanied singing was heard in the nursery, in shepherds' and farmers' animal enclosures, fields and threshing floors, and probably in every workplace. Shepherds played reed pipes, and lutenists performed in taverns and in explicitly sexual settings together with other instrumentalists and dancers. Metal and ceramic bells and jangles were attached to priests' ceremonial clothes as well as to horse trappings (see Calmeyer, 1969). Singing and dancing took place at weddings and there was lamentation music at funerals.

Music was no doubt heard frequently in city quarters where instrument makers, repairers and performers resided. At religious processions and cult festivals musicians, magicians, jugglers, and costumed and transvestite performers provided colourful, often carnivalesque street entertainment. Musicians were also attached to military camps. Traditional compositions were learnt and practised in the schoolrooms of the Old Babylonian Tablet House; in later periods apprentices were trained in the private homes of musicians and temple singers.

Royalty and their retainers were entertained in the palaces by dancers and small ensembles of string, wind and percussion instruments. Ceremonies for the dedication of important buildings required the performance of music and religious rites. Epics, myths and other kinds of poetry were sung to instrumental accompaniment; some compositions probably had both solo and choral parts. Love poetry associated with the cult of the Sumerian love goddess INANNA (Ishtar) and her consort DUMUZI (Tammuz) was sung responsorially. The great temples had elaborate musical facilities, with special halls where large orchestras of harps, lyres, wind and percussion instruments performed sacred music. The location of certain instruments was sometimes prescribed, in relation either to other instruments or to sacrificial animals and cult objects. Musicians such as the GALA = *kalû* (lamentation priest-singers; see above, §6) collected and rehearsed musical compositions. Some male cult musicians were often depicted with effeminate bodies and non-masculine coiffures, suggesting that they may have been castratos.

8. THEORY AND PRACTICE. Mesopotamian music theory and practice were passed down from the Early Sumerian dynasties in an uninterrupted stream of tradition. Many technical terms for stringing, tuning and playing string instruments were collected in Sumerian lexical lists beginning in the second half of the 3rd millennium, and texts devoted exclusively to music appeared after 2000

TABLE 1: Interval names according to CBS 10996 (col. 1 obverse, lines 1' to 14')



1	1–5	*nīš gabarî*	'rise of the duplicate'
a	7–5	*šēru*	'(main theme of a) song'
2	2–6	*išartu*	'normal'
b	1–6	*šalšatu*	'third'
3	3–7	*embūbu*	'reed pipe'
c	2–7	*rebūtu*	'fourth'
4	4–1	*nīd qabli*	'fall/place of the middle'
d	1–3	*isqu*	'throw stick/lot'
5	5–2	*qablītu*	'middle'
e	2–4	*titur qablītu*	'bridge of the middle'
6	6–3	*kitmu*	'closed'
f	3–5	*titur išartu*	'bridge of the normal'
7	7–4	*pītu*	'open'
g	4–6	*serdû*	'(name of a) lament'

TABLE 2

išartu (Dorian)	'normal'	E F G A B C D
kitmu (Hypodorian)	'closed'	E F♯ G A B C D
embūbu (Phrygian)	'reed pipe'	E F♯ G A B C♯ D
pūtu (Hypophrygian)	'open'	E F♯ G♯ A B C♯ D
nīd qabli (Lydian)	'fall of the middle'	E F♯ G♯ A B C♯ D♯
nīš gabarî (Hypolydian)	'rise of the duplicate'	E F♯ G♯ A♯ B C♯ D♯
qablītu (Mixolydian)	'middle'	E♯ F♯ G♯ A♯ B C♯ D♯

BCE. The technical vocabulary specifically relating to heptatonic diatonic scales is recorded in Akkadian (and bilingual Sumerian-Akkadian) lexical lists, but was probably based on earlier unrecorded Sumerian traditions, as many of the later Akkadian terms have Sumerian logographic equivalents. Nevertheless, it is possible to isolate a Sumerian musical system that equated composition type with prescribed performing style and used special rubrics also related to detailed aspects of performing practice (see Wilcke, 1975).

(i) Sumerian composition types. Sumerian music may be divided into three general composition types, each of which probably had its own set of melodic and rhythmic patterns (see Hartmann, 1960) and used special rubrics. (1) Hymns derived their nomenclature from the names of specific percussion instruments: ADAB; BALAG; TIGI; and ÉR.ŠÈM.MA. (2) Five types of song are distinguished by names beginning with the word ŠÌR ('song'), for example, ŠÌR.NAM.UR.SAG.GÁ ('heroism song'). (3) There are also three composition types of uncertain meaning: BAL.BAL.E (perhaps indicating multi-modalism within a single song); Ù.LU.LU.MA.MA (perhaps a cowherd's song); and Ù.LÍL.LÁ (meaning unclear). For a description of the Sumerian rubrics and technical terms describing instrumental and vocal performance see Kilmer (1995).

A bilingual text gives us the Sumerian terms TÉŠ.BI ('their oneness'; Akkadian *ištēniš šutešmû*: 'made to be heard like one'), which is said of unison singing, and NÍG.KI.LÁ.A AN.TAG.GE.NE ('they are playing in balance'; Akkadian *ṣimdassunu šaqlat*: 'their joining/teamwork is balanced'), which is said of many voices and possibly means 'in harmony' or part singing.

(ii) Akkadian tuning systems. From the Old Babylonian to the Seleucid periods a standard corpus of Akkadian terms was used to describe seven heptatonic diatonic tuning sets or 'scales'. Knowledge of Mesopotamian tuning systems derives from nearly 100 cuneiform tablets, some well preserved, others fragmentary. The tablets can be classified according to the type of text they contain: lexical lists; a mathematical text; tuning instructions relating to string instruments; song catalogues; and hymnodic instructions. A key term derived from these texts is SA = *pitnu*, which denotes the individual string as well as 'dichord/interval' and 'mode/tuning' (for a detailed discussion of these various Sumerian and Akkadian texts see Kilmer, 1995).

The mathematical text CBS 10996, which contains a section dealing with musical strings, was the document that led to the recovery of ancient Mesopotamian tuning systems. Table 1 displays the arrangement on that tablet of the names of 14 string pairs or dichords together with the names of specific strings. The progression of numbers from one to seven and the substitution of string 8 by 1 and string 9 by 2 may indicate that heptatonic scales were involved, that the dichords represented intervals of 5ths, 4ths, 3rds and 6ths, and that the concept of the octave was known.

This portion of the text may represent a kind of verbal tablature for a string instrument (lyre or harp) telling the player how to tune seven strings for each of the seven sets of tunings by using the cyclical pattern set forth as a model. It is also possible that the 3rds and 6ths were used as checks on the pitches in the just-tuned intervals, indicating that some kind of temperament may have been involved (see diagrams in Smith and Kilmer, forthcoming; see also West, 1993–4).

The most complicated text is the tuning instruction U.7/80 dating from about 1800 BCE or earlier; it convinced scholars that heptatonic diatonic scales must be the correct interpretation of this material (see Gurney, 1968, and 1994; Wulstan, 1968; Kümmel, 1970; and Crocker, 1997). It also demonstrates that the cycle of 5ths was known, and that the scales were named after the interval of a 5th or a 4th that initiated each of the seven tuning procedures (see Kümmel). The procedures may be carried out by going up or down the scale: Table 2 shows the seven ancient Greek octave species matched with the Mesopotamian seven (assuming that string 1 is the lower pitch and string 7 the higher, and that string 8 is the octave of string 1 and string 9 the octave of string 2). It

also shows the Greek equivalents assuming a downwards-moving scale.

Among the hymnic instruction texts only one (h.6 from Ras Shamra) is complete. It affords the opportunity to match the Hurrian words of a hymn to the moon goddess with the Akkadian musical instruction terms ('notation') and the number signs that follow them (fig.6). On this tablet the Hurrian words of the hymn are above the division line with the Akkadian musical instructions below; the latter consist of interval names followed by number signs (Kilmer, 1995, describes the various interpretations of this text, including the suggestion that the instructions constitute a tablature for the instrumentalist). The only mode or tuning name provided by the extant hymn fragments is *nīd qabli* ('fall of the middle'). The lack of reference to the interval *pītu* may suggest that both elements of the dichord were played simultaneously, and that a major scale is correct for *nīd qabli* tuning since the *pītu* interval/dichord is the tritone in that scale.

(iii) Other aspects. Wulstan (forthcoming) uses the term 'periodic metre' (based on the length of time needed to exclaim words or sounds in a single breath) to describe the universal four beats to a line of verse. The line may contain any number of syllables (four to 12 being common) in addition to unvocalized beats. Much Sumerian and Akkadian poetry appears to operate in this manner. All lines end trochaically (i.e. on a short unaccented beat); introductory lines, invoking a divine name, and what may be modulation lines in musically performed poetry (whether myth, lyric or sacred music) often have syllable counts much greater than the norm for the piece. Although the Sumerian texts do not refer specifically to tempo or rhythm, it can be assumed that they were prescribed by the performance styles of the different song categories. In musical instructions accompanying the Hurrian hymn h.6, the Akkadian term *uštamarri* ('I do slowly') possibly refers to tempo (see Kilmer, 1971, p.145).

With regard to the 'notation' on the Hurrian hymn tablet, scholars disagree as to whether more than one note was sounded at the same time. However, most of the evidence – the presence of dichords in tuning systems, the use of instruments with many strings, depictions of orchestral performances with vocalists, and observations relating to hand positions on strings – strongly suggests that ancient Mesopotamian music included not only monophony but also polyphony or heterophony (see Plato, *Laws*, 812d, as read by Handschin, 1948, p.61; see also Görgemanns and Neubecker, 1966).

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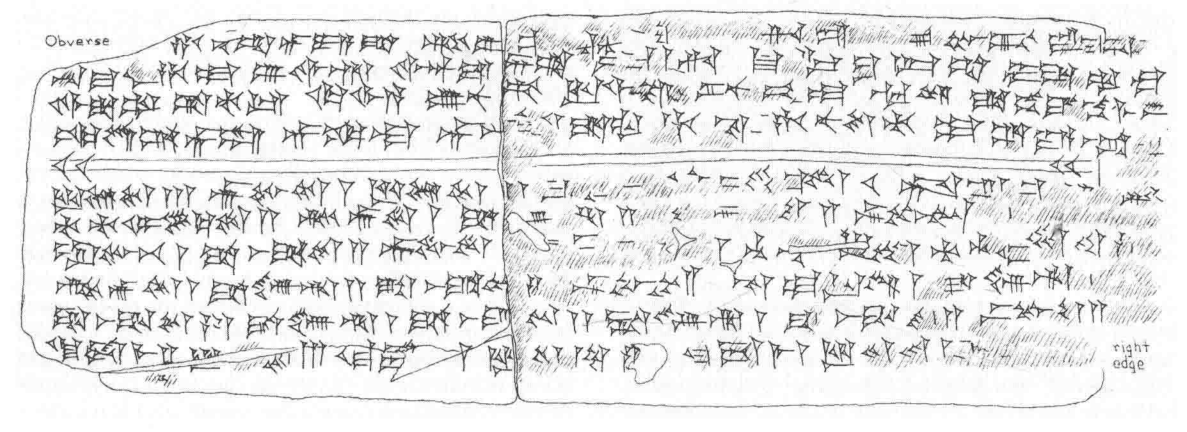
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ANNE DRAFFKORN KILMER

Mesplé, Mady (*b* Toulouse, 7 March 1931). French soprano. She studied at the Toulouse Conservatoire, and in 1953 joined the Walloon Opera, Liège, making her début as Lakmé. After three seasons she was engaged by La Monnaie, Brussels, playing Lucia and the Queen of Night. In 1956 she first appeared at the Opéra-Comique and in 1958 at the Opéra, in such roles as Sister Constance (Poulenc's *Les dialogues des Carmélites*), Oscar, Gilda, Sophie, and the Fire, Princess and Shepherdess in Ravel's *L'enfant et les sortilèges*. She sang throughout Europe and the USA in roles such as Mireille, Philine (*Mignon*) and Ophelia. A high soprano of unusual distinction, with an individuality of timbre and a refinement of phrase beyond the usual coloratura singer, she was also a noted concert performer and recitalist, including in her adventurous 20th-century repertory Webern's cantatas.

Mesplé has made delightful recordings of many French operettas; her other recordings include Satie's *Socrate*, Madame Herz in Mozart's *Der Schauspieldirektor*, Lakmé and Auber's Manon, in addition to several discs of *mélodies*.

MAX LOPPERT

Mesquita, Henrique Alves de (*b* Rio de Janeiro, 15 March 1836; *d* Rio de Janeiro, 12 July 1906). Brazilian composer. He acquired his training at the Imperial Conservatory of Music where he received the gold medal in 1856 on completion of the counterpoint course under Gioacchino Giannini. He was granted a government scholarship for further studies in Europe; at the Paris Conservatoire he studied harmony with Bazin. His symphonic overture *L'étoile du Brésil* was performed in Paris (1861), as was his comic opera *Une nuit au château* (Portuguese version *Noivado em Paquetá*). His most important work was the opera *O vagabundo* produced on 24 October 1863 at the Teatro Lírico Fluminense (Rio). This was the last work by a Brazilian composer to be presented by the Imperial Academia de Música e Ópera Nacional, founded in 1857. In 1869 Mesquita became the regular conductor of the Teatro Fénix Dramática, which specialized in operettas, and for which he wrote some successful pieces including *Ali Babá* and *Coroa de Carlos Magno*. He also composed salon music. In 1891 he was appointed professor of brass instruments at the Instituto Nacional de Música.

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GERARD BÉHAGUE

Mesquita, José Joaquim Emerico Lobo de. *See* LOBO DE MESQUITA, JOSÉ JOACHIM EMERICO.

Messa (It.). *See* MASS.

Messa di voce (It.: 'placing of the voice'). The singing or playing of a long note so that it begins quietly, swells to full volume, and then diminishes to the original quiet tone. The *messa di voce* is one of the most important techniques of 17th- and 18th-century Italian singing style, first as an ornament and then as a pedagogic tool.

Descriptions of the practice are far more prevalent than the term itself. Caccini (*Le nuove musiche*, 1601/2/*R*) considered the swelling and abating of the voice 'the foundation of Passion', but does not use the term. Christoph Bernhard (*Von der Singe-Kunst, oder Maniera*, *c*1649) also described the effect without assigning it a name: 'On whole and half notes it is customary to employ a *piano* at the beginning, a *forte* in the middle, and a *piano* once more at the end'. It is only in the 18th century that *messa di voce* is consistently used as a term to describe this practice. Tosi (1723) advised that the ornament be used sparingly. Mancini (1774) devoted a short chapter to the subject and suggested that 'a truly accomplished singer will use it on every long note that occurs in a cantilena'. Farinelli was particularly known for his exquisite *messa di voce*. Burney (*BurneyFI*) wrote that in 'the famous air *Son qual Nave* [1734], which was composed by his [Farinelli's] brother [Riccardo Broschi], the first note he sung was taken with such delicacy, swelled by minute degrees to such an amazing volume, and afterwards diminished in the same manner, that it was applauded for full five minutes'. By 1810, Domenico

Corri described the *messa di voce* as the 'soul of music' and offered it as a pedagogic exercise to be performed on all chromatic notes of the scale. García (1840–47) listed *messa di voce* as one of four methods of sustaining a tone (*see* SON FILÉ) and advises the singer to practise it throughout the range in order to unite the registers. The term is also found in 19th-century scores, for example, in Act 1 scene vi of Bellini's *Norma* (1831), where the first note of Adalgisa's phrase, 'Lo, l'obbliai', is to be sung 'con messa di voce assai lunga'.

With its establishment in vocal music, the *messa di voce* was taken over into instrumental music. The effect is described as early as 1638 in Fantini's trumpet method, though without using the term itself. In 1658, Christopher Simpson did the same for the viola da gamba. Roger North associated the effect specifically with Italian violinists and called it the '*arcata* or long bow'. As with vocal tutors, the term *messa di voce* appears regularly only in the 18th century, for example, in treatises by Geminiani for the violin (1751) and Quantz for the flute (1752). Although the *messa di voce* is obviously appropriate only for instruments capable of dynamic change on a single note, C.P.E. Bach (*Versuch*, 1762) also advised keyboard players that 'when the solo part has a long sustained note which by the conventions of good performance should begin pianissimo, increase by degrees to a fortissimo, and return in the same way to a pianissimo, the accompanist must follow with the greatest exactitude. Every means available to him must be employed to attain a *forte* and *piano*. His increase and decrease must coincide with that of the principal part: nothing more, nothing less'. It seems likely that Mozart had such an effect in mind in, for example, the sustained piano trills at the soloist's entry (bars 80–83) in the first movement of his Piano Concerto in C K467, which is analogous to the implied *messa di voce* at the soloist's entry (bars 72–3) in the Sinfonia Concertante K364 for violin and viola as well as to many passages within the violin and wind concertos (for example, the Violin Concerto K218, Andante, bars 15–16).

ELLEN T. HARRIS

Messager, André (Charles Prosper) (*b* Montluçon, 30 Dec 1853; *d* Paris, 24 Feb 1929). French composer. Following his formal musical education at the Ecole Niedermeyer, and lessons with Saint-Saëns, he succeeded Fauré as *organiste de choeur* at St Sulpice before beginning a career as a stage composer at the Folies-Bergère in the late 1870s. He had by this time already composed a symphony, been awarded a prize by the Société des Auteurs, Compositeurs et Editeurs de Musique in 1875, and two cantatas, one of which (*Don Juan et Haydée*) brought him to the attention of Auguste Vaucorbeil, the director of the Paris Opéra, who subsequently commissioned (May 1884) Messager's ballet *Les deux pigeons*. Messager's interest in Wagner also seems to date from the 1870s, probably under the influence of Saint-Saëns and Fauré, with whom he improvised the skittish *Souvenirs de Bayreuth*, regularly performed as a party piece by the two composers, but probably first conceived around 1880. Messager left the Folies-Bergère at the end of the 1870s, and was engaged for a season as conductor at the Eden Théâtre in Brussels. An important opportunity to have his work performed in Paris presented itself in 1883, when William Enoch (who had already published a number of Messager's songs) asked him to complete Firmin Bernicat's *opéra comique* *François les bas-bleus*, left unfinished at Bernicat's death. Messager completely orchestrated the work, and composed about 12 numbers for it.

After further praise for his ballet *Les deux pigeons* in October 1886, Messager wrote a number of stage works until the end of the 1880s as well as vocal and piano compositions. His first attempt to write in a more serious vein was the unsuccessful nationalist work, *Le bourgeois de Calais* (1887). Three subsequent projects also ended in failure: *Isoline* (Christmas 1888); incidental music for *Colibri*, a one-act comedy (June 1889); and *Le mari de la reine* (December 1889), which Gauthier-Villars ('Willy') noted had fallen completely flat (*La paix*, 20 December 1889), and which Messager at the time called 'the best of my failures'.

The 1890s began to bring success both in France and England, beginning with *La Basoche*. *Mirette* (1894) was written for London, and Messager later resisted attempts to have it performed in France. *Madame Chrysanthème* (1893, the earliest musical setting of the story by Pierre Loti later set by Puccini as *Madama Butterfly*) was another attempt to write a less lightweight work, but it met with little success, as did *Le chevalier d'Harmental* (1896), another serious piece, whose failure led Messager to consider retirement from the stage. He moved to Maidenhead, Berkshire, and lived there with his second wife, Alice Maude Davis (known professionally as the composer Hope Temple). This self-imposed exile was brought to an end by the brilliant success of *Les p'tites Michu* in 1897, and by his being appointed (by Albert Carré) musical director of the Opéra-Comique, a position Messager held until 1904. This meant that he composed fewer works during the period 1898–1904, concentrating instead on bringing the works of others to the stage. He is particularly remembered for encouraging Debussy with *Pelléas et Mélisande* and eventually conducting its first performance at the Opéra-Comique in 1902. He also introduced Charpentier's *Louise* and Massenet's *Grisélidis*.

From 1901 to 1907 he was employed at Covent Garden, where much of his time seems to have been spent on administration. His first seasons (1901–3) were somewhat undistinguished, and he himself appeared as conductor only for the world première of Herbert Bunning's *Princesse Orsa* (1902); but from 1904 he conducted *Carmen*, *Faust*, *Roméo et Juliette*, *Don Giovanni* (with Caruso), *Orphée* and *Armide*, British premières of Saint-Saëns's *Hélène* (with Melba) and Massenet's *Le jongleur de Notre-Dame* and the world première of Franco Leoni's *L'oracolo*. In 1906 he also introduced to Covent Garden his ballet *Les deux pigeons*.

Messager's next dramatic work, *Fortunio* (1907), was performed by the Opéra-Comique with great success, and he was then named director, with Frederick Broussan, of the Opéra. The partnership lasted until 1914 but was only moderately successful, owing to shortage of funds and disputes with staff. Highlights of the period included Fauré's *Pénélope*, Rameau's *Hippolyte et Aricie* (1908), Ravel's *L'heure espagnole* and Musorgsky's *Boris Godunov*. Wagner was also popular, and on the strength of his experience in this area Messager was appointed conductor of the Société des Concerts du Conservatoire in 1908. During World War I he took the orchestra on a number of foreign propaganda tours, including an expedition to Argentina (1916), where his performances of Wagner made him some enemies at home. Further trips followed,

to Switzerland (1917) and the USA (1918–19), at the end of which Messager resigned his post because of disputes with members of the orchestra, especially with his deputy conductor Philippe Gaubert.

Messager's most significant stage work from the war years was *Béatrice* (1914), a quasi-Wagnerian piece, whose première was moved from Paris to Monte Carlo at the outbreak of war; it received no French performances until 1917 and was not successful, much to Messager's disappointment. April 1919 saw the première of *Monsieur Beaucaire*, although Messager was suffering from sciatica and was unable to attend the first nights in either Birmingham or London. He took on the musical directorship of the Opéra-Comique for the 1919–20 season, conducting among other items the first complete French performance of *Così fan tutte*. Six stage works followed, two of them for Sacha Guitry and his wife, Yvonne Printemps; the second of these, *Deburau*, is dedicated to Fauré's memory.

He was elected president of the Société des Auteurs et Compositeurs Dramatiques in 1926, the first composer to hold this office, and in 1927 was made a Commandeur of the Légion d'honneur. His health began to decline steadily (a serious illness in 1921 had led to his being reported dead at that time) and he died in February 1929.

In spite of the fact that his greatest successes were stage works of a lightweight character, Messager claimed in his memoirs that his intention had always been to write *opéra comique* in the tradition of composers such as Boieldieu. Albert Carré also considered Messager to have had higher aspirations; he also thought that by the time Messager had made enough money to fulfil his ambitions, the public expected nothing but operetta from him.

Fame as a composer of light music has tended to obscure Messager's considerable standing in contemporary serious musical circles. His friendship and advice were prized by the leading composers of the time, and Fauré himself acknowledged his comprehensive ability: 'familiar with everything, knowing it all, fascinated by anything new ... one of the first pilgrims to Bayreuth and [able] to play Wagner by heart at a time when the latter was still unknown in Paris'. He was also noted for his performances of Mozart's operas, and in the concert hall for his performances of Russian works. As a music critic he wrote for several papers, including *Le Figaro*. As an orchestrator he was called on by Saint-Saëns to orchestrate the first act of *Phryné* (1892), and for Marguerite Long he reorchestrated Chopin's Piano Concerto in F minor.

Messager's style is characterized by fine orchestration (evident also in the ballet music), a gift for easy-flowing melody, often in a waltz rhythm, and a skill in writing music of a dance-like character. His own experience of operetta came through the works of Offenbach, Hervé and Lecocq, and he was regarded by some as the last of this line. His biographer and pupil Henry Février claimed that *La Basoche* was the last great French *opéra comique* of the 19th century, and Messager's next *opérettes*, especially *Les p'tites Michu* and *Véronique*, certainly show a difference in style from the earlier works, bringing an altogether fresher approach to the genre. Messager's contribution to French music, both through his own works and as conductor and promoter of opera, is undeniable, and was recognized as such by his musical contemporaries in many countries.

WORKS

STAGE

first performed in Paris unless otherwise stated

BP – *Bouffes-Parisiens*
FB – *Folies-Bergère*
FD – *Folies-Dramatiques*
OC – *Opéra Comique*

operas, opéras comiques, operettas and comédies musicales published in vocal score, in Paris unless otherwise stated

Les païens (opérette, H. Meilhac), *c*1876, collab. G. Serpette, Widor, Massenet and Delibes, lost

François les bas-bleus (oc, 3, E. Dubreuil, E. Humbert and P. Burani), FD, 8 Nov 1883 (1883); completion of work begun by F. Bernicat

Gisèle, *c*1884–5 (opérette, 3, F. Oswald and M. Boucheron), lost

La fauvette du temple (oc, 3, Humbert and Burani), FD, 17 Nov 1885 (1885)

La Béarnaise (oc, 3, E. Leterrier and A. Vanloo), BP, 12 Dec 1885 (1886)

Le bourgeois de Calais (oc, 3, Dubreuil and Burani), FD, 6 April 1887 (1887)

Les premières armes de Louis XV (oc, 3, A. Carré), Menus-Plaisirs, 16 Feb 1888, unpubd; enlarged version of F. Bernicat: Les beignets du roi, 1882, addl music by Messager

Isoline (conte des fées, 3, C. Mendès), Renaissance, 26 Dec 1888 (1888)

Le mari de la reine (opérette, 3, E. Grenet-Dancourt and O. Pradels), BP, 18 Dec 1889 (1890)

La Basoche (oc, 3, A. Carré), OC (Lyrique), 30 May 1890 (1890)

Hélène (drame lyrique, 4 [5 tableaux], P. Delair), Vaudeville, 15 Sept 1891 (1891)

Miss Dollar (opérette, 3, Clairville (L. Lhérie) and A. Vallin), Nouveau, 22 Dec 1893 (1894)

Madame Chrysanthème (comédie-lyrique, prol., 4, epilogue, G. Hartmann and A. Alexandre, after P. Loti), Renaissance, 30 Jan 1893 (1893)

Mirette (3, M. Carré, Eng. lyrics by F.E. Weatherley, H. Greenbank and A. Ross), London, Savoy, 3 July 1894 (London, 1894); ?collab. H. Temple

La fiancée en loterie (opérette, 3, C. de Roddaz and A. Douane), FD, 13 Feb 1896 (1896), collab. P. Lacome

Le chevalier d'Harmental (oc, 5, P. Ferrier, after A. Dumas *père* and A. Maquet), OC (Sarah Bernhardt), 5 May 1896 (1896)

La montagne enchantée (pièce fantastique, 5 [12 tableaux], A. Carré and E. Moreau), Porte-St-Martin, 12 April 1897 (1897), ?collab. X. Leroux

Les p'tites Michu (opérette, 3, G. Duval and Vanloo), BP, 16 Nov 1897 (1897); as The Little Michus, rev. H. Hamilton and P. Greenbank, London, Daly's, 29 April 1905

Véronique (oc, 3, Duval and Vanloo), BP, 10 Dec 1898 (1898)

Les dragons de l'impératrice (oc, 3, Duval and Vanloo), Variétés, 13 Feb 1905 (1905)

Fortunio (comédie lyrique, 4 [5 tableaux], G.-A. de Caillavet and R. de Flers, after A. de Musset: *Le chandelier*), OC (Favart), 5 June 1907 (1907)

Béatrice (légende lyrique, 4, Caillavet and Flers, after C. Nodier), Monte Carlo, 21 March 1914 (1914)

Cyprien, ôte ta main de là! (fantaisie, 1, M. Hennequin), 1916 (1920)

Monsieur Beaucaire (romantic op, 3, A. Rivoire and P. Veber, after B. Tarkington), Eng. version by F. Lonsdale and A. Ross, Birmingham, Prince of Wales, 7 April 1919 (London, 1918); in Fr., Paris, Marigny, 21 Nov 1925

La petite fonctionnaire (comédie musicale, 3, A. Capus and X. Roux), Mogador, 14 May 1921 (1921)

L'amour masqué (comédie musicale, 3, S. Guitry), Edouard VII, 15 Feb 1923 (1923)

Passionnément (comédie musicale, 3, Hennequin and A. Willemetz), Michodière, 16 Jan 1926, fs (1926)

Coups de roulis (opérette, 3, Willemetz, after M. Larrouy), Marigny, 29 Sept 1928 (1928)

Music in: Miousic, 1914, ?lost

incidental music

Le Petit Poucet (E. Mortier, Leterrier and Vanloo), Gaîte, 28 Oct 1885, selections pubd

Colibri (L. Legendre), Vaudeville, 12 June 1889, 1 serenade

Hélène (P. Delair), Vaudeville, 15 Sept 1891

La montagne enchantée (A. Carré and E. Moreau), Porte-Saint-Martin, 12 April 1897; collab. X. Leroux
Deburau (Guitry), Sarah Bernhardt, 9 Oct 1926

ballets

in 1 act unless otherwise stated

Fleur d'oranger (Dreyfous), FB, 1878
Les vins de France (Dreyfous), FB, 1879
Mignons et vilains (Dreyfous), FB, 1879
Les deux pigeons (2, H. Régnier and L. Mérante), Opéra, 8 Oct 1886
Les bleuets (?after Hugo), 1889, unpubd, lost
Scaramouche (2, M. Lefèvre and H. Viragneux), Nouveau, 17 Oct 1891; collab. G. Street
Amants éternels (Corneau and Gerbault), Théâtre Libre, 26 Dec 1893
Le procès des roses (Mendès), Marigny, 6 June 1896, unpubd, lost
Le chevalier aux fleurs (A. Silvestre), Marigny, 15 May 1897, choruses pubd; collab. R. Pugno
Une aventure de la guimard (H. Cain), OC, 8 Nov 1900

OTHER WORKS

instrumental

Symphony, A, 1875, perf. Concerts Colonne, 1878 (1948)
Loreley, ballade, orch, *c*1880
Trois pièces, vn, pf (1897): Barcarolle, Mazurka, Sérénade
Solo de concours, cl, pf (1899)
3 valses, pf 4 hands (1884)
Souvenirs de Bayreuth, pf 4 hands, collab. G. Fauré, *c*1880–99 (1930)
Impromptu, op.10; Habañera, op.11; Menuet, op.12; Mazurka, op.13; Caprice polka, op.14; Valse, op.15; Pavane des fées: all pf (1889)
Many pf arrs., 2–4 hands, incl. Chabrier's España and Gwendoline, Charpentier's Impressions d'Italie, Holmès' Au pays bleu, Lalo's Namouna, Saint-Saëns's Etienne Marcel, Phryné, Requiem and Symphony no.2
Messager also orchd Act I of Saint-Saëns's Phryné

vocal

Don Juan et Haydée (Byron), cant., 3vv, *c*1875
Prométhée enchaîné (G. Clerc), cant., solo vv, 4vv, orch, *c*1877
Nouveau printemps (Clerc, after Heine), 5 songs, 1v, pf acc. (1885)
Amour d'hiver (A. Silvestre), 6 songs, 1v, pf acc. (1911)
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JOHN WAGSTAFF (with ANDREW LAMB)

Messangior, René. *See* MESANGEAU, RENÉ.

Messaus [Messaulx, Missau etc.], **Guilielmus (van)** (*b* Antwerp, bap. 2 July 1589; *d* Antwerp, 8 March 1640). Flemish composer. He spent his life in Antwerp. In 1609–10 he was sacristan of St Joris and in 1613 became schoolmaster and sacristan at St Willibrordus. From 1614 to 1618 he taught at St Walburgis and St Andries, but was dismissed for bad behaviour. Before 1620, however, he became a singer and choirmaster at St Walburgis, a post he held until his death. In 1620 he was suspended for a time after refusing to perform a plainchant mass instead of a polyphonic 'missa de angelis' for a dead child. He wrote at least 14 masses, including the unpublished *Missa Victorius Fernandus*, which was found in his estate and was also in the library of King João IV of Portugal. In addition, 57 motets (including four canons) and Flemish and Latin carols, and three secular Flemish madrigals by him are known. It is possible that a number of partbooks listed under his name in inventories of St Jacobs, Antwerp (1677), St Michael, Ghent (1730–42), and St Salvator, Ghent (1754), can be traced back to his printed collections of 1633 and 1635. He was possibly the editor of *Cantiones natalitiae* (RISM 1629²), almost half the contents of which are by himself, and he was also active as a copyist. As well as numerous motets, he copied three books of harpsichord music by John Bull and others which were once owned by J.C. Pepusch; one of these survives (*GB-Lbl* Add.23623).

In 1613 or 1614 Messaus married Magdalena de Masereth; they had five children, including Guilielmus (*b* 1619) who in 1649–54 sang tenor at St Joris. After the death of Magdalena, Messaus married Clara Loycx in 1639.

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[29] Cantiones sacrae praecipuis anni festis accommodatae 8vv cum Missa Maiali, 2vv/insts, bc (org) (1635)
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1 motet, 3vv, in Luscinia sacra (1633)
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GODELIEVE SPIESSENS

Messchaert, Johannes (Martinus) (*b* Hoorn, 22 Aug 1857; *d* Zürich, 9 Sept 1922). Dutch baritone and singing

teacher. He studied with Karl Schneider at Cologne, Franz Wüllner at Munich and Julius Stockhausen at Frankfurt. A celebrated concert and oratorio singer, he specialized in lieder and the music of Bach, and was a noted interpreter of Jesus in the *St Matthew Passion*. As a teacher he held posts in Amsterdam, Wiesbaden, Frankfurt and Berlin, where in 1911 he was appointed professor of singing at the Königliche Hochschule für Musik. In 1920 he moved to Zürich, where he taught at the conservatory.

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ELIZABETH FORBES

Messe (Fr., Ger.). *See* MASS.

Messiaen, Claire. *See* DELBOS, CLAIRE.

Messiaen, Olivier (Eugène Prosper Charles) (*b* Avignon, 10 Dec 1908; *d* Paris, 28 April 1992). French composer, organist and teacher. He was a musician apart. The sources of his music may be traced on the one hand to the French organ tradition and on the other to the innovations of Debussy, Stravinsky and Bartók, but right at the start of his career he found a modal system that has a completely individual sound, and to this he remained true, even when he vastly extended the possibilities of his style after World War II. He was alone, too, among major 20th-century composers in his joyously held Catholic faith, which again was unswerving, however much he came to value non-European cultures, especially Indian and Japanese. As a teacher he instructed many of the most prominent composers of the next two generations.

1. Life. 2. Theology. 3. Musical elements. 4. Works to 1950. 5. Works after 1950.

1. LIFE. In a sense his life as an artist began before he was born, for his mother, Cécile Sauvage, wrote during her pregnancy a cycle of poems, *L'âme en bourgeon*, in which her future child is of course referred to. He was proud of this, and in his sixties recorded a sequence of organ improvisations on the poems; he also wrote the preface for a republication of them in 1991. His father was Pierre Messiaen, an English teacher and translator of Shakespeare, from whom he inherited less the language skills (he was a monoglot) than an admiration for Shakespeare's plays, which as a boy of eight to ten he presented in toy theatres of his own devising, with coloured lighting coming through cellophane sweet wrappers, for his younger brother Alain. Between the ages of seven and nine he also began to compose and to play the piano. By this time the family was in Grenoble – except for Pierre, who was on war service in the army – and the young Messiaen gained a lasting love for the mountains of that region. According to his own account, he started in music without a teacher, and he was similarly independent of any prompting in the religious devotion he felt from an early age.

After the war the family was reunited in Nantes. They were there only for six months, but during that time Messiaen met his first teachers: Véron and Gontran Arcouët for piano and Jehan de Gibon for harmony. He was already musically sophisticated: as Christmas presents he had been demanding operatic vocal scores, and was thus familiar with works by Mozart, Gluck, Berlioz and Wagner, as well as with piano pieces by Debussy and Ravel. But de Gibon gave him *Pelléas et Mélisande*, and that astonished him. In 1919 the family moved to Paris, and he entered the Conservatoire at a remarkably early age: a photograph of Jean Gallon's harmony class of 1923 shows a child in the company of young men and women.

Besides Jean Gallon, and the latter's brother Noël, with whom he had private lessons throughout his Conservatoire years, his teachers included Georges Falkenberg for piano, Georges Caussade for counterpoint and fugue (*premier prix* 1926), César Abel Estyle for piano accompaniment (*premier prix* 1927), Marcel Dupré for organ and improvisation (*premier prix* 1928), Maurice Emmanuel for music history (*premier prix* 1928), Paul Dukas for composition (*premier prix* 1929) and Joseph Baggers for timpani and percussion, this last an unusual study, suggesting that he was already—perhaps prompted by Stravinsky's *Les noces*, which he saw at this time – looking beyond Western norms. Certainly his other teachers might have given him some encouragement in that direction. Emmanuel was an expert on the metres of Greek verse (later a Messiaen speciality) and on the modes of ancient Greece, of folk music and of Christian liturgies; Messiaen recalled how after hearing this teacher's *30 chansons bourguignonnes* he was 'at once converted to modal music'. Dupré and Dukas also pointed towards modality and they were models for their pupil in other ways: Dupré showed that the organ, to which Messiaen would have been attracted as a Catholic composer, could be a virtuoso instrument; Dukas provided an example of artistic conscience.

New music in Paris at this time was represented principally by Stravinsky and by the more prominent ex-members of Les Six: Honegger, Milhaud and Poulenc. Messiaen admired some works of all these composers, and *Le sacre du printemps* was vital to him. But he had no time for Cocteau-esque urbanity and knew, at this point, almost nothing but *Pierrot lunaire* of the alternative represented by the new Viennese school. Not surprisingly, he began by staying close to Debussy, whose influence is strong on the set of eight piano preludes he composed in 1928–9. Even here, though – and more so in his first published organ composition, *Le banquet céleste* (1928) – he was moving within his own modal universe. The organ piece is also unusual in its extreme slowness.

In 1930 he left the Conservatoire and in September 1931 took the post of organist at La Trinité in Paris, where for more than 60 years he had charge of one of the great Cavaillé-Coll instruments. His major works of the next few years were all for his own instrument or for the orchestra—or for both, since *L'Ascension* (1932–4) was made available in the two forms. Whatever the genre, the declared purpose of his music was the same, and remained the same until his death: it was to manifest the doctrines of the Christian faith. His biggest work of the period was the organ cycle *La Nativité du Seigneur* (1935); *L'Ascension* had been preceded by orchestral pieces concerned with sin and redemption (*Les offrandes oubliées*, 1930; *Le tombeau resplendissant*, 1931; *Hymne au Saint-Sacrement*, 1932).

Another theme, after his marriage in June 1932 to the violinist and composer Claire Delbos, was the Christian family. His wedding present to her was one of his very

few non-illustrative compositions, the Theme and Variations for violin and piano (1932); he also expressed much more forthrightly, indeed passionately, the bliss of marital love in the *Poèmes pour Mi* for soprano with piano or orchestra (1936–7), 'Mi' being his pet name for his wife. After the birth of their son Pascal (his only child) in 1937 came another song cycle, *Chants de terre et de ciel* (1938), in which all three members of the family are portrayed. For both cycles Messiaen wrote his own texts as he did for most of his vocal works, exceptions being Prix de Rome competition pieces, an early song to one of his mother's poems, a couple of liturgical settings (so few because he felt that plainsong was the only proper music for the liturgy) and *La Transfiguration*, for which he compiled an anthology of texts on the subject from the Bible, the Missal and St Thomas Aquinas.

The *Poèmes pour Mi*, frankly self-expressive and exuberant in their orchestral colouring, make a creative demonstration of Messiaen's opposition to the neo-classicism prevailing in Paris, and in the year of their composition as piano songs he founded a group with André Jolivet, Daniel-Lesur and Yves Baudrier: La Jeune France. Their aim was to re-emphasize passion and sensuality in music, and they presented several concerts of their works in Paris between 1936 and 1939. No doubt they influenced one another. Messiaen could, for example, have picked up from Jolivet the use of irrational values to loosen his rhythm, and he may have been stimulated too by the visits made to Paris in the 1930s by Varèse and Villa-Lobos. In 1936 he began teaching, at the Ecole Normale de Musique and the Schola Cantorum. The next year he wrote *Fête des belles eaux* for six ondes martenot (his first use of this electronic instrument), to accompany a display of fountains on the Seine at the 1937 Paris Exposition.

Soon after the outbreak of World War II he was called up for military service, and in May 1940 was captured and taken to a prisoner-of-war camp at Görlitz in Silesia. There, during the winter of 1940–41, he completed the *Quatuor pour la fin du temps* for himself to play with a violinist, a cellist and a clarinettist he had found among his fellow inmates. It was his most ambitious work so far, a sequence of eight movements in which 'the end of time' – meaning the end of orderly progressive time – is conveyed sometimes by non-developing textures of ostinatos, sometimes by very slow music, sometimes by sudden interruptions, sometimes by dances in irregular rhythm. The first performance took place at the camp, before a huge audience of prisoners in the depth of winter.

After his release in the spring of 1941 he was appointed to teach harmony at the Conservatoire. Paris was now an occupied city, and perhaps the becalmed condition of musical life there had a part in rendering him musically silent for almost two years. Other factors would have been his work on an outline of his composition methods, *Technique de mon langage musical*, and the extraordinarily gifted circle of students that was gathering around him, among them Boulez, Serge Nigg and Yvonne Loriod. His wife had by now succumbed to illness and entered a sanatorium, where she remained in steadily diminishing health until her death in April 1959. During this difficult period Loriod, an outstanding pianist, became the focus of a love that could be expressed only in music: in the *Visions de l'Amen* (1943) he wrote for the two of them to play, in the *Trois petites liturgies* (1943–4) where she had the solo part, in the recital-length *Vingt regards sur l'Enfant-Jésus* (1944) and in a third song cycle, *Harawi* (1945), which itself became the first 'act' in a trilogy of works on the Tristan legend, the others being the ten-movement *Turangalîla-symphonie* (1946–8) and the *Cinq rechants* for 12 mixed voices (1948).

Turangalîla – his biggest work so far, scored for a large orchestra with abundant percussion and solo piano (again a Loriod part) and ondes martenot—was commissioned for the Boston SO by Koussevitzky, who, being ill, had to yield the first performance to Bernstein. Despite the difficulties in presenting a work on such a scale, *Turangalîla* was soon being widely played and making Messiaen known to a large international audience. Reactions to it were divided. Its rapturous love music, exultant dances, scintillating colouring and extraordinary images appealed to many; others were appalled by what they considered its vulgarity. Boulez, who had followed rehearsals for the first performance of the *Trois petites liturgies* with keen enthusiasm, was dismissive of the new piece, and for a while there was a breach in the friendship between master and pupil.

Messiaen had Boulez in his class for part of the time when, between 1943 and 1947, he had given private lessons in composition and analysis outside the Conservatoire, introducing his pupils not only to his own methods but to those of the Second Viennese School (Berg's *Lyric Suite* had been among the scores in the portable library he took with him to Görlitz). The atmosphere was that of a revolutionary cadre, consciously opposed to the Conservatoire's academic rigidity, and the pupils called themselves 'les flèches' (the arrows) to indicate their determination. Boulez and Nigg produced the first French serial compositions, and Messiaen began in parts of *Turangalîla* to apply 12-note methods to rhythmic values. (These sections, 'Turangalîla' I, II and III, were perhaps the only movements of which Boulez approved; certainly they were the only ones he ever conducted.) Teacher and pupils stimulated one another, and for a short time it seemed that Messiaen was about to join his younger colleagues on the road to and through total serialism. His piano piece *Mode de valeurs et d'intensités*, which he wrote while teaching at the Darmstadt summer course in 1949, allots a particular duration and a particular dynamic level to each of the just 36 notes in play; it had a crucial impact on both Boulez and Stockhausen (fig.1). He also used abstract numerical procedures in a tape-music project, *Timbres-durées* (1952), and in some movements of the *Livre d'orgue* (1951), in other movements of which, as in the whole of the *Messe de la Pentecôte*, he formalized what he had learnt in two decades of improvising at La Trinité. With the exception of a Conservatoire test piece, *Verset pour la Fête de la Dédicace* (1960) and the only posthumously published *Monodie* (1963), he wrote nothing more for his own instrument until the end of the 1960s.

The note-by-note procedures of the *Mode de valeurs* and a few other works of this immediate period did not fit well with his urge to write illustrative music, and after 1952 he combined them with broader kinds of material or else used them, though only rarely, to evoke a bleak or menacing atmosphere (as in the owl portrait 'La chouette hulotte' or the stigmata scene in *Saint François d'Assise*). The other effect of his abstract phase was to leave him suspicious for a while of melodic-harmonic invention, for

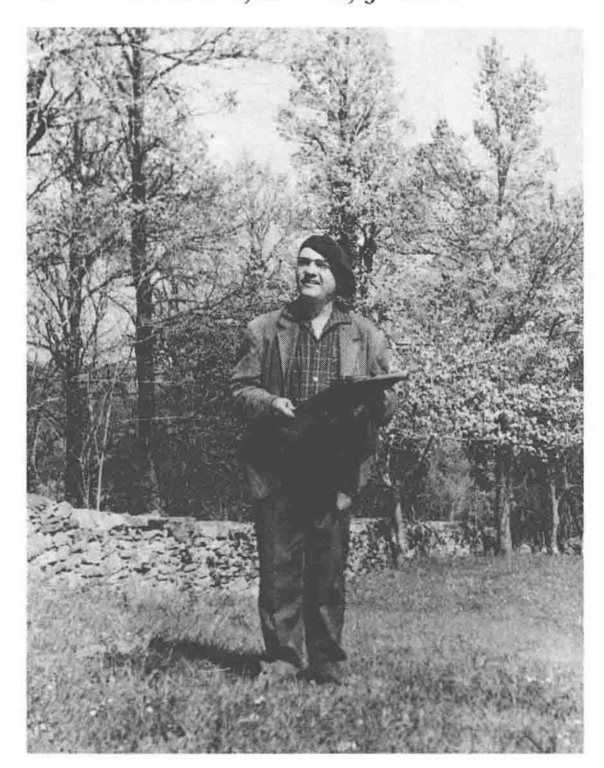


1. Olivier Messiaen and students, 1952, including Karlheinz Stockhausen (back row, fourth from right)

which he found an alternative in listening to birds. His interest in ornithology dated back to his student years, and he had imitated birdsong in a generalized way in *La Nativité*, the *Quatuor* and *Visions de l'Amen*. Now, starting with the Conservatoire test piece *Le merle noir* for flute and piano (1951), he devoted himself to copying the songs of particular species he had heard in nature, and from this point on he journeyed throughout France – and later throughout much of the world – collecting birdsongs by ear (fig.2). In adapting the songs and calls to traditional instruments, to 12-note temperament and to a human timescale, he had to adjust them, and often a greater or lesser hint of his modal practice would creep in, if only in the favouring of the tritone. His birds are recognizably his, but they are also recognizably themselves, and his efforts to reproduce nature, maintained for 40 years, brought from him music of great variety and often dazzling brilliance. It is not just the songs of birds that are projected through this music but also the intense colours of avian plumage, and the awe Messiaen felt for birds as being, like angels or resurrected souls, free in flight and at one with God.

Only the first of his larger birdsong compositions, *Réveil des oiseaux* (1953), was based on this material exclusively, presenting a speeded-up picture of the period from midnight (with nightingales alone) through the dawn chorus to mid-morning silence. By now he was doing much of his composing during summer holidays spent at his own property in Petichet, near Grenoble, amid the birds and the mountains, though for the immense *Catalogue d'oiseaux* for solo piano (1956–8) he travelled all over France so that he could portray his chosen birds in their native habitats, in compositions that last up to half an hour and are patterned in typical verse-refrain forms. *Oiseaux exotiques* (1955–6) is based largely on the loud cries of tropical birds from the Americas and Asia, recreated in the same kind of block-built structure and by what became a characteristic ensemble of solo piano with a small group consisting mostly of wind and percussion. The culmination to this birdsong period arrived in *Chronochromie* for large orchestra (1959–60), where songs and shrieks appear alongside impressions of the rocks and streams of high mountains, and sometimes also with abstract quasi-serial formulations. *Chronochromie* was commissioned by the Donaueschingen Festival, the principal showcase for the international avant garde, while *Oiseaux exotiques* and its two successors for similar formations, *Sept haïkaï* (1962) and *Couleurs de la Cité Céleste* (1963), were composed for Boulez's Domaine Musical concerts. (In 1955 the Domaine had decamped to La Trinité to hear the composer play his *Livre d'orgue*.)

Sept haïkaï was the souvenir of a first visit to Japan that Messiaen had made in 1962 with Loriod, whom he had recently married. *Couleurs* marked a return to Catholic subject matter after a dozen years of celebrating God almost exclusively as the creator of the natural



2. *Olivier Messiaen at Rocamadour, 1961*

world, the only exception having been the little organ *Verset*. Next came *Et exspecto resurrectionem mortuorum* for symphonic wind and percussion (1964), commissioned by the French government for performances in the Ste Chapelle and Chartres Cathedral, lit by the medieval stained-glass which Messiaen adored and took as his highest example of art: an art of pattern and colour, in which figures and narratives are irradiated by light. He often spoke of seeing colours internally when he heard or imagined sounds, and he was consistent in the correspondences he described or tried to create: the A major chord with added 6th, for example, was always bright blue, the blue of Chartres, of the Mediterranean and of heaven.

After *Et exspecto* he gave himself largely to the composition of huge works, each a concert in itself, drawing on everything he had discovered hitherto: the modal melodies, sumptuous harmonies and driving or static rhythms of his pre-war music, the abstract speculations of the period around 1950, the birdsongs and the colours. The first of these grand summations was *La Transfiguration de notre Seigneur Jésus-Christ* (1965–9), for seven instrumental soloists, choir and large orchestra. *Des canyons aux étoiles...* for piano and orchestra (1971–4) was commissioned by Miss Alice Tully of New York, and Messiaen used the occasion of his first American commission to render the canyons and birds of Utah. *Saint François d'Assise* (1975–83), his unexpected single exercise in music theatre, was written for the Paris Opéra and followed swiftly by the *Livre du Saint Sacrement* (1984), a last organ work (commissioned by the city of Detroit and the American Guild of Organists). Finally, after several small pieces, came *Eclairs sur l'Au-delà . . .* (1988–92), scored for an enormous orchestra, a commission from the New York PO.

In 1978 he was obliged by the Conservatoire's age rules to retire. He had been teaching analysis since 1947 and composition since 1966, and his pupils had included Barraqué, Stockhausen, Xenakis, Goehr, Murail and George Benjamin. He loved teaching, loved his pupils and kept in contact with many of them. But retirement gave him more opportunity to travel the world in pursuit of performances and of birds, and he became a familiar figure in concert halls: benign, gently smiling, accompanied always by Loriod, attentive and courteous to any who came to ask him questions or request an autograph, habitually tieless except when evening clothes were required (fig.3). Among the many honours bestowed on him during his last quarter century was the naming of a Utah mountain Mount Messiaen.

2. THEOLOGY. Except during the period between 1945 and 1962 Messiaen devoted himself almost exclusively to religious subject matter, and there would be virtually no exception at all if his themes of love (in the Tristan trilogy of 1945–8), number (1949–52) and birdsong (1951–60) could be subsumed within the religious category. He was not, he said, a mystic. He claimed no special access or wisdom, only that he faithfully illuminated the teachings of the Church. But his choice from those teachings was particular. Of Christ's Passion and Crucifixion, treated in so much Christian music, he had little to say, and though the arduousness and inevitable sinfulness of earthly life was a topic that recurred from *Les offrandes oubliées* to *Eclairs sur l'Au-delà . . .*, it did so only occasionally and would always be contradicted by hope and the expectation



3. *Olivier Messiaen in Westminster Cathedral, 1986*

of salvation. His was a theology of glory. He was attracted by those moments in the Gospel stories when Christ's divinity stood apparent: the Nativity, the Transfiguration, the Resurrection and the Ascension. He dealt many times, as he had to in church most Sundays, with the mystery of the holy sacrament (*Le banquet céleste*, *O sacrum convivium!*, *Livre du Saint Sacrement*), and he was drawn also to the mystery to which his own church was dedicated, that of the Trinity (*Les corps glorieux*, *Méditations sur le mystère de la Sainte Trinité*). But most of all he fixed his imagination on the life to come, as described in the last book of the New Testament: on the nature of resurrected existence, on the pronouncements of angels and on the heavenly city.

These were all stories, ideas and images with strong musical possibilities. St John's description of the New Jerusalem, for instance, seems to demand music of brilliance, strength and colour. More generally, Messiaen's way of composing block by block, usually without a through line of continuity, creates a spatial effect: it is as if we were viewing different aspects of a rotating object, or shifting our gaze suddenly from one place to another. We, as listeners, gain the elevated, gravitation-free viewpoint of the resurrected. The abyss is evoked not only by deep bass sounds but also by the place its symbolization has within this quasi-three-dimensional perspective: as an interruption, the abyss is so much the more abysmal. (The abyss is the most frequent negative image in Messiaen, but in a sense its appearances are not negative at all. Though it represents, of course, the gulf that separates us from God, Messiaen's treatment suggests not shame – for his music is never subjective – but rather fear, and from fear it is a short step to awe, and hence to an appreciation of divine glory much more than of the depths from which that glory is being perceived.)

Nevertheless, as a musician-theologian Messiaen found himself concerned much less with space than with time. His favourite themes all hinge on the meeting of the divine and the human (in the life of Christ, in the continuing presence of Christ in the eucharist, in the celestial life intended for humanity), and therefore on the meeting of the eternal and the temporal. He developed many ways of handling this encounter: by decelerating tempo (*Le banquet céleste*, the string adagios of the *Quatuor pour la fin du temps*, *Turangalîla* and *Eclairs sur l'Au-delà . . .*), by inserting values to unsettle regular metres, by projecting ostinato machines that are, potentially, virtually endless (*Quatuor pour la fin du temps*), by turning events backwards (*Turangalîla*) and, everywhere, by jumping from one kind of motion to another.

By such means and others he created his arrays of extraordinary objects, but there is not, as already mentioned, a subjective personality at work here and Messiaen's creative intentions, other than to reveal, barely arise. His faith was naive. He said he had no doubts, and though he was fascinated by what astronomers and geologists were learning of the history and nature of the cosmos, he was untroubled by any rational objection to the items of his creed. In a sceptical age, such faith from a man of high culture must either encourage or bewilder.

3. Musical elements. Messiaen was the first front-rank composer to work after, and to a large degree quite separately from, the great Western tradition. For though he spoke warmly of composers central to that tradition – especially Mozart, to whom he referred in two late orchestral pieces, *Un sourire* and the *Concert à quatre* – and though such composers figured prominently in his teaching, his music goes another way. If diatonic chords still constitute a large part of his harmonic vocabulary, their normal functions are weakened or annulled by their use within the framework of his 'modes of limited transpositions' – modes in which a pattern of intervals is repeated through the octave (e.g. his 'second mode', B-C♯-D-E-E♯-G-G♯-A♯-B, where the repeating unit is a whole tone plus a semitone). So his music is generally deprived of normal harmonic impetus and hence of the necessary force for long-range continuity. (Nothing shows this better than his few early attempts at sonata form, such as the last of the Preludes for piano.) Continuity tends therefore to be asserted rather than supported by the music: large-scale forms usually consist of numerous distinct panels, often arranged in repetitive or mirroring sequences, and abrupt change, or change back, is essential to the effect. Where a longer unity is required, it is achieved either by means of an emphatic rhythmic pulsation enlivened by syncopation ('Joie du sang des étoiles' in *Turangalîla*) or else by stasis ('Jardin du sommeil d'amour' from the same work). Often the discontinuity from moment to moment is matched by a heterogeneity within each moment, again in perfect defiance of what had been counted good musical practice in the West for centuries. Indeed, as Messiaen was well aware, one has to go back to Machaut to find an earlier composer who treated pitch and duration so much as separate elements.

Among nearer ancestors, Stravinsky provided his outstanding model of rhythmic propulsion and formal discontinuity – especially the Stravinsky of *Le sacre*, a work he closely analysed and loved to teach. (His 1939 article reveals how he was much less enamoured of the neo-classical Stravinsky.) As for his harmony, and particularly its unresolved diatonic discords, its origin was in Debussy, and to a lesser extent Ravel and Dukas, along with jazz of the inter-war period for the added 6th chord. But his combination of these strands was entirely original and opened his music to a third influence, that of non-Western music. In 1931 he heard Balinese music at the Exposition Coloniale in Paris, and though there was no immediate effect, the sound of the gamelan prompted the tuned percussion ensembles characteristic of his orchestra from the *Trois petites liturgies* (1943–4) onwards. Other Asian music he heard on record or (during his later travels) in situ, though the repercussions within his own music were temporary, a clear example being the 'Gagaku' movement of the *Sept haïkaï*. Much more central to him was Indian music, as mediated by the Lavignac encyclopedia. There he discovered the *jātis* and *deçi-tâlas* (melodic shapes and rhythmic formulae) catalogued in Sanskrit treatises, and these he used in most of his works, beginning with *La Nativité* (1935).

Another correspondence with Eastern music is in quality of mind. Abandoning the logic and continuity most characteristic of the Western tradition, Messiaen's music does not so much elaborate a proposition as create conditions for mental excitation or reflection. Narrative thrust is replaced by liturgical order and ritual. The music is structured in self-contained blocks, and proceeds as statement followed by new statement, restatement or altered statement. Where a conventional Western composition will seem to unfold as a thread through time,

Messiaen's discontinuous music rather provides an environment within which time itself can be observed, 'coloured', as he would say, by rhythm: time suspended, in his slow movements, or time racing forwards, in his scherzos and dances, or, most frequently, time changing its rhythmic colour from moment to moment. Instead of affirming the orderly flow of everyday existence, this is music which acknowledges only two essences: the instantaneous and the eternal.

Many of these particularities of Messiaen's music are shown in his first published composition, written when he was 19: the organ piece *Le banquet céleste*. This is only 25 bars long, but according to the metronome mark Messiaen added for the second edition (1960), because he found organists were playing the work too quickly, the duration should be six minutes. Lasting for seven seconds, the first chord in ex.1 becomes less an element in a musical discourse than an event all by itself, a harmonic atmosphere. At this speed there can be no sensation of metre, even though the phrasing is so square (a mark of the young Messiaen, soon to be alleviated). Similarly, there can be no sensation of tonal movement. This music is not going anywhere, and to make sure of that Messiaen uses what he was later to codify as his second mode.

Le banquet céleste suggests how he might have arrived at his modal conception by improvising at the keyboard with chords based on symmetrical divisions of the octave: the diminished 7th chord in the case of the second mode, the augmented triad in that of the third, where the repeating unit is semitone-semitone-tone, as in F♯-G-A♭-B♭-B-C-D-E♭-E-F♯. Messiaen described his modes as being 'of limited transposition' because, unlike major or minor scales or church modes, they can only be transposed a small number of times before the same notes are generated. Mode 1, the whole-tone scale (little used by Messiaen, perhaps in deference to Debussy) has just one alternative transposed form; mode 2 has two and mode 3 three. However, the basic defining feature is the symmetry, which is responsible both for the repetition of forms on transposition and for the modes' harmonic peculiarities. The second mode makes available just four triads, on the notes of a diminished 7th. There is no easy possibility, therefore, of dominant harmony, and in the second and third modes, which were his favourites, Messiaen habitually used the falling tritone to make a cadence. However, a sense of key persists. *Le banquet céleste* is much concerned with diminished 7th areas, but the F♯ major chord at the start of the second bar is a definite point of arrival and the piece maintains F♯ as its goal – or rather as the place where it really always is, since there is no striving for resolution.

Ex.1

Très lent, extatique (♪ = 52)

(lointain, mystérieux)

pp legatissimo

If *Le banquet céleste* is fundamentally and blissfully static, a contrary example of rhythmic dynamism — still in F♯, but now in the third mode — is provided by the 'Danse de la fureur' from the *Quatuor pour la fin du temps*, a vigorous melody played by the four instruments in unison or at the octave below (ex.2). The emphatic

Ex.2

Décidé, vigoureux, granitique, un peu vif (♪ = 176 env.)

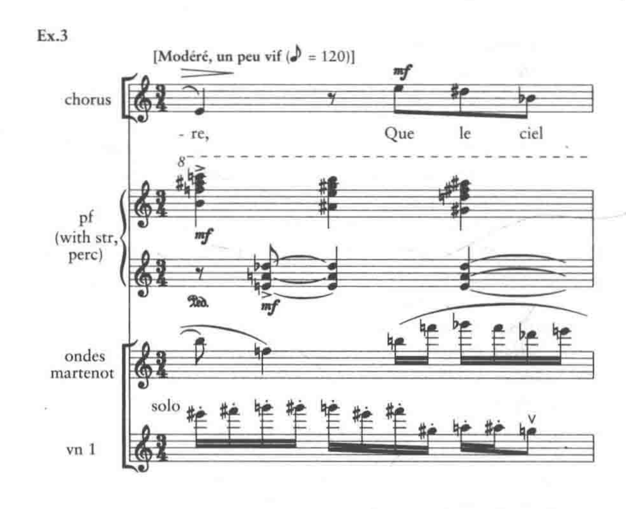
ff

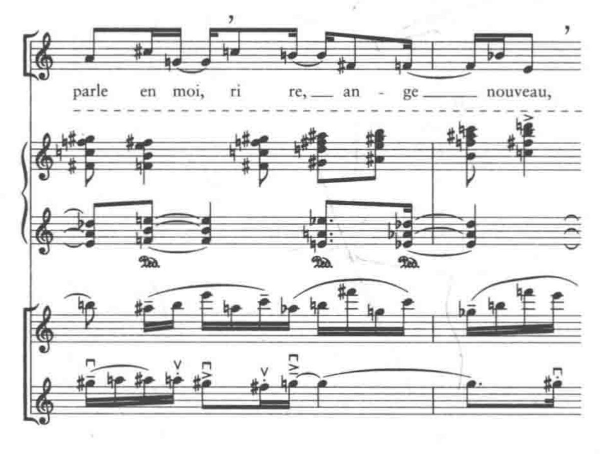
tritone cadence may be noted. Also, quite by contrast with ex.1, there is a hectic energy that comes not only from the rudeness of the scoring but also from the rhythm, and in particular from the insertion of what Messiaen called 'added values' into the regular crotchet pulse, the first instance being the semiquaver in the opening bar. The example also shows early and simple cases of 'non-retrogradable rhythms', Messiaen's term for patterns which are the same whether read forwards or backwards (e.g. the first seven values of the opening bar).

Exx.1 and 2, being purely homophonic and purely melodic respectively, represent extremes in Messiaen's music, though extremes that kept recurring: even in his last major work, *Eclairs sur l'Au-delà . . .*, there are movements or passages that repeat these ideals. Much more common throughout his output, though, is polyphony of an unusual sort: polyphony in which the strands are quite independent, moving perhaps at different speeds and in different modalities. The first of the *Trois petites liturgies* (ex.3) is typical. The vocal line shows again, within a smoother style than that of the 'Danse de la fureur', some common traits of Messiaen's melody: rhythmic regularity occasionally dislocated, the modes of limited transpositions (the first phrase is in a 'truncated' form of the second mode, G-A-B♭-(C)-C♯-D♯-E-(F♯)-G, while the second is in the fifth mode, E-F-F♯-B♭-B-C-E, both modes being replete with tritones), tritone cadencing. In the piano meanwhile there is what Messiaen termed a 'rhythmic canon': the left hand, doubled by strings and maracas, plays the rhythmic sequence of the right hand, doubled by vibraphone, in a 3:2 ratio. Also highly characteristic is the chordal colouring of these durational lines. The right hand fits a sequence of 13 chords in the sixth mode (B-C-D-E-F-F♯-G♯-A♯-B) on to a sequence of 18 values, while the left hand clothes its similar rhythmic sequence in repetitions of nine chords in the third mode. There is no logic in this, only a delight in regularities and irregularities, as in an Ars Nova motet. Similarly, in the vertical dimension, there is no logic in the placement together of the choral chant, the orchestral canon and the brilliant solos for violin and ondes martenot: these are different things which happen to be in the same place at the same time. In creating his textures, as in building his forms, Messiaen smiled on incongruity.

4. Works to 1950. The elements described above can be found all through Messiaen's music, which did not so much develop as come to include a greater diversity, especially with the arrival around 1950 both of more

Ex.3





complex number games and of closely observed birdsongs. Such stylistic jumps and shifts make it possible to identify five broad chronological phases in his creative life, of which the first took him up to the age of 30 – the age at which he wrote *Les corps glorieux*. Typical of this period, which is dominated more than any other by organ music, is a growing sophistication in essentially homophonic movements that have their origin in *Le banquet céleste*, coupled with a contrasting rhythmic exuberance that came partly out of *Le sacre du printemps*, partly out of Dupré's toccatas and, from 1935 onwards, partly out of the Indian rhythms discovered in Lavignac. (The orchestral *tâla* of ex.3 is constructed from these rhythms.) The second phase, covering the great works of the 1940s from the *Quatuor* to *Turangalîla*, did not add much but brought everything in Messiaen's early style to a climax of achievement. He was no longer an organist-composer within a recognizable French tradition. Indeed, there were no organ works at all, but instead works of sacred – or, later, erotic (just as shocking) – intent designed for the orchestral auditorium or the recital room. Then, between 1949 and 1952, came the brief period when he worked with new techniques: electronic music, systematic process and the use of sets of pitches, durations, dynamic levels and (on the piano) varieties of touch. Out of this came the years of birdsong re-creation, blending from 1963 onwards into a late period when he produced almost exclusively works of monumental character and all-embracing scope.

The early organ works – *Le banquet céleste*, the *Diptyque*, *L'Ascension*, *La Nativité du Seigneur* and *Les corps glorieux* – established basic features of Messiaen's style and subject matter, the two being of course related. Very slow speed and immobile harmony (*Le banquet*, the finale of *L'Ascension*, much of *Les corps glorieux*) were responses to the awesomeness of the divine presence, whether in the person of Jesus or in the eucharist, and to the wonder of resurrected existence. Bounding exuberance ('Transports de joie' from *L'Ascension*, 'Dieu parmi nous' from *La Nativité*, 'Joie et clarté des corps glorieux' from *Les corps*) was an alternative possibility. Moreover, as Messiaen took possession of his distinctive language, so he moved away from chromatically inflected regular tonality and from an associated fixation on sinfulness and penitence, as reflected in the *Diptyque* or in *Les offrandes oubliées*, which was the culmination to a sequence of bold and colourful orchestral meditations. The similarity of organ and orchestral pieces, in language, form and subject, was characteristic of him at both ends of his life, and the two versions of *L'Ascension* differ only in their third movements, where virtuosity demands a form of expression specific to the means.

His more private music, whether concerned with marriage (*Poèmes pour Mi*), family life (*Chants de terre et de ciel*) or death (the *Pièce* in memory of Dukas), has a spiritual dimension that comes partly from the texts, in the case of the songs, and partly from the fact that these works too use the same musical language. For both the song cycles he wrote his own words, which gloss marital and parental relationships with a mixture of biblical imagery and language derived from the surrealist poets he admired at the time, especially Pierre Reverdy. But formally there is hardly any change from the organ works, both cycles containing diverse, strongly individualized movements set side by side. This is particularly true of the later cycle, with its range from the pentatonic to the virtually atonal, and with its imaginative variety of keyboard textures, contrasting with the pianistically simpler and more uniform *Poèmes pour Mi*, a work which only attains its full splendour and strangeness in the later orchestral transcription.

In *Chants de terre et de ciel*, more than in any earlier composition, number games begin to contribute to the substance of the music, but Messiaen had shown himself a numerologist before in packaging movements in multiples of three, for the Trinity (*La Nativité*, *Poèmes*, *Chants*), or in sevens, for perfection (*Les corps glorieux*). Many later works show this too, beginning with the *Quatuor pour la fin du temps*, in which, according to the composer, an eighth movement is added to extend the perfect seven 'into infinity'.

The *Quatuor* is a special case in Messiaen's music. That it was his only important chamber composition was due to the circumstances of its composition; in its emphatic rhetoric it is an orchestral work on a small scale, while in form and subject it carries on from the great organ cycles of the previous decade. The subject, the end of time, is not so much evoked as symbolized and even embodied in the music. The first movement, 'Liturgie de cristal', is a polyphony of unmatching rhythms more complex than that illustrated in ex.3; here the process that is set up would take vast eons to complete itself. Other movements have recourse once more to almost immobile tempos (the solos for cello and for violin with piano) or, contrastingly,

to violent irregularity (ex.2). All these techniques had appeared before, but they are handled with a new decisiveness. For the first time, in the preface to the score, Messiaen wrote of 'dazzlement' as his musical objective, the effect to be achieved by the brilliant colours of his harmony and instrumentation and also by the astonishment of surprise.

The works that then took Messiaen up to *Turangalîla* are all (an unimportant piano *Rondeau* excepted) on an ample scale. The *Visions de l'Amen* and the *Trois petites liturgies* share a grounding in pentatonic A major, which was for Messiaen a key of serene, naive joy, as well as of blueness. Pentatony also suggests exotic models, and the suggestion is reinforced by other aspects of these works – by the percussion effects and quasi-Balinese simultaneous different speeds of the *Visions*, and by the ostinatos and metal percussion of the *Liturgies*. The virtuosity of their piano writing, stimulated by Loriod, is also central to the *Vingt regards*, which circle around Messiaen's much-favoured F♯ major. There is room here for a complete survey of the composer's manners, including massive, pounding fugato ('Par lui tout a été fait'), warm, sweet stillness ('Le baiser de l'Enfant-Jésus'), severe automatic system ('L'échange') and surrealist vision ('Regard de l'onction terrible').

Just as the spiritual in these three works of 1943–4 welcomes the sensual, so the sensual subject matter of the next three – the Tristan trilogy of 1945–8 – is a mirror of divine love. The three compositions are quite separate in most respects but that of subject, and there is no narrative continuity in any of them: Messiaen's style effectively precludes such continuity, lending itself instead to sectional forms and thereby to fragmented stories. *Harawi*, for example, presents moments from a story of erotic passion and death – a Tristan in an exotic setting, both music and text alluding to Peruvian love songs. *Turangalîla* uses a large orchestra, with solo ondes martenot often used as a 'vox humana' stop above the strings and solo piano leading a tuned percussion ensemble, in a sequence of movements where flamboyant love music is interleaved with alarming images and abstract rhythmic speculations. *Cinq rechants*, more compact than the other two, is a succession of verse-refrain forms in which meaningful phrases are delivered in a forest of onomatopoeic noises and freshly imagined choral textures. Neither here nor in *Harawi* (both works have words by the composer) is there any explicit mention of God, but the love that both celebrate is seen on a cosmic scale. It can be represented in the symphony by gentle caressing gestures and by virtual stasis ('Jardin du sommeil d'amour'), but it can be represented too by the energy of strongly pulsed fast rhythm, the energy that the work's great central dance, 'Joie du sang des étoiles', projects as streaming through the universe. *Turangalîla* itself is a Sanskrit word, the name of one of the rhythmic formulae in Lavignac, with connotations approximating to those of Bergson's 'élan vital'. Whether in the bodies of lovers, in the rotations of stars and galaxies or in the movement of musical time and tone, it was for Messiaen the same, and his symphony celebrating it centres on, again, F♯ major, his key of ecstatic adoration and exultation.

Some of the melodic themes that link the Tristan works are carried over into their immediate successor, the piano piece with another Sanskrit title, *Cantéyodjayâ* (1949), whose mosaic form also includes elements that look forward to Messiaen's next phase – especially the section marked 'mode de durées, de hauteurs et d'intensités', which is a three-part counterpoint of lines using 12-note sets not only of pitches but also of durational values. Messiaen had been thinking about serializing rhythm since the early 1940s, and had begun to explore the possibilities in parts of *Turangalîla*, where unpitched percussion patter out sequences of arithmetical values (demisemiquaver, semiquaver, dotted semiquaver, quaver etc., representing one, two, three, four units and so on). In *Cantéyodjayâ* his 12-note rhythmic sets are permutations of values from demisemiquaver (one unit of time) to crotchet (12 units), and in another piano piece – the *Mode de valeurs et d'intensités* (also 1949), composed entirely in the austere three-line style of the earlier work's episode – he applied a similar categorization to loudness and attack.

This piece was a powerful stimulus to younger composers: Boulez based his first book of *Structures* on a 12-note series from it, and Stockhausen was immediately set on the road to the abstract note manipulation of his *Kreuzspiel*. However, the *Mode* is, as its title declares, a modal and not a serial composition. It works not with defined sequences but with repertories of notes, and the sets of values for duration, loudness and attack are used not to increase variability, as in Boulez or Stockhausen, but rather to identify the relatively small number of sounds in play, since each pitch has the same duration, loudness and attack throughout. When Messiaen wanted to vary his material in ordered fashion – as he did, for example, in another piano piece of this period, *Ile de feu II*, or later in *Chronochromie* he used, instead of serial procedures, his own technique of 'interversion', which conserves the repertory of elements but not the intervals between adjacent pairs. From an original set 1-2-3-4-5-6-7-8-9-10-11-12 one may make a first interversion at random and so obtain, say, 9-3-8-4-1-11-7-5-2-6-10-12. The second interversion is obtained by applying the same exchanges a second time over. For instance, 9 in the original set gives way to 2 in the first interversion, 3 gives way to 8, and so on. Thus the second interversion is 2-8-5-4-9-10-7-1-3-11-6-12. (In this case three positions will always maintain the same value, because they did so in the first interversion, but of course this need not be so. Similarly, there can be different numbers of interversions in the cycle before the original set recurs.)

5. WORKS AFTER 1950. The high degree of systematization in the *Quatre études de rythme* – to which both the *Mode de valeurs* and *Ile de feu II* belong – was maintained in parts of the *Livre d'orgue*, though Messiaen's association here of highly constructed with seemingly improvised movements is suggestive of his acceptance and even enjoyment of contrast. Unity of style had not been a consideration with him since at least the time of *Chants de terre et de ciel*. In the last piece of the *Livre d'orgue*, 'Soixante-quatre durées', the strict and the free blithely coexist in flights of birdsongs through a monumental musical architecture. Here, as in many of his works, it may be difficult to say quite what binds a work together, or even what unifies a movement. The formal principle seems to be rather that of a catalogue, as Messiaen perhaps acknowledged in the title of his biggest piano collection, *Catalogue d'oiseaux*. And indeed, since this is not music that moulds a line through time, discontinuity of form is only the most outward manifestation of its

essential nature. Its disorder is, moreover, not the kind of broken order by which a composer's will might be asserted; it is, rather, a disorder conveying absence of will.

To Messiaen no natural phenomenon was alien, whether a sound (though he had a definite preference for clear harmonies, closely relatable to triads or to natural resonance) or something that could be represented by sound: not only birdsongs but the colours and shapes of landscapes. As he moved into the second half of his life, so the range of phenomena he encountered – through his travels, through reading and listening, and through the music of his pupils – grew, and so did the diversity of his catalogue forms. Meanwhile, on the smallest scale, his modes of pitches, durations and other musical qualities were also catalogues; there need be no logic in how the composer chooses from them – and the computed choices resulting from his interversions produce, not entirely paradoxically, the most irrational effect.

In the birdsong pieces that continued to the end of his life, he would sometimes again place his avian transcriptions on an organized rhythmic armature, as he had in 'Soixante-quatre durées': such armatures are openly disclosed in, for example, *Oiseaux exotiques* (durational interpretations of Greek metres) and *Chronochromie* (interversions of duration sets), as well as in several of the pieces in the *Catalogue d'oiseaux*. The pursuit of birdsong seems to have been partly responsible for his penchant during this period for formations consisting of solo piano with a wind group and a percussion ensemble in which keyed instruments (often a trio of vibraphone, xylorimba and marimba) are prominent. The piano, Loriod's instrument, had to be there: *Chronochromie* and *Et exspecto resurrectionem mortuorum* are his only important works between the *Livre d'orgue* (1951) and the *Méditations sur le mystère de la Sainte Trinité* (1969) in which there is no solo part for Loriod, and his whole way of imitating birdsong might have been different if he had not had her incisive playing in mind. As for his characteristic birdsong orchestra, the tuned percussion instruments functioned as coloured pianos, while the wind instruments, especially the woodwinds, could most closely approach birdsong timbres (though this was not an essential: the 'Epôde' of *Chronochromie* is a bird chorus for solo strings; fig.4).

At the same time, wind and percussion provided Messiaen with the means to project impressions of colour with clarity and power. These impressions depended principally on harmony, on particular combinations of mode and key, but they could certainly be intensified by brilliance and variety of scoring. In two consecutive works of this period – *Sept haïkaï* (1962) and *Couleurs de la Cité Céleste* (1963), both for the favoured combination of piano, winds and percussion (with the addition of eight violins in the former) – Messiaen marked in the score the colours at which he was aiming: real colours that he had experienced in the case of the seven musical images from Japan, jewel colours as described by St John in the case of the later work. In *Sept haïkaï* he worked with complex irrational rhythms nearer to Boulez or Stockhausen than to anything else in his own music, whereas *Couleurs* generally restores his norms of insistent pulse or stasis.

Couleurs is unusual in another respect, though: its formal elaborateness. Hitherto, since *Turangalîla*, Messiaen had preferred small forms or catalogue-like sequences of small forms, except in those works – *Réveil des oiseaux* and the *Catalogue d'oiseaux* – where form is given by a speeded-up progress through the hours of the day. In *Couleurs* the principle is instead that of a mosaic, or, better, of a stained-glass window, in which coloured chords, birdsongs and pictorial elements (an image of the abyss, plainsong alleluias) are tumbled together in repetitions, interchanges, decorations and new departures. This was, however, a unique moment. The movements of later works are often on a grand scale – up to three quarters of an hour in the case of the Bird Sermon scene in *Saint François* – but they generally return to the concatenation or verse-refrain forms of earlier Messiaen.



4. Part of the autograph MS of Messiaen's 'Chronochromie', 1960

The first of these massive later works was *La Transfiguration de Notre Seigneur Jésus-Christ* (1965–9), a concert-length ceremonial based on the story of Christ's Transfiguration. In each of the work's two 'septenaries' the Gospel narrative is intoned by a large chorus in two relatively short sections, each followed by a pair of meditations for chorus and orchestra, with seven instrumental soloists often splashing over the surface in birdsong figuration. Each part then ends with a huge chorale. With invitations both in the story and in St Thomas Aquinas's commentary on it to revisit some of his central themes – the irruption of the eternal into the everyday, cascading light, a mountain scene – Messiaen created a review of his entire musical world, from modal melody (as his first vocal piece since the *Cinq rechants*, the work was perhaps inevitably a throwback) to the more recent abstract constructions, colossal sonorities and, of course, birdsongs.

At the time it appeared, *La Transfiguration* was greeted as Messiaen's *summa*, but he was still in his early 60s and had much further to go. Each of his big subsequent works

is similarly resumatory, but in each he was careful to add at least one new item to his repertory of techniques. First, in the *Méditations sur la Sainte Trinité* for organ, he introduced a 'communicable language' of letters and words coded by notes. This he used again in *Des canyons aux étoiles*. . ., where the novelties include representations of desert sounds by means of a wind machine, an 'earth machine' and a horn mouthpiece played by itself. In other respects this work caps the sequence of birdsong-colour pieces for piano, wind and percussion, though in this case a small string complement also plays.

From here Messiaen went directly into his largest work, *Saint François d'Assise* (1975–83), an opera on a Wagnerian time scale, though of course quite un-Wagnerian in how it shapes its time in blocks. He created his libretto out of the saint's own writings (notably the *Cantico delle creature*, of which he quoted a stanza in each of the eight scenes) together with memoirs and lives dating from soon after Francis's time, as well as a modern study, Louis Antoine's *Lire François d'Assise*, and passages in the Bible. Crucial decisions concerned what to leave out. There was to be no conversion (because, he said, 'sin is not interesting'), no dispute between Francis and his father (for this was not to be a psychological opera), no meetings with pope or bishops and no St Clare. With two vital exceptions – the Angel and the Leper – the people onstage are all monks, which means not only that the opera has a strong dramatic homogeneity but that, dealing with people who have left the world behind, it can leave behind the worldliness of conventional drama and show, as Messiaen put it, 'the progress of grace in St Francis's soul'.

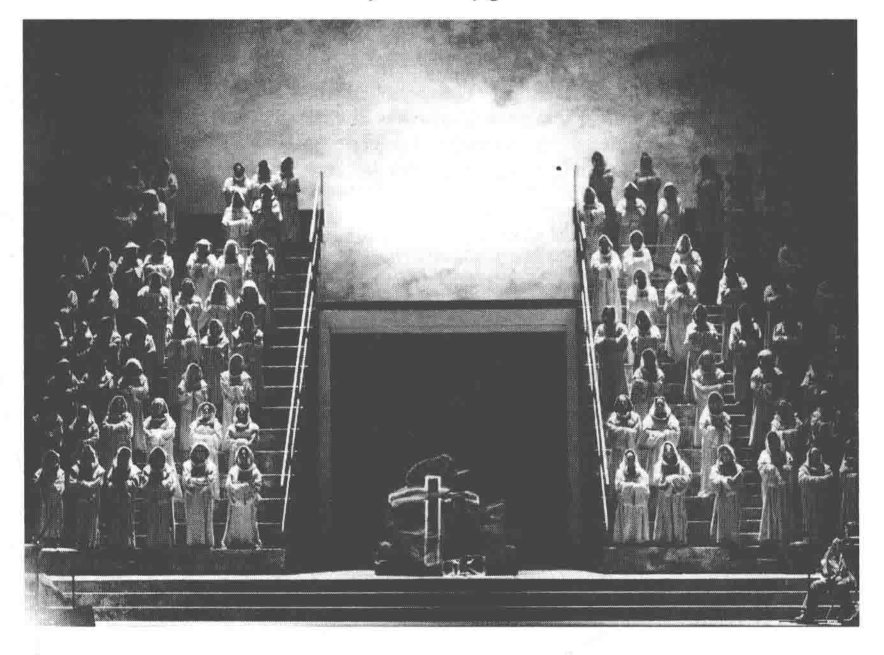
To this portrayal the colossal choral-orchestral forces (150 singers and 120 instrumentalists) contribute as much as the long central role, which combines, according to the composer, the 'vigour' of Golaud with the 'declamatory solemnity' of Boris Godunov. (The reference is to two of the operas he most admired, along with those of Mozart and Wagner.) Typically the work proceeds by alternating a solo voice with the orchestra. This makes it possible for the soloists to sing without strain, for them to be heralded and answered by distinctive orchestral themes, and for the opera to resemble a medieval manuscript in sound, the orchestra providing great initials, pages of pattern and images of the supernatural while the plain black characters of the modal chant continue.

Even more than in *La Transfiguration*, the orchestral writing in *Saint François* reviews Messiaen's whole career: the cured Leper has an exuberant dance of the kind he had not written since *Turangalîla*, which is recalled too in the use of three ondes martenot for the heavenly music the Angel plays to Francis. But much of the score is composed of birdsongs. These include some which Messiaen, faithful to reality, notated around Assisi, but there are others which he, with fidelity to a different sort of reality, took from far-flung locations. Most notably, in the Bird Sermon scene, Francis reveals his spiritual advance by hearing and naming birds from a place unknown in the saint's time: New Caledonia, which Messiaen visited specificially to collect material for this moment. This scene also contains a new technical device: the use of independent tempos for certain instruments within the orchestra, so that their birdsongs can fly freely. Characteristically, Messiaen enjoyed a simple pride in this innovation, which he used again in *Un vitrail et des oiseaux* and the *Concert à quatre*, a work completed after his death by Loriod in consultation with Heinz Holliger, one of its intended soloists, and Benjamin.

In discussing his birdsongs, whether in *Saint François* or elsewhere in his output, Messiaen habitually elided the difference between the birds that sing in the natural world and those that sing in his works. For example, in the context of the opera he wrote of 'a long skylark solo entrusted to the three xylophones', or of 'a mistle thrush [which] strikes off on the solo clarinet', or of 'the second ondes which does the Japanese Uguisu', or of 'a chaffinch on three solo violins, reco-reco and three trumpets playing in the third mode with Harmon mutes'. Indeed, one of the attractions of birdsong for Messiaen may have been that it allowed him to diminish or ignore the distinction between reality and representation. He spoke of 'trying to trace as exact as possible a musical portrait' of a bird, but his portraits are perhaps better understood as icons, in which the reality is metaphysically present. And in *Saint François* the monks too, who have their own songs, are iconically present.

The great paradox of Messiaen's music – and most spectacularly of his largest work – is that there is no conflict between the icon-maker's selfless transcription of what is given (and thereby insertion of it into the icon) and the artist's assertion of an unmistakably individual world, an assertion that depends in Messiaen's case on, most particularly, the modes of limited transposition. In *Saint François* these underlie the birdsongs as usual and, much more directly, the solo and choral chant. There is no conflict because the music is emphatically not about its composer's individuality: the modes are its means, and are of themselves inexpressive. The intention is always to display something else (images from nature and sacred history) to the fullest. Among the consequences of this were that Messiaen left very little non-illustrative music and that, because his vocabulary was idiosyncratic at a fundamental level (that of the modes and of his rhythmic practices), he could range far and wide in his choice of techniques or models. No other composer could imitate both a mistle thrush and Mozart without stylistic incongruity – or, rather, with the same stylistic incongruity, since Messiaen was impervious to Western music's demand for consistency, as he demonstrated in his block forms, heterogeneous textures and deliberately uncoordinated application of different rules to the handling of pitch and rhythm. 'Messiaen does not compose: he juxtaposes', was Boulez's complaint. Only a 'juxtaposer', though, could have composed as Messiaen did.

Saint François was followed a year later by a last organ collection, the *Livre du Saint Sacrement*, which presumably gathers together ideas developed at La Trinité over many years and so does not represent a new large adventure. Messiaen's next projects were all small, having the aspect of postscripts to earlier achievements: *Petites esquisses d'oiseaux* (1985) is a pendant to the *Catalogue*, *Un vitrail et des oiseaux* (1986) a reminiscence of the 1950s and 60s pieces for piano and small orchestra, and *La Ville d'En-haut* (1987) another such memory, though with a wind and percussion ensemble more on the scale of *Et exspecto*. His contribution to the Mozart bicentenary, *Un sourire* (1989), came as another brief monument, and the Piece for piano and string quartet (1991) was a greetings telegram for the 90th birthday of Alfred Schlee,



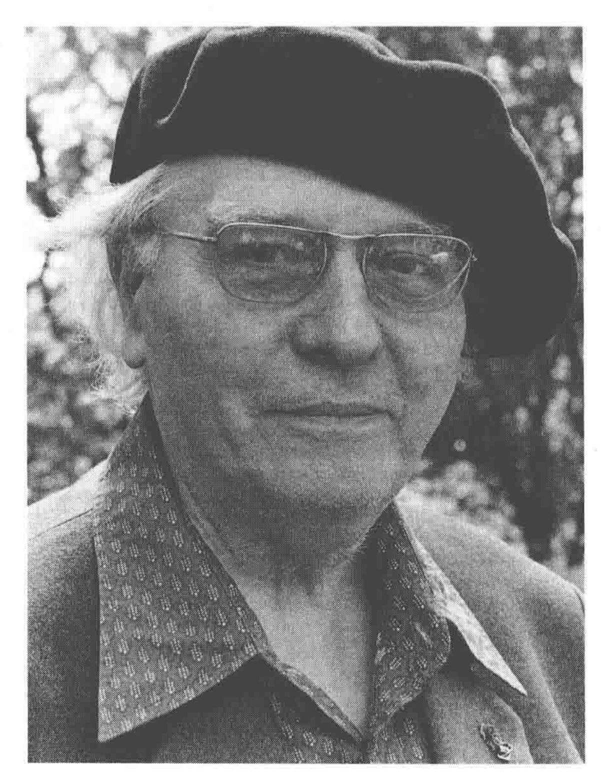
5.'Saint François d'Assise' (Messiaen), Act 3 scene i, from the original production at the Opéra, Paris, 28 November 1983; St. Francis prays among the rocks to receive the wounds of Christ

who, as director of Universal Edition, had published *Oiseaux exotiques* and *Cantéyodjayâ*.

By this time, though, he had embarked on another immense work, *Eclairs sur l'Au-delà . . .* (1988–92). Life after death had been his greatest subject since the 1930s, and this last completed work revisits much of the musical imagery he had found for it: the dazzling woodwind and percussion jewels of *Couleurs de la Cité Céleste*, the string adagio song of *Les offrandes oubliées* and *L'Ascension*, the wind-orchestra chanting of *L'Ascension* and *Et exspecto resurrectionem mortuorum*, the birdsongs as harbingers of the brilliance and agility of the angels, the potentially endless rhythmic mechanisms as fragments of eternity. Above all, the contrasts from movement to movement – and the depictions of scenes from Revelation, and the presence of two slow movements for strings – point back towards the *Quatuor pour la fin du temps*.

And yet the sense is less one of culmination than of continuing, as if everything Messiaen had ever created were still permanently attainable. The ending of time is conveyed not only inside each piece, but across the output as a whole, in that Messiaen was able, in his 80s, to achieve again what he had achieved as a young man, without any dimming, and certainly without any nostalgia. The only signs of age in this last piece are in its orchestral virtuosity, its breadth of reference, and perhaps also its audacity, not least its audacity in bringing together an ensemble of a 128 players only to leave many of them silent for long periods: the ten double basses, for instance, play nothing until the eighth of the 11 movements, the coda of which provides the single tutti in a composition otherwise for smaller, if majestic, groupings.

New to Messiaen's handling of these groupings is a sophistication of instrumental blends. Whereas before he had generally used the orchestra in families, blockwise, *Eclairs sur l'Au-delà . . .* has gentle swerves of colour within phrases – though these are still rare. Another change is in the increased richness and delicacy of timbre and harmony in the big string adagios. Long melodies became increasingly important again in Messiaen's last works. In the second movement of the *Concert à quatre* he orchestrated the early *Vocalise-étude*; both *La Ville d'En-haut* and *Un sourire* extend a melody in phases marked off by contrasting episodes; and *Eclairs sur l'Au-delà . . .* ends with a vision of 'Le Christ, Lumière du Paradis', an immensely slow movement with a muted violin melody couched on chords from other strings and lit by three high-trilling triangles. There are places where that melody comes to rest, but these are not partitionings of a form so much as pauses for breath along an endless



6. Olivier Messiaen, 1986

path, around an endless circuit. Nor is there any striving into the uppermost register, as there was in the work's earlier slow movement for strings. The echo of the ultimate treble – the light of Christ, perhaps – is always there in the metal shimmer of the triangles, projecting a reverberation which does not die away but stays, because time has stopped.

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OPERA

I/52 Saint François d'Assise: scènes franciscaines (op, 3, 8 tableaux, Messiaen), 1975–9, orchd 1979–83; Paris, Opéra, 28 Nov 1983

VOCAL ORCHESTRAL

I/17b Poèmes pour Mi (Messiaen), S, orch, orchd 1937
I/26 Trois petites liturgies de la Présence Divine (Messiaen), female vv, pf, ondes martenot, perc, str, 1943–4: 1 Antienne de la conversation intérieure, 2 Séquence du Verbe, cantique divin, 3 Psalmodie de l'ubiquité par Amour
I/60 Chant des déportés (Messiaen), large ST chorus, orch, 1945
I/48 La Transfiguration de Notre Seigneur Jésus-Christ (Bible, Missal, Aquinas), 100 vv, pf, vc, fl, cl, xylorimba, vib, mar, orch, 1965–9

ORCHESTRAL

II/5 Fugue, d, 1928, unpubd
II/7 Le banquet eucharistique, 1928, unpubd, related to org piece Le banquet céleste
II/9 Simple chant d'une âme, 1930, unpubd
I/5a Les offrandes oubliées, méditation symphonique, 1930, pf red. (I/5b) 1930
I/7 Le tombeau resplendissant, 1931
I/9 Hymne au Saint-Sacrement, 1932; reconstructed as 'Hymne', 1947
I/12a L'Ascension, 4 méditations symphoniques, 1932–3: 1 Majesté du Christ demandant sa gloire à son Père, 2 Alléluias sereins d'une âme qui désire le ciel, 3 Alléluia sur la trompette, alléluia sur la cymbale, 4 Prière du Christ montant vers son Père; movts 1, 2 and 4 arr. org
I/29 Turangalîla-symphonie, pf, ondes martenot, orch, 1946–8, rev. 1990: 1 Introduction, 2 Chant d'amour I, 3 Turangalîla I, 4 Chant d'amour II, 5 Joie du sang des étoiles, 6 Jardin du sommeil d'amour, 7 Turangalîla II, 8 Développement de l'amour, 9 Turangalîla III, 10 Final
I/40 Réveil des oiseaux, pf, orch, 1953
I/41 Oiseaux exotiques, pf, 11 wind, 7 perc, 1955–6
I/43 Chronochromie, 1959–60: 1 Introduction, 2 Strophe I, 3 Antistrophe I, 4 Strophe II, 5 Antistrophe II, 6 Epôde, 7 Coda
I/45 Sept haïkaï, pf, 13 wind, 6 perc, 8 vn, 1962: 1 Introduction, 2 Le parc de Nara et les lanternes de pierre, 3 Yamanaka: cadenza, 4 Gagaku, 5 Miyajima et le torii dans la mer, 6 Les oiseaux de Karuizawa, 7 Coda
I/46 Couleurs de la Cité Céleste, pf, 3 cl, 10 brass, 6 perc, 1963
I/47 Et exspecto resurrectionem mortuorum, 34 wind, 3 perc, 1964: 1 'Des profondeurs de l'abîme, je crie vers toi, Seigneur: Seigneur, écoute ma voix!', 2 'Le Christ, ressuscité des morts, ne meurt plus; la mort n'a plus sur lui d'empire', 3 'L'heure vient où les morts entendront la voix du Fils de Dieu . . .', 4 'Ils ressusciteront, glorieux, avec un nom nouveau, dans le concert joyeux des étoiles et les acclamations des fils du Ciel', 5 'Et j'entendis la voix d'une foule immense …'
I/51 Des canyons aux étoiles . . ., pf, 23 wind, 7 perc, 13 str, 1971–4: 1 Le désert, 2 Les orioles, 3 Ce qui est écrit sur les étoiles, 4 Le cossyphe d'Heuglin, 5 Cedar Breaks et le don de crainte, 6 Appel interstellaire, 7 Bryce Canyon et les rochers rouge-orange, 8 Les ressuscités et le chant de l'étoile Aldébaran, 9 Le moqueur polyglotte, 10 La grive des bois, 11 Omao, Leiothrix, Elepaio, Shama, 12 Zion Park et la Cité Céleste
I/55 Un vitrail et des oiseaux, pf, 17 ww, tpt, 8 perc, 1986
I/56 La Ville d'En-haut, pf, 31 wind, 8 perc, 1987
I/57 Un sourire, 1989
I/61 Eclairs sur l'Au-delà . . ., 1988–92: 1 Apparition du Christ glorieux, 2 La constellation du Sagittaire, 3 L'Oiseau-Lyre et la Ville-Fiancée, 4 Les élus marqués du sceau, 5 Demeurer dans l'Amour, 6 Les sept anges aux sept trompettes, 7 Et Dieu essuiera toute larme de leurs yeux . . ., 8 Les étoiles et la Gloire, 9 Plusieurs oiseaux des arbres de Vie, 10 Le chemin de l'Invisible, 11 Le Christ, Lumière du Paradis
I/62 Concert à quatre, fl, ob, vc, pf, orch, 1990–92, completed Y. Loriod, H. Holliger, G. Benjamin: 1 Entrée, 2 Vocalise, 3 Cadenza, 4 Rondeau

SMALLER VOCAL

songs

II/2 Deux ballades de Villon (F. Villon), 1v, pf, 1921: 1 Epître à ses amis, 2 Ballade des pendus, unpubd
I/4 Trois mélodies, S, pf, 1930: 1 Pourquoi? (Messiaen), 2 Le sourire (C. Sauvage), 3 La fiancée perdue (Messiaen)
I/17a Poèmes pour Mi (Messiaen), S, pf, 1936, orchd 1937: 1 Action de grâces, 2 Paysage, 3 La maison, 4 Epouvante, 5 L'épouse, 6 Ta voix, 7 Les deux guerriers, 8 Le collier, 9 Prière exaucée
I/19 Chants de terre et de ciel (Messiaen), S, pf, 1938: 1 Bail avec Mi, 2 Antienne du silence, 3 Danse du bébé-pilule, 4 Arc-en-ciel d'innocence, 5 Minuit pile et face, 6 Résurrection
I/28 Harawi (Messiaen), S, pf, 1945: 1 La ville qui dormait, toi, 2 Bonjour toi, colombe verte, 3 Montagnes, 4 Doundou Tchil, 5 L'amour de Piroutcha, 6 Répétition planétaire, 7 Adieu, 8 Syllabes, 9 L'escalier redit, gestes du soleil, 10 Amour, oiseau d'étoile, 11 Katchikatchi les étoiles, 12 Dans le noir

other works

I/6 La mort du nombre (Messiaen), S, T, vn, pf, 1930
II/11 L'ensorceleuse, cant. (P. Arosa), S, T, B, pf/orch, 1931, Paris, Institut, 4 July 1931
II/13 Mass, 8 S, 4 vn, 1933, unpubd
I/15 Vocalise-étude, S, pf, 1935, orchd to form movt 2 of Concert à quatre
I/18 O sacrum convivium!, vv, 1937
II/16 Choeurs pour une Jeanne d'Arc, 1941, unpubd
I/31 Cinq rechants (Messiaen), 3S, 3A, 3T, 3B, 1948

CHAMBER

II/10 Fugue sur un sujet de Georges Hüe, 4 pts, 1930 or 1931
I/10 Theme and Variations, vn, pf, 1932
II/12 Fantaisie, vn, pf, 1933, unpubd
I/22 Quatuor pour la fin du temps, cl, vn, vc, pf, 1940–41: 1 Liturgie de cristal, 2 Vocalise pour l'ange qui annonce la fin du temps, 3 Abîme des oiseaux, 4 Intermède, 5 Louange à l'éternité de Jésus, 6 Danse de la fureur, pour les sept trompettes, 7 Fouillis d'arcs-en-ciel, pour l'ange qui annonce la fin du temps, 8 Louange à l'immortalité de Jésus
I/37 Le merle noir, fl, pf, 1951
I/39 Chant donné, 4 pts, before 1953, pubd in *64 Leçons d'harmonie offertes en hommage à Jean Gallon* [. . .] *par ses élèves* (Paris, 1953)
— Chant (dans le style Mozart), cl, pf, 1986, unpubd
I/58 Piece, pf, str qt, 1991

ORGAN

II/4 Esquisse modale, 1927, unpubd
I/1 Le banquet céleste, 1928, rev. 1960
II/8 L'hôte aimable des âmes, 1928, unpubd
II/6 Variations écossaises, 1928, unpubd
— Offrande au Saint-Sacrement, *c*1930–35, unpubd
I/3 Diptyque, essai sur la vie terrestre et l'éternité bienheureuse, 1930
I/8 Apparition de l'église éternelle, 1932
I/12b L'Ascension, after orch work, 1933–4, new movt 3 Transports de joie d'une âme devant la gloire du Christ qui est la sienne
I/14 La Nativité du Seigneur, 9 méditations, 1935: 1 La Vierge et l'Enfant, 2 Les bergers, 3 Desseins éternels, 4 Le Verbe, 5 Les enfants de Dieu, 6 Les anges, 7 Jésus accepte la souffrance, 8 Les mages, 9 Dieu parmi nous

I/20 Les corps glorieux, 7 visions brèves de la vie des ressuscités, 1939: 1 Subtilité des corps glorieux, 2 Les eaux de la grâce, 3 L'ange aux parfums, 4 Combat de la mort et de la vie, 5 Force et agilité des corps glorieux, 6 Joie et clarté des corps glorieux, 7 Le mystère de la Sainte Trinité
I/36 Messe de la Pentecôte, 1949–50: 1 Entrée (Les langues de feu), 2 Offertoire (Les choses visibles et invisibles), 3 Consécration (Le don de sagesse), 4 Communion (Les oiseaux et les sources), 5 Sortie (Le vent de l'Esprit)
I/38 Livre d'orgue, 1951: 1 Reprises par interversion, 2 Pièce en trio, 3 Les mains de l'abîme, 4 Chants d'oiseaux, 5 Pièce en trio, 6 Les yeux dans les roues, 7 Soixante-quatre durées
I/44 Verset pour la Fête de la Dédicace, 1960
I/45a Monodie, 1963
I/49 Méditations sur le mystère de la Sainte Trinité, 1969: 1 Le Père inengendré, 2 La sainteté de Jésus-Christ, 3 'La relation réelle en Dieu est réellement identique à l'essence', 4 'Je suis, je suis!' 5 Dieu est immense, éternel, immuable – Le souffle de l'Esprit – Dieu est Amour, 6 Le Fils, Verbe et Lumière, 7 'Le Père et le Fils aiment, par le Saint Esprit, eux-mêmes et nous', 8 Dieu est simple, 9 'Je suis Celui qui suis'
I/53 Livre du Saint Sacrement, 1984: 1 Adoro te, 2 La source de Vie, 3 Le Dieu caché, 4 Acte de foi, 5 Puer natus est nobis, 6 La manne et le Pain de Vie, 7 Les ressuscités et la Lumière de Vie, 8 Institution de l'Eucharistie, 9 Les ténèbres, 10 La Résurrection du Christ, 11 L'apparition du Christ ressuscité à Marie-Madeleine, 12 La Transubstantiation, 13 Les deux murailles d'eau, 14 Prière avant la Communion, 15 La joie de la grâce, 16 Prière après la Communion, 17 La Présence multipliée, 18 Offrande et alleluia final
— Prélude, unpubd

PIANO

II/1 La Dame de Shalott, 1917, unpubd
II/3 La tristesse d'un grand ciel blanc, 1925, unpubd
I/2 Preludes, 1928–9: 1 La colombe, 2 Chant d'extase dans un paysage triste, 3 Le nombre léger, 4 Instants défunts, 5 Les sons impalpables du rêve, 6 Cloches d'angoisses et larmes d'adieu, 7 Plainte calme, 8 Un reflet dans le vent
I/11 Fantaisie burlesque, 1932
I/16 Pièce pour le tombeau de Paul Dukas, 1935
I/24 Rondeau, 1943
I/25 Visions de l'Amen, 2 pf, 1943: 1 Amen de la Création, 2 Amen des étoiles, de la planète à l'anneau, 3 Amen de l'agonie de Jésus, 4 Amen du désir, 5 Amen des anges, des saints, du chant des oiseaux, 6 Amen du jugement, 7 Amen de la consommation
I/27 Vingt regards sur l'Enfant-Jésus, 1944: 1 Regard du Père, 2 Regard de l'étoile, 3 L'échange, 4 Regard de la Vierge, 5 Regard du Fils sur le Fils, 6 Par lui tout a été fait, 7 Regard de la Croix, 8 Regard des hauteurs, 9 Regard du temps, 10 Regard de l'esprit de joie, 11 Première Communion de la Vierge, 12 La Parole Toute-Puissante, 13 Noël, 14 Regard des anges, 15 Le baiser de l'Enfant-Jésus, 16 Regard des prophètes, des bergers et des mages, 17 Regard du silence, 18 Regard de l'onction terrible, 19 Je dors, mais mon coeur veille, 20 Regard de l'église d'Amour
I/30 Cantéyodjayâ, 1949
I/32–I/35 Quatre études de rythme, 1949–50: 1 Ile de feu I, 1949; 2 Mode de valeurs et d'intensités, 1949; 3 Neumes rythmiques, 1950; 4 Ile de feu II, 1950
I/42 Catalogue d'oiseaux, 1956–8: 1 Le chocard des alpes, 2 Le loriot, 3 Le merle bleu, 4 Le traquet stapazin, 5 La chouette hulotte, 6 L'alouette lulu, 7 La rousserolle effarvatte, 8 L'alouette calandrelle, 9 La bouscarle, 10 Le merle de roche, 11 La buse variable, 12 Le traquet rieur, 13 Le courlis cendré
— Prélude, 1964, unpubd
I/50 La fauvette des jardins, 1970
I/54 Petites esquisses d'oiseaux, 1985: 1 Le rouge-gorge, 2 Le merle noir, 3 Le rouge-gorge, 4 La grive musicienne, 5 Le rouge-gorge, 6 L'alouette des champs

ELECTRONIC

II/14 Fête des belles eaux, 6 ondes martenot, 1937, unpubd
II/15 Deux monodies en quarts de ton, ondes martenot, 1938, unpubd
II/17 Musique de scène pour un Oedipe, ondes martenot, 1942, unpubd
II/18 Timbres-durées, tape project, 1952, unpubd, withdrawn

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Recordings by the composer: Messiaen recorded all his pubd org works to date at La Trinité for Ducretet-Thomson in 1956; these recordings have been released on CD by EMI. For Erato in the 1970s, again at La Trinité, he recorded the *Méditations sur le mystère de la Sainte Trinité* and improvisations on his mother's *L'âme en bourgeon*; only the former has been re-released by the company on CD.

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III/4 'Les sept chorals-poèmes pour les sept paroles du Christ en croix', *Le monde musical*, no.3 (31 March 1938), 34 [review of works by Tournemire, Migot and Langlais]
III/5 'L'orgue mystique de Tournemire', *Syrinx* (May 1938), 26–7
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I/21 *Vingt leçons d'harmonie* (Paris, 1939)
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III/13 *Conférence de Bruxelles* (Paris, 1960, with Ger. and Eng. trans.); orig. pubd as 'Musikalisches Glaubens-bekenntnis', *Melos*, xxv/12 (1958), 381–5
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PAUL GRIFFITHS

Messina. City in Italy, on the island of Sicily. The city dates from about 2169 BCE when it was called Zancle. A musical tradition noted in Greek times did not survive in the Roman period; Byzantine liturgical music flourished during the Middle Ages. The most important monastery was S Salvatore, a cultural centre which reached its peak in the 12th century. Its flourishing musical activity was closely linked to that of the *scriptorium* of the monastery, as is indicated by the 27 manuscripts with Byzantine notation (in *I-ME*) and other manuscripts from Messina surviving elsewhere. The activity of the *scriptoria* encouraged the importation of troubadour songs, such as the *chansons courtoises* and the *chansons de geste*. During the 15th century there was renewed interest in humanistic studies in Messina; a public Greek school was founded and in 1473 Arrigo Alding introduced printing. From 1551 the Jesuits presented tragedies, comedies and sacred dramas with an ever increasing number of sung parts in the Teatro del Collegio Mamertino. Most of the works staged up to the end of the 16th century had texts written by Stefano Tuccio, Bartolomeo Petraccio and Girolamo Cariddi. Local performers seem to have been unsatisfactory; in 1549 and 1552 the senate engaged foreign musicians to perform at all religious and secular occasions, both in the cathedral and in the piazzas. The Messina Cathedral *cappella* was established in 1558; it was employed by the senate and soon attained fame throughout Italy, attracting musicians from elsewhere in Italy to become *maestri di cappella*: Heliseo Ghibel (1558–61), Bartolomeo Lombardo (1561–4 and 1567–95), Filippo Bonaffino and Gerolamo Lombardo (1614). Bartolomeo Lombardo's compositions were performed with notable success in Italy and in the royal chapel of Spain. Later *maestri* included Ottavio Catalani (1621–*c*1644), Vincenzo Tozzi (1653–74), Paolo Lorenzani (1675–8) and Domenico Scorpione (1680–81). Between the mid-16th century and the mid-17th the choir's numbers increased from eight (in 1564) to over 20.

In the same period polyphonic music was developed in Messina and throughout Sicily. Most of the *maestri di cappella* published religious and secular polyphonic music, as did Vincenzo Gallo, G.P. Flaccomio and P.M. Marsolo, all of whom were madrigal composers. This activity had a great impact on music publishing; the printing firms of Fausto Bufalini (1589–93) and of Pietro Brea ed Eredi (1594–1671) achieved a standard of production which could compete with that of their Venetian counterparts. The elder Antonio Ruffo was an important 17th-century patron of the arts; his collection became the most important in southern Italy. He had transformed his palazzo in Regio Campo into an academy,

and between about 1662 and 1725 scholars gathered there, and devoted much of their time to music: musicians were invited from outside the town and several members of the Ruffo family were accomplished instrumentalists and composers.

Other academies flourished in the 17th century and became famous throughout Italy: the 'Radicati', or 'Abbarbicati' (1653–78), one held in the house of the La Rocca family (where the first comedy was staged in Messina in 1575) and, most outstanding, the Accademia della Fucina (1639–78), the centre of the intellectual and political life of the city. Many of its members wrote texts for music, others were musicians, but the most famous were the poets Errico Scipione (1592–1670), author of the music drama *Deidamia*, performed in Venice in 1644, and Carlo Musarra, who probably introduced the melodrama to Messina several years before it reached other Sicilian cities. His dramatic poem *Eneidem*, or *Eneide di Virgilio*, with music by either Ottavio Catalani or Vincenzo Tozzi, was performed before the Prince of Castile and Viceroy of Sicily, probably in January 1652. The heroic drama *Il ratto d'Elena*, by Bernardo Morando with music by Tozzi, dates from 1657; it was performed by musicians hired by the city *cappella* who had formed a society which had an oratory in the church of S Gioacchino. In 1716 the society obtained the church of S Cecilia, transferring in the mid-19th century to that adjoining the former convent of S Agostino, where it remained until the earthquake of 1908, after which it moved to the church of S Antonio Abate.

Both before and after the rise of the melodrama, other forms of music and music drama such as miracle plays, sacred dramas, oratorios, serenades, cantatas and musical intermezzos were popular, particularly for use at special occasions. Performances were given in the theatres and churches of the religious orders, on parade floats, in the Teatro alla Marina built by the clergy, but especially in the theatre of the royal palace and of the senate. Messina acquired a proper theatre only in 1724 with the conversion of a large 14th-century warehouse known as the 'Munizione'; it had already been used for theatrical performances, including opera.

The cultural development of the 16th and 17th centuries was halted after the failure of the anti-Spanish revolt of 1674–8. The senate, the university (founded 1596), the order of the Cavalieri della Stella (1595) and the Academy of Letters (whose members were sent into exile) were all abolished. Later, the plague of 1743 and the 1783 earthquake had disastrous effects on the cultural life of the city, which had seen the foundation of several new academies: that of the Clizia (1701), the Accorti (1725) and, the most important and long-lasting, the Peloritana dei Pericolanti, founded in 1728. In the 18th century the Teatro della Munizione had engaged as designers Filippo Juvarra, Pietro Cirino and Quagliata, and Neapolitan opera had gained a strong hold, stimulated by the presence of the *opera buffa* composer Nicola Logroscino. The theatre was restored many times (1747–54, 1777, 1876, 1895), and engaged such outstanding singers as Luigi Lablache and Teresa Brambilla; it was destroyed in the earthquake of 1908.

Cultural life was renewed by the middle of the 19th century: the Accademia Peloritana enjoyed a period of great distinction (1827–47), the university was reinstated in 1838 and new libraries were opened – the Gabinetto Letterario (1839–47) and the Gabinetto di Lettura (from 1860). In 1852 the spacious Teatro S Elisabetta (renamed Teatro Vittorio Emanuele II in 1860) was officially inaugurated with Donizetti's *Marino Faliero* under the title *Il pascià di Scutari*. The theatre attracted many famous singers and conductors. Antonio Laudamo (1813–84), the most important local musician during the 19th century, was conductor at the theatre, *maestro di cappella* at the cathedral and a composer of operas and sacred music. A second theatre, the Arena Peloro, was inaugurated in 1878. Concerts also became popular and several concert societies were founded: the Accademia Filo-Armonica di Messina (1833), which merged in 1840 with the Reale Accademia Filodrammatica to become the Accademia Filodrammatica e Filo-Armonica (later Filodrammatica Pietro Cossa); the Melopea Accademia Filarmonico-Drammatica (1868); the Società del Quartetto (1880); the Filarmonica Verdi (1880); the Società Orchestrale l'Avvenire (1886); and the Società del Circolo Musicale. Their concerts presented works by Haydn, Mozart, Beethoven, Mendelssohn, Schubert and Liszt, as well as arrangements of chamber and symphonic music for piano (or other instruments) and for brass band. The concerts were given in the Teatro della Munizione, the Teatro Vittorio Emanuele, the Arena Peloro, the Sala Comunale, Coglitore, Sala Mola and elsewhere. The Banda Cittadina, the Banda Militare and the Banda della Società Operaia also gave concerts.

The earthquake of 28 December 1908 destroyed all of the city's cultural institutions. The void was only partly filled by the establishment of the Sezione di Messina della Federazione Orchestrale Italiana (1921) and the Filarmonica Antonio Laudamo (1922). The Accademia Filarmonica e Filodrammatica was re-established in 1948, and in the same year two new institutions were established in anticipation of the reopening of the Teatro Vittorio Emanuele: the Scuola di Danza Classica, and the Istituto Musicale A. Corelli. From 1936 the Sala Laudamo, part of the restoration project of the Teatro Vittorio Emanuele, was the venue for the most important musical events in the city. The Arena Peloro was demolished in 1969. The new Teatro Vittorio Emanuele opened in 1986; in 1995 the Sicilian legislature established the Teatro di Messina authority, which administers the Sala Laudamo and the Teatro in Fiera as well as the Teatro Vittorio Emanuele. The latter theatre does not have its own chorus and orchestra; short opera seasons are organized with companies from other theatres in Italy and abroad.

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GIUSEPPE DONATO/GIUSEPPE FERRARO

Messner, Joseph (*b* Schwaz, Tyrol, 27 Feb 1893; *d* Salzburg, 23 Feb 1969). Austrian organist, conductor and composer. After studies at Innsbruck University and his ordination in 1918, he studied the organ and composition at the Akademie der Tonkunst in Munich. In 1922 he returned to Salzburg Cathedral, where he had been a choirboy, and assumed the duties of organist. Messner became Kapellmeister in 1926 and for many years conducted concerts in the cathedral as a part of the Salzburg Festival. He also led the seminar on church music at the Mozarteum. His honours included election to the Académie des Beaux-Arts (1931), Austrian honorary professorship (1932) and the Austrian State Prize (1936). He was distinguished both as an improviser on the organ and as a composer. His compositions, particularly his numerous church works, are in the tradition of Bruckner, although his songs show the influence of Mahler.

WORKS
(*selective list*)

VOCAL

Stage: Hadassa (op, after Bible), op.6, Aachen, 27 March 1925; Letztes Recht (dramatische Legende, E. von Handel-Mazzetti), op.31, *c*1931–2; Ines, op, op.35, *c*1932–3; Agnes Bernauer (op, after F. Hebbel), op.39, *c*1933–5

Vocal: Mass, D, op.4, solo vv, chorus, wind, org (1920); Wechselgesänge für Peter und Paul, op.7, solo vv, chorus, wind, org (1921); 2 Marienlegenden, op.8, A, chbr orch (1922); Missa poetica (von Stach), op.9, 1v, org (1923); Das Leben (after Novalis), op.13, S, female chorus, str orch, hp, pf (1925); 5 symphonischer Gesänge (after W. Hendel), op.24, S, orch (1927); Fronleichnamshymn, op.25, choir, wind (1928); Osterresponsarien, op.26, choir, wind (1930); Die vier letzten Dinge (after A. Silesius), op.27, solo vv, chorus, orch (1928–31); Mass, B♭, op.29, S, chorus, wind, org ad lib (1931); TeD, op.38, S, chorus, wind, org ad lib (1935); Marienmesse, op.40, female chorus, org/str orch (1935); Festlische Messe, C, op.42, 5vv, chorus (1935); 3 Songs (L. Maasfeld), op.43, Bar, orch (1936); Mass, G, op.46, chorus, orch/org (1937); Ps cxvi, op.47, chorus, wind, org (1937); Der Himmel hängt voller Geigen (Das Knaben Wunderhorn), op.48, boys' chorus, orch (1939); Fröliche Weisheit (W. Busch), op.49, Mez, male chorus (*c*1941); Da pacem, motet, op.50, T, chorus, str (1941); Proprium für Osterfest, op.52, S, Bar, chorus, orch (1940); Schicksal der Deutschen (H. Lersch), op.56, Bar, male chorus 4vv, orch (1943); Deutschlands Ehre, cant., op.59, chorus, wind, org (1943); Erfüllung, song cycle, op.64, S, str qt (1948–9); Mass, A, op.66, chorus, str, *c*1949; Lieder (Busch), op.70, T, pf (1952); Stabat Mater, op.74, S, orch/org (1953); Mass in E, soloists, chorus, orch (1959)

INSTRUMENTAL

Orch: Sym. no.1, c, op.5, *c*1919; Sinfonietta, op.10, pf, orch, *c*1922; Sym no.2 'Savonarola', f, op.25, perf. 1926; Symphonische Festmusik, op.45, perf. 1937; Salzburger Suite, op.51, perf. 1942; Rondo giocoso, op.54, perf. 1942; Sym. no.3, A, op.58 (1943–5); Vn Conc., op.61, perf. 1948

Chbr: Wind Qnt, op.57 (1942); Hn Qt, op.67 (1949); Str Qt (1953)

Solo inst: Phantasie-Fuge, op.14, pf (1924); Romance, op.15, pf (1924); Improvisation on a theme of Anton Bruckner, op.19, org (1925); Paraphrase über Deutschlandslied, op.28, org (1931); Suite, op.33, org (1932)

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WILLIAM D. GUDGER/ERIK LEVI

Mester, Jorge (*b* Mexico City, 10 April 1935). American conductor of Hungarian parentage and Mexican birth. As a student at the Juilliard School of Music, he concentrated on conducting, principally with Morel; he also worked with Bernstein (Berkshire Music Center, 1955) and Albert Wolff. He made his début in 1955 with the National SO of Mexico, and his operatic début with *Salome* at the 1960 Spoleto Festival. In 1961–2 he was music director of the Greenwich Village SO in New York. Since then he has conducted numerous leading orchestras, including the Boston SO, Philadelphia Orchestra, BBC SO and the RPO, and has also worked in opera. In 1967 he became music director of the Louisville Orchestra, and in 12 years there made 72 première recordings, among them works by Bruch, Cowell, Crumb, Dallapiccola, Ginastera, Granados, Koechlin, Penderecki, Petrassi, Schuller and Shostakovich. In 1969 he became music director of the Aspen Festival, holding that position until 1990. Mester taught conducting and literature at the Juilliard School (1958–68, 1976–8, 1980–88), and there directed the American premières of Hindemith's *Long Christmas Dinner*, Henze's *Elegy for Young Lovers* and Cavalli's *Ormindo*. From 1972 to 1975 he was music director in Kansas City, and from 1979 to 1985 reorganized and directed the Casals Festival in Puerto Rico. In 1983 Mester accepted an appointment as music director of the Pasadena Symphony in southern California. He was named music director of the Mexico City PO in 1998, the same year he organized a new concert series at the Getty Center in Los Angeles. Avowedly modelling himself on Carlos Kleiber, he is essentially an intuitive rather than an intellectual musician, although he has successfully conducted works as difficult as Sessions's *The Trial of Lucullus*.

MICHAEL STEINBERG/CHARLES BARBER

Mesto (It.: 'sad', 'sorrowful', 'dejected'). A tempo or mood designation used primarily in the 19th century. The word itself was used in musical contexts by Zarlino (1558) and by Bernardino Bottazzi (1614), as well as by Monteverdi in a celebrated direction in *Il ritorno d'Ulisse*: 'Finita sinfonia in *tempo allegro*, si incomincia la seguente *mesta*, alla bassa sin che Penelope sarà gionta in scena per dar principio al canto'. But this did not bring the word into current musical vocabulary. The most famous uses are

probably by Beethoven, who marked the slow movement of his Piano Sonata op.10 no.3 *largo e mesto* and that of his String Quartet op.59 no.1 *adagio molto e mesto*. Bartók's Sixth Quartet opens *mesto*.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Mestre de capela (Port.). The musician in charge of a CHAPEL.

Mestres (i Oñós), Apel·les (*b* Barcelona, 29 Oct 1854; *d* Barcelona, 19 July 1936). Catalan composer, librettist and writer on music. He worked as a professional magazine illustrator, but in 1914 he had to relinquish his career because of poor eyesight. He wrote numerous books of poetry, several plays, and many essays in which he advocated the unity of the arts. He is the author of a biography of the composer and conductor Anselm Clavé (Barcelona, 1876); his musical criticism was collected in *Volves musicals* (Barcelona, 1926).

He began composing in 1913 and gave his first public performance in 1922. His music consists mostly of songs. He dictated his music to professional musicians who would then transcribe it and write a piano accompaniment. (Frederic Lliurat and Joan Massià were among his transcribers.) His songs are characterized by a popular and traditional bent; they are generally cast in strophic form (or its Spanish variant, the copla) and, rather than imitate or mimic the lyrics, they attempt to be a psychological impression of them. Because of his role as a poet-musician, Mestres's music has often been identified with that of the medieval Catalan troubadours, but contemporary witnesses report that he felt affinities with the music of Mozart, Haydn and Gluck.

Mestres's musical output must be understood within the context of his whole production as an artist. As a critic he exerted great influence on a whole generation of composers, writers and artists. Innumerable composers were influenced by his writings and many wrote music on his poems and librettos, including Granados, Vives, Joan Borràs de Palau, Cassià Casademont, Enric Morera, Celestí Sadurní, Lamote de Grignon, and Samper, as well as modern songwriters such as Xavier Ribalta.

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(*selective list; all 1v, pf*)

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ANTONI PIZÀ

Mestres Quadreny, Josep M(aria) (*b* Manresa, Barcelona, 4 March 1929). Catalan composer. He studied the piano privately with Leonor Sigg and Rosa Maria Kucharsky and composition with Taltabull. His first acknowledged works showed a fascination with Webern that gave way to an involvement with aleatory techniques and mobile forms. Partly because of his university background (he holds a degree in chemistry) he has been largely interested in the integration of scientific thinking into musical composition. He participated in the setting up of the Phonos Foundation, devoted to electronic and computer music. His language is permeated by the surrealist tendencies common to a number of the Barcelona artists and writers of his generation, with whom he has worked on many joint projects. His recent music sometimes includes elements of musical tradition such as tonal chords or popular songs, not found in his former works. They act rather as out-of-context quotations, but make his music (or, at least, its surface) eventually depart from the more radical gestures of his production of the 1960s and 1970s. Nevertheless his main concern continues to be the expression of the laws of probability in the musical structure.

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(*selective list*)

Stage (all music-theatre pieces unless otherwise stated): Concert per a representar (J. Brossa), 1964; Suite bufa (Brossa), 1966; Homenatge a Joan Prats, 4 perc, 1972; Cap de mirar (op, 3, Brossa), 1991

Orch: Antiodas, 1964; Ibemia, chbr orch, 1968; Double Conc., ondes martenot, perc, orch, 1970; L'estro aleatorio, cycle of 6 concs., 1973–8: no.1, vn, orch, no.2, gui, orch, no.3, no.4, pf, orch, no.5, perc, orch, no.6, inst ens; Simfonia, E♭, 1983; El carnaval del Liceu, 1997

Chbr: Invenciones moviles nos.1–3, 1960–1; Tramesa a Tàpies, vn, va, perc, 1962; Quartet de Catroc, str qt, 1962; 3 cànons en homenatge a Galileu, pf/perc/ondes martinot/gui, tape, 1965–74; Música per a Anna, S, str qt, 1967; Str trio, 1968; Frigolí-Frigolà, any insts, 1969; Variacions essencials, str trio, perc, 1970; Micos i papallones, gui, perc, 1970; Aronada, any insts, 1972

Kbd: Pf Sonata, 1957; Org Sonata, 1960; Vara per quatre, pf 8 hands, 1982

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VÍCTOR ESTAPÉ

Mestrino, Nicola [Nicolò] (*b* Milan, 1748; *d* Paris, July 1789). Italian violinist and composer. He entered the service of Prince Esterházy in November 1780 and played in the orchestra under Haydn. In 1785 he became chamber musician of Count Erdődy in Pressburg (now Bratislava). The following year he travelled to Brussels and proceeded from there to Paris. There he made his début at the Concert Spirituel during the Christmas season 1786 and his style was warmly acclaimed as 'new, full of expression and sensitivity' (*Mercure de France*). Soon he became one of the city's most popular performers. Viotti thought highly of him and engaged him as leader of the Théâtre de Monsieur from its opening in January 1789.

Mestrino's compositions bear traces of his years in Austria and his association with Haydn. His concertos, however, are modelled on those of Viotti and his early followers. All 12 of Mestrino's concertos first appeared in Paris, and it is likely that most of them were written for

performance there. Despite his success in adapting his style and virtuosity to the high level of the French school his compositions were soon forgotten, except for the *Caprices*, which are still used for study purposes.

WORKS

published in Paris, n.d., unless otherwise stated

12 vn concertos
Duos, 2 vn, opp.2–4, 7
Sonates, vn, bc, op.5
Fantasie, Theme varié, vn, and Caprice, 2 vn (after 1793); fantasy ed. F. David, *Die hohe Schule des Violinspiels* (Leipzig, 1868)
Caprices ou études, vn, dédiés aux amateurs (Vienna, n.d.)
Modulations ou exemples pour passer d'un ton à l'autre (Vienna, n.d.)
12 grands solos ou études, vn, choisies dans les ouvrages de Mestrino (extracts, mainly 1st movts, from the vn concertos)

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BORIS SCHWARZ/CHAPPELL WHITE

Mesuré (Fr.: 'measured'). In time. Couperin (1716) described it as an instruction to play regularly, not freely, and thus as the equivalent of *tempo giusto*. For Rousseau (1768), however, it was the French equivalent of *a tempo* or *a battuta*, an indication to return to the correct tempo after a deviation or specifically at the end of a recitative. Both uses are found in French music of the 18th century, and 'mesuré' is frequently used in orchestrally accompanied recitative to distinguish passages which are to be performed *a tempo*.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Metabolē (Gk.: 'change' or 'exchange'). A term used in ancient Greek writings to indicate a tonal or rhythmic change in music, or one of *ēthos*. There is no better translation of *metabolē* than 'modulation', although the latter term most commonly refers to change of key, whereas the ancient Greek term was used in more varied ways.

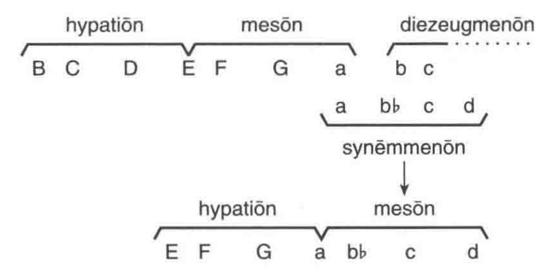
Metabolē denotes change from one state to another – most often a change of note function or pitch – while an underlying entity remains the same. Bacchius, a music theorist from late antiquity, defined *metabolē* as 'an alteration of the substratum, or the transposition of something similar into a dissimilar place' (*Introduction to the Art of Music*, ed. Jan, 305.5–6). The underlying entity may be the musical composition itself, but often the change is musically very precise, just as modulation in tonal music of the 18th and 19th centuries often entails change of tonal centre while other musical characteristics such as mode remain constant.

Cleonides, a disciple of Aristoxenus, described four kinds of *metabolē* (*Introduction to Harmonics*, xiii, ed. Jan, 204.19–206.18): by genus, system, *tonos* and melodic composition. *Metabolē* by genus is the change from one of the three genera (diatonic, chromatic, enharmonic) to another (see fig.1*a*).

Metabolē by melodic composition is a change of character or *ēthos*, for example, from grandeur and heroism to melancholy. The other two kinds of *metabolē*, by system and *tonos*, are more complicated. Aristoxenus, an early author upon whom Cleonides relies, distinguished between simple and modulating melodies, and said of the latter that they undergo a change of their order (*On Harmonics*, xxxviii). Later writers such as Ptolemy and Aristides Quintilianus help clarify Cleonides' meaning to

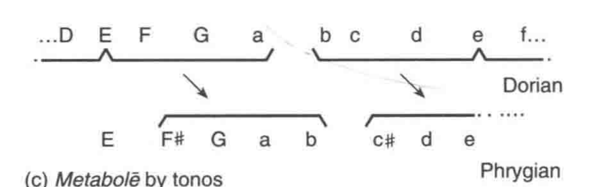
a G F E E F G♭ a

(a) *Metabolē* by genus diatonic → chromatic



(b) *Metabolē* by system

by convention, let mesē = a, and assume the diatonic genus



(c) *Metabolē* by tonos

1. Diagram showing three kinds of metabolē

some degree. *Metabolē* by system most often entails use of the *synēmmenōn* or conjunct system as a way of changing the names (and possibly function) of the notes lying within a specified range (Ptolemy, *Harmonics*, ii.6). The note *mesē* is shared by the *mesōn* and *synēmmenōn* tetrachords (see fig.1*b*); *metabolē* is effected by reinterpreting the old *synēmmenōn* tetrachord as the new *mesōn* tetrachord.

Thus the functional notes of the *hypatōn* and *mesōn* tetrachords have modulated from *B*–*a* to *E*–*d*. Examples of this kind of *metabolē* as well as *metabolē* by genus occur in the Delphic paeans attributed to Athenaeus and Limenius (Pöhlmann, nos.19–20).

Metabolē by *tonos* can be considered a variant of *metabolē* by system. The latter is confined to making the change by means of a system, that is, by an interval of a 4th, 5th or octave, whereas the former can be effected by retuning the immutable two-octave system so as to bring into the central octave (by convention, *E*–*e*) a sequence of intervals characteristic of a different octave species (*harmonia*, *tonos* or *tropos* – ancient theorists use a variety of terms). In fig.1*c*, according to the dual nomenclature posited by Ptolemy to indicate systemically absolute ('thetic') and functional ('dynamic') positions, the functional Dorian *tonos* is replaced by the functional Phrygian.

Another kind of *metabolē* by *tonos* may be approximately equivalent to a change of key but with retention of mode. Ptolemy addressed such a change (*Harmonics*, ii.7–8), as did other later theorists. In music of the 18th

and 19th centuries this kind of modulation requires a relocation of the tonic and may convey as well a change of pitch and range, although the latter changes are hardly necessary. The presentation and discussion by the late Aristoxenian writers Cleonides, Bacchius and Alypius (*Introduction to Music*), seem to allow for this kind of modulation; Ptolemy, however, disparaged it (*Harmonics*, ii.9).

Both Ptolemy (*Harmonics*, iii.7) and Aristides Quintilianus (*On Music*, iii.26) drew analogies between tonal *metabolē* and changes in the soul, not only in the short term but also over a lifetime. The 'higher' *tonoi* such as the Mixolydian tend to excite the listener and are comparable to similar stages in life such as war; the 'lower' *tonoi* such as the Hypodorian tend to calm the listener and may accord with times of scarcity and thrift.

That ancient Greek music contained various kinds of tonal changes is evident not only from theoretical writings but also from extant musical fragments. Furthermore, the degree to which music modulated was debated from at least the late 5th century BCE. In addition to well-known criticisms by Aristophanes (*Clouds*, 961–72) and Plato (*Republic*, iii, 399c7, d1, d4, 404d12), there is a passage by Pherecrates, quoted by Pseudo-Plutarch (*On Music*, xxx) in which Music bewails the tonal mistreatment she has received at the hands of the contemporary musicians Melanippides, Cinesias, Phrynis and Timotheus, which included 'exharmonic' bends in the music.

In addition to tonal *metabolē*, ancient Greek theorists recognized rhythmic *metabolē*, in both tempo and meter (Aristides Quintilianus, *On Music*, i.13, 19; Bacchius, *Introduction to the Art of Music*, ed. Jan, 304.6–305.6).

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ANDRÉ BARBERA

Metacrusis. *See* FEMININE ENDING.

Metallica. American heavy metal band. Formed in 1981, it consisted of James Alan Hetfield (*b* Los Angeles, 3 Aug 1963; vocals and guitar), Kirk Hammett (*b* San Francisco, 18 Nov 1962; guitar), Lars Ulrich (*b* Copenhagen, 26 Dec 1963; drums) and Cliff Burton (*b* San Francisco, 10 Feb 1962; *d* Ljungloy, Sweden, 27 Sept 1986; bass). Dave Mustaine (*b* La Mesa, CA, 13 Sept 1961) initially belonged to the group but was replaced by Hammett in 1983; Mustaine went on to found Megadeth. Jason Newsted (*b* Battle Creek, MI, 4 March 1963) replaced Burton on bass. Metallica combined the influences of the 'new wave of British heavy metal' with the speed and raw sound of Motörhead; it was the main pioneer of speed metal, a gritty fusion of heavy metal and hardcore that gained underground popularity throughout the 1980s as an alternative to more pop-oriented styles of metal. Albums such as *Master of Puppets* (Elek., 1986) made them arguably the most influential hard-rock band of the decade, and Metallica eventually crossed over to mainstream success with *Metallica* (Elek., 1991), which sold more than seven million copies. Hetfield's growled vocal style was much admired and imitated, and Ulrich was considered one of rock's best drummers. Their songs tended to be constructed sectionally, with independent riffs played at high speed, sometimes in odd metres, and always with great ensemble precision. Much of speed metal's distinctively grim affect resulted from its reliance on extreme guitar distortion, tritone relationships and the Phrygian mode. Metallica often used contrasting, slow-tempo, undistorted sections within more aggressive songs. Their lyrics expressed feelings of anger, despair and fear, avoided references to sex and gender and often addressed questions of justice and political violence. (C. Crocker: *Metallica: the Frayed Ends of Metal*, New York, 1993)

ROBERT WALSER

Metallo, Grammatio [Grammatico, Graminazio] (*b* Bisaccia, nr Naples, 1539 or 1540; *d* ?Venice, after 1615). Italian composer. His birthplace is known from the dedication of his second book of *Canzoni* (1577), and he was probably a pupil of Giovanthomaso Cimello in Naples. In 1582 he competed unsuccessfully for the position of *maestro di cappella* of Aquileia Cathedral. According to Fétis, the title-page of his now lost *Canzoni alla napolitana* (1594) stated that he was then *maestro di cappella* of Bassano Cathedral. Some time before 1602 he journeyed to the Holy Land, Crete and Egypt. As he recorded in his later publications, he composed many of his motets during his travels. He was imprisoned for a time in Crete; and in Egypt, to quote the dedication of his *Primo libro de motetti* (signed from Alexandria on 15 September 1601), he was 'stripped of his clothes, tortured and ruined'.

On 2 February 1602 he completed his volume of *Magnificat* settings in Cairo and returned to Venice the same year to assume the post of *maestro di cappella* at S Marcuola, which he still held in 1610. His portrait in the 1614 edition of his *Ricercari* gives his age as 74, and according to Romano Micheli's *Musica vaga et artificiosa* he was still living in Venice in 1615.

Metallo composed mainly lighter music and instrumental works during his early years; only later did he turn exclusively to sacred music. Judging from the number of reprints, his *Ricercari* was his most popular publication. Each ricercare carries a text incipit; the title-page states that the pieces are 'to sing and play', and these opening words are those of proverbs to be completed by the performers. Metallo was particularly adept at the composition of canons, and Micheli admired his skill sufficiently to add parts to 15 of them in his *Musica vaga et artificiosa*, a compendium of contrapuntal dexterity. His sacred music is rather conservative and recalls the stylistic trends current in Rome at the time rather than the more progressive Venetian church music.

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Messe comodissime, libro sesto, 4 equal vv (Venice, 1602)
Il primo libro di motetti . . . con una messa, 3, 4vv (Venice, 1602)
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Messe con 2 motetti, 5vv, bc, org, op.17 (Venice, 1610), inc.
Motetti con una Magnificat, 5, 10vv, bc, org, op.18 (Venice, 1610), inc.
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DAVID NUTTER

Metallophone. A generic term for percussion instruments that consist of a series of tuned metal bars arranged in a single or double row (for details of the Hornbostel-Sachs classification *see* IDIOPHONE). Instruments made of metal slabs were known in China by 700 CE. An instrument of Turkish origin consisting of 16 slabs of metal suspended in an upright frame is said to have been introduced into China in the 7th century. Bronze slabs came two centuries later in the form of the Javanese *saron*. This bronze metallophone differs from the earliest instruments in that the slabs are suspended horizontally over a cradle of wood similar to the trough xylophone. The *saron* and a similar instrument, the *gender* (*see* GENDÈR), have distinctive roles in the GAMELAN ensemble. In the *gender* the tone of each bar is enriched by means of bamboo tubes which are placed in the framework in a vertical position under the slabs. Each bar is tuned by adjusting its length to sound in unison with its corresponding slab.

The East Asian metallophones have influenced certain Western orchestral percussion instruments such as the GLOCKENSPIEL and VIBRAPHONE. In modern compositions the term 'metallophone' is applied to a series of alloy bars suspended over a resonance box. The bars are arranged in a single row or in keyboard fashion. A damping mechanism is incorporated in certain models. In some cases the sustaining power is controlled by a magnetized strip of metal which is moved towards or away from the nodal points. Carl Orff scored for metallophones in a number of his compositions. A simple form of metallophones are included in 'school percussion'.

JAMES BLADES

Metallov, Vasily Mikhaylovich (*b* Saratov province, 1/13 March 1862; *d* Moscow, 1 June 1926). Russian musicologist and composer. He studied theology in Moscow, and taught at the Synodal School there from 1894. In 1901 he was appointed professor of the history of church music at the Moscow Conservatory, and he also lectured at the Institute of Archaeology. He was for many years an active member of the Russian Academy of Sciences. Metallov made a study of the neumatic notation of the early Russian Church, and transcribed pieces from service books dating from the 11th to the 14th centuries. He published two useful textbooks on notation, and also wrote books and articles dealing with the history of the Russian Church and with the development of early Russian music in general. He also composed some sacred music.

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JENNIFER SPENCER

Metamorphosis, thematic. *See* TRANSFORMATION, THEMATIC.

Metaphor aria. *See* SIMILE ARIA.

Metastasio [Trapassi], **Pietro** (**Antonio Domenico Bonaventura**) (*b* Rome, 3 Jan 1698; *d* Vienna, 12 April 1782). Italian poet, librettist and moralist. Although his fame rests chiefly on his 27 *opera seria* librettos, his works intended for musical setting also include a comic intermezzo, close to 40 occasional pieces (ranging from elaborately staged *feste teatrale* to simple *complimenti* for two participants), 8 oratorios, 37 cantatas, 8 solo *complimenti*, 7 canzonettas, 33 *strofe per musica* and other lyrical stanzas. This broad spectrum, widened further by settings of some of the 32 sonnets, has brought over 400 composers in contact with Metastasian texts, which, along with the music they prompted, were known across Europe, Britain, Scandinavia and imperial Russia during the period from about 1720 to about 1835, and even reached pockets of the New World. To understand these poetic works is a challenge. It demands a thinking back past the movements in realism and naturalism that

were so much a part of the latter 19th century and which, in the 20th century, became so photographically and psychologically exact. It also demands a peeling away of 20th-century cynicism. In his writings Metastasio was much more concerned with what humanity might be than with what it actually is.

1. Life to 1730. 2. Life after 1730. 3. Purpose. 4. Poetic style.

1. LIFE TO 1730. Born to Felice and Francesca Trapassi, of modest means, Pietro was destined to attain imperial recognition and patronage through talent and learning coupled with appropriate and timely connections, the first of which was Cardinal Pietro Ottoboni, a man of wealth and influence and a beneficiary of Pietro Ottoboni the elder. Elected Pope Alexander VIII in 1689, the older Ottoboni elevated his two nephews, Marco and Antonio, to princely positions and named both as cardinals along with Antonio's son Pietro. The younger Pietro was a devotee of music and theatre and a generous patron; he was also a librettist, and as Pietro Trapssi's godfather he facilitated the boy's early schooling, along with that of his younger brother, Leopoldo. Later, in 1727, he commissioned the writing and staging of Metastasio's first oratorio, *Per la festività del santo natale*, given in Rome at his own residence, the Cancelleria Apostolica, with music by Giovanni Costanzi, another of his protégés. The distinguished jurist Gianvincenzo Gravina was Pietro Trapassi's next important connection. Impressed by the boy's intelligence and precocious ability at verse improvisation, Gravina adopted him in 1708, the year in which he published his most significant literary treatise, *Della ragion poetica libri due*. Gravina set in place the boy's classical education, contemplating a career in law. He also introduced him to influential members of society and encouraged his public displays of poetic improvisation as long as the boy's delicate health permitted. In 1712, when Gravina supervised the writing of the 14-year-old Pietro's only tragedy, *Giustino*, he took him to Scalea in Calabria to study with Gregorio Calroprese, Gravina's cousin and a scholar of Cartesian philosophy. Back in Rome, in 1714, Pietro took minor orders at the Lateran Basilica. The following year, Gravina arranged the name change from 'Trapassi' to its Greek equivalent, 'Metastasio', and in 1717 *Giustino* appeared in an edition of *Poesie di Pietro Metastasio Romano* published in Naples. This volume, in its dedication to Aurelia Gambacorta d'Este, contains a passing compliment to Filippo di Gallas, Austrian Ambassador in Rome, and the tragedy is preceded by the idyll *Il convito degli dei* a more recent work written on the confinement of the Empress Elizabeth, consort to Charles VI of Austria. Similar tributes to the Austrian court via its representation in Italy were to follow.

Gravina died in 1718, leaving Metastasio well educated, well connected and well provided for. He initially worked in a law office in Naples, where he also continued to build his career as a poet. In 1720 he wrote the *azione teatrale Endimione*, which was on hand the following year for the wedding of Antonio Pignatelli, Prince of Belmonte, and Anna Pinelli di Sangro. Set by Domenico Sarro, this work was dedicated to the groom's sister, Marianna Pignatelli, a lady-in-waiting to the Empress Elizabeth and wife of Michael Johann d'Althan, a private counsellor, to Charles VI. Michael Johann's brother, Cardinal Michael Friedrich d'Althan, became viceroy of Naples in 1722, the year in which Metastasio wrote *La Galatea*, another *azione* which, set by Gioseffo Comito, served another Pignatelli occasion: the birth of a child to Margherita, sister of Antonio and Marianna. Meanwhile, two more *azioni*, *Angelica* and *Gli orti esperidi*, both with music by Nicola Porpora, were written for performance in Naples in 1720 and 1721 as birthday celebrations to honour the Empress Elizabeth. In 1722 Marianna d'Althan in Vienna, became a widow, but she remained close to the throne and was well positioned to add her voice to that of Apostolo Zeno in praise of Metastasio when, in 1729, Zeno announced his intention of returning to Venice, thus leaving open a position for an Italian court poet. That Metastasio was appointed in 1730 by invitation rather than by application, that his salary of 3000 florins was higher than that of the *Kapellmeister*, J.J. Fux, and that the appointment was made without the knowledge of Siegmund Rudolf Sinzendorf, the Obersthofmeister, under whose jurisdiction the position fell, testifies to the strength of the connections that had been forged. The salary was in fact augmented by an additional 1000 florins annually from the emperor's privy purse and 400 florins for personal accommodation.

Connections aside, however, by August 1729, when he was offered the court position, Metastasio had also established himself as a poetic dramatist with six successful operas and an oratorio. Further, still in Rome in November 1729, he was to add *La contesa de' numi*, a *festa teatrale* in honour of a son born to Louis XV of France and, before leaving for Vienna, the two operas destined to become his most popular, *Artaserse* and *Alessandro nell'Indie*, all three in settings by Leonardo Vinci. His first opera, *Siface rè di Numidia*, by Francesco Feo, had its première in Naples in 1723. It was successful, but Metastasio tended to discount it, as it was largely a reworking of Domenico David's *La forza del virtù*. The first fully original opera text therefore, was *Didone abbandonata*, set for Naples by Sarro in 1724 and dedicated to the viceroy. While writing this libretto, Metastasio lived in the home of Giuseppe Bulgarelli and his wife, the singer-actress Maria Anna Benti ('La Romanina'), for whom the title role was created. She had sung Venus in *Gli Orti esperidi* and the friendship between poet and singer led to his regular presence in her salon, where he met the composers of his early works and began his lifelong friendship with the castrato Farinelli. Vinci was to set the next opera, *Siroe rè Persia*, for Venice in February 1726, just a month after his setting of *Didone* was given in Rome. *Catone in Utica* (1728, Rome) and *Semiramide riconosciuta* (1729, Rome) were both Vinci operas, with *Ezio* (1728, Venice) first set by Porpora. Thus, by the time Metastasio left for Vienna, his dramas had not only succeeded, but had also triumphed in the three major opera centres of Italy, and in settings by the major composers.

2. LIFE AFTER 1730. Opera and oratorio had reached Vienna early in the 17th century and the regular performance of theatrical pieces for imperial birthdays, namedays, weddings etc. became standard from the middle of the century, with Lenten and Advent oratorios (or their equivalent) following from about 1661. Metastasio's first work for Vienna was the oratorio *La passione di Gesù Cristo*, performed at the Hofkapelle on 4 April 1730, before he actually arrived in the city. The following year, he complied fully with the existing tradition by providing texts for an Easter oratorio (*Sant' Elena al*



Pietro Metastasio: engraving by Paolo Caronni after Johann Nepomuk Steiner

Calvario), a *festa teatrale* (*Il tempio dell'Eternità*) for the birthday of the Empress (28 August) and an opera (*Demetrio*) for the nameday of the emperor (4 November). In all, between 1730 and the death of Charles VI in 1740, he wrote 11 of his opera librettos, another 11 occasional pieces, and the last seven of his eight oratorios, not to mention cantatas, canzonettas, sonnets and other lyrical poetry for which the dates are uncertain. *L'olimpiade*, *Demofoonte* and *La clemenza di Tito* all date from the first half of this decade and by early 1736, with four *azioni* and an oratorio written the previous year, with *Achille in Sciro* just completed for the wedding of Maria Theresia and Francis of Lorraine, and with *Ciro riconosciuto* and *Temistocle* yet to emerge for August and November, Metastasio was struggling to maintain the pace. Musical settings of most of the major works were by Antonio Caldara, the *vice-Kapellmeister*, with smaller works generally allotted to the court composers Georg Reutter and Luca Antonio Predieri, both of whom rose to greater prominence after Caldara's death in December 1736. Yet even as he strove to fulfil imperial demands, changes in Vienna's material circumstances were imperceptibly bringing about cultural changes that would render Metastasio's creative life after 1740 quite anticlimactic by comparison with what he experienced under Charles's patronage.

Austria began to suffer territorial losses as from the mid-1730s, and further pressure was placed on an already strained economy with the wars that followed the accession of Maria Theresia in 1740; the bonds between politics and religion that had brought Counter-Reformation Austria to its height under Charles began to loosen, and reform eventually altered Viennese society, from the structures of church and state down to the bill of fare at the theatres, now given over to private management. The Austro-Italian Baroque of which Metastasio had become a part gave way to a form of early classicism, a movement considerably bolstered by the new alliances between France and Austria as already made manifest in the union of Maria Theresia and Francis of Lorraine and further affirmed in 1744 with the marriage of Maria's sister to Francis's brother.

Although between 1741 and 1782 Metastasio wrote about 20 texts tailored to Habsburg court occasions and eight solo *complimenti*, he wrote no new oratorios and only a few new *opera seria* librettos. Some of the Metastasian operas performed in the early 1740s were adaptations for Vienna of works previously written for Italy, with new settings of existing texts common by the end of the decade. With the support of the imperial rulers and, in 1752–3, the new chancellor, Wenzel Kaunitz, French theatre and its offshoots reduced productions of Metastasian opera in Vienna to nothing by 1765. Joseph II's preference for Italian *opera buffa* over *opera seria* then became evident after his accession to power in the mid-1760s. When, in 1776, Joseph established the German National theater and then the National Singspiel, Metastasian theatre took another setback, and its continuance into the 1830s was outside the imperial capital.

Of the operas written after 1740, *Antigono* (1743) and *Nitteti* (1756) had their premières outside Vienna (in Dresden and Madrid respectively), as did *Romolo ed Ersilia* (1765) and *Ruggiero* (1771), albeit for Habsburg weddings (in Innsbruck and Milan). Other wedding pieces included the opera *Ipermestra* (1744) and the elaborately staged *feste teatrali Alcide al bivio* (1760) and *Partenope* (1767). Another *festa*, *Egeria* (1764), celebrated Joseph's coronation. Of the remaining three operas, *Il trionfo di Clelia* (1762) was written to celebrate the birth of a daughter to Archduke Joseph and Isabella of Parma, while *Il re pastore* (1751) and *L'eroe cinese* (1752) were vehicles for amateur performance by court personnel. Nearly 20 occasional pieces, including the solo *complimenti*, were prepared for performances by the young royals. Four others, however, were written for Madrid, including *L'isola disabitata*, an *azione teatrale* that was to attract the attention of such composers as Jommelli, Paisiello, Perez, Traetta and Joseph Haydn. Further, although Metastasian productions came to grace the stage in Vienna only as formal accompaniments to special court occasions (or as 'in house' events), several were set by one of the poet's favourite composers, J.A. Hasse. Other first composers included Reutter, Giuseppe Bonno, Nicola Conforto, C.W. Von Gluck and Georg Wagenseil. Long after Metastasio's death, extracts from his works continued to serve such composers as Leopold Kozeluch, Giovanni Liverati and Antonio Salieri as texts for compilations of solo songs and arias, duets and ensembles, grouped together under such titles as *ariette*, *canzonette*, *divertimenti vocali* or *notturni*, and published as vocal pieces with keyboard accompaniment.

3. Purpose. Metastasio's entire literary career flourished within the milieu of the Arcadian movement. Both Pietro Ottoboni and Gravina were Arcadians, as was Michael Friedrich d'Althan and the whole line of court poets in Vienna from Donato Cupeda (who followed Nicolò Minato) to Pietro Bernadoni, Silvio Stampiglia, Pietro Pariati, Apostolo Zeno and Giovani Pasquini. Poets such as Marco Coltellini and Ranieri de' Calzabigi, later to have associations with Vienna, were also Arcadians. For dramatic poets, the fundamental Arcadian aim was a

moral one: to render virtue appealing and vice distasteful. At least, such an aim is articulated along with other literary principles in the treatises of Gravina, Giovanni Crescimbeni and Lodovico Muratori, all published in the first decade of the 18th century. Like Metastasio, these writers were familiar with Cartesian moral philosophy by which virtue was best revealed in an individual's mental and spiritual ability to control actions that may be incited by human passion. Indeed, the human passions – their identity and their understanding – form the very substance of Descartes' discourse (*Les passions de l'âme*), the moral code that served Arcadian writers as a veritable guide book. It was particularly relevant to the Arcadian dictum, drawn from antiquity, that dramatic poets should teach moral principles under the guise of giving pleasure, and should move the emotions of audiences and readers in favour of the moral stance; the Arcadian librettist, as a writer of moral drama, thus became a preacher in the theatre. For Metastasio, with his first-hand knowledge of ancient tragedy and his capacity to blend Arcadian ideals with the observations of Aristotle and Horace, these moral dramas took on a highly developed literary quality. Complete as they are in text alone, they were also capable of performance as spoken dramas. In musical setting, however, they were constantly modified throughout the 18th century to suit local performance requirements, to accommodate the increased use of duets, ensembles and scene-complex finales and new musical forms, and to reflect changes in the pace and intensity of dramatic expression.

In addition to the Arcadian treatises published at the beginning of the 18th century, there were also three important treatises on pulpit oratory (those of Blaise Gisbert, Jean Gaichiès and François Fénelon), all of which show a remarkable similarity with the Arcadian works in their emphasis on morality, their assumed knowledge of Descartes, their insistence on the principles of teaching, moving (or persuading) and pleasing, and their desire for lofty ideas to be expressed in simple and economical language. The preacher in the chapel, therefore, had much the same demands upon him as the preacher in the theatre. Thus, provided dramatic poets, like the *abbe* Metastasio, were as informed about matters of church doctrine, the writings of the church fathers, bible stories and the lives of the saints as they were about matters of mythology and ancient history, their task of preaching could be readily moved from theatre to chapel – from opera libretto to oratorio text. In emphasizing the emotional predicaments of the personages in their oratorios, poets automatically aligned themselves with a general trend in pulpit oratory of the day. Indeed, Metastasio, more than being a mere poet and librettist, was also a preacher and, as that term implies, a moral philosopher and a theologian. Unlike the opera texts, those for the oratorios often remained remarkably intact during the 18th century. Oratorios with action plots, however, were frequently reworked during the second half of the 18th century to serve as librettos for operas. Thus such oratorios as *Betulia liberata* and *Isacco figura del redentore* were transformed into sacred operas, particularly appropriate for the Lenten season.

4. Poetic style. When the first Arcadian Academy was founded in 1690, it gave impetus to a movement in Italian literature that Muratori believed to have surfaced as early as 1650. Thus the Arcadians endorsed an already existing call for poets to return to the models of antiquity – to the didactic and moral function of ancient Greek drama and to the simplicity, directness and economy of its language. Metastasio obeyed. Not only was his youthful *Giustino* based entirely on Greek models, but he was later to provide some observations on several Greek dramas and to attempt a justification of *opera seria* in terms of Aristotle's *Poetics* in his *Estratto dell' Arte poetica d'Aristotle* (1772, published 1782). Ancient Rome also gained representation in his plots and in his annotated translation of Horace's *Ars poetica* (1749). For Metastasio, however, the moral and technical principles of antiquity had to be reconciled with those of Arcadia, founded on the more recent more philosophy of Descartes and requiring the manipulation of the Italian language as first exemplified by Petrach. Beyond Petrarch, Metastasio also found models in Tasso, Ariosto, Guarini, and even in Marini, the poet most condemned by Arcadia for having corrupted the moral integrity and clear expression of Italian poetry. Out of this background, Metastasio created dramas based upon characters in action (as Aristotle suggests) to which he later assigned names. These characters, however, are engaged in moral action, and their varying degrees of success in subjugating to their wills the deeds to which their emotions may incite them follow the probable outcomes as outlined by Descartes. In this way, Metastasio demonstrated moral aspiration and its universal benefit within the bounds of Aristotelian probability and in line with Aristotle's notion that poets, unlike historians, should demonstrate what might be rather than simply record historical truth. Further, Aristotle's suggestion that characters should be 'better than average' and made better looking than in real life was reflected by Metastasio in his depiction of consummate moral heroes and heroines who, if not themselves gods, saints or biblical characters, were of the highest ruling class. Metastasio successfully blended this fusion of Aristotle and Descartes with the external and internal 'beauties' of poetry demanded by Arcadia. External beauties included choice of words, versification, figures of speech and eloquence of style, while internal beauties included profundity, hidden mysteries, philosophy and theology. Uniquely Metastasian in the result is the sensitivity to the emotive nuances of words and the moulding of them into mellifluous yet simply stated poetry that in itself could turn both heart and mind in the direction of the noble aspirations expressed. As in the texts of Zeno, there was no place here for comic elements, all of which were expunged.

While satisfying the demands of his literary environment, Metastasio also accommodated genre expectations and the requirements of musical setting. The operas are conceived in three acts, the oratorios in two parts, the *feste* and *azioni* in one or two parts and the dramatic cantatas and *componimenti* in one. Scenes change in the operas according to the entry or exit of a character. Such scene divisions, however, are present in only a few of the *feste* and *azioni*, and are completely absent from the oratorios. Often a series of scenes or events will be linked by a character common to all of them (the *liaison de scène* technique), at the end of which, in the larger theatrical works, a change of location may occur. All the dramatic works, whether for theatre, chapel or salon, begin with the action already in progress, from which the emotional weight of subsequent events, regulated according to genre,

builds to climactic points of internal conflict for the central characters. For musical setting, the action of most scenes or events is laid out in dialogue (for *recitativo semplice*), occasional monologue (for *recitativo obbligato*) and final exit aria, with the character's state of mind usually set before the aria begins. The individual lines of verse are all musically conceived and are generally cast in two stanzas to accommodate the prevailing *da capo* settings, with vowel placement appropriate, to vocal rendition. In the operas, the ends of the first two acts are high points of tension, with either a scena for a principal character or a duet for the two principals. In all except three of the operas (*Attilio Regio*, *Catone in Utica* and *Didone abbandonata*) a happy ending (*lieto fine*), celebrated in the work's final lyrical number, is standard. Typical though these characteristics may be, however, they are generalities around which much variation is woven.

The notion of scenes ending with *da capo* arias is occasionally broken, even in the operas, with the inclusion of short arias that do not conclude the scenes in which they occur. Beyond the operas, the absence of scene divisions in other genres loosens the convention even further. Almost half of the the operas contain act-ending duets with medial duets occuring in almost a quarter of them. Both types of duet are found in the *azioni* and *componimenti*, while in the *feste* medial duets dominate, matched by an equal number of act-ending and medial ensembles, which often occur in combination with choruses of gods, muses, virtues and the like. In the *feste*, three to four numbers usually require chorus, including the final *tutti*. *Egeria*, for example, is a *festa* in one part. It opens with a quartet and chorus, has another at its centre, and concludes with a quintet and chorus. All 7 of the Vienna oratorios call for a chorus at the end of each of their two parts, often with at least one other medial entry. In the operas, the quartet written for the second version of the *Catone in Utica* conclusion represents the only medial ensemble. Act-ending ensembles, however, occur in 5 other operas, and include the final sextet in *Antigono*. A chorus is required for half the operas and is thus available to join with or replace the principal singers in the final *cori*. In most of the remaining operas, 'extras' who may or may not contribute to the vocal conclusions, are at least assembled for them. Indeed, *Ruggiero* and *Zenobia* may be the only operas with final *cori* that have to be sung by the soloists alone. Such *cori* simply do not occur in either *Didone* or *Catone*, but are typical of the *azioni*, where they usually occur as numbers for the solo ensemble. The *componimenti* and dramatic cantatas tend to end in duets or genuine trios according to the number of *dramatis personae* involved.

Along with an awareness of this tremendous variety within the librettos, it is also important to bear in mind that nearly all of Metastasio's works, and certainly all the *opera seria* texts, were written after the publication of Benedetto Marcello's *Il teatro alla moda*. Indeed, the content of the poet's only comic intermezzo, *L'impresario delle Canarie*, written as a companion piece to *Didone abbandonata*, suggests his acquaintance with Marcello's work and the operatic foibles that it satirizes right from the outset of his career. Further, although the tradition that Metastasio upheld during his first ten years inVienna may represent the final flowering of the Austro-Italian Baroque, his earlier works for Rome, Naples and Venice had already attracted the attention of a new generation of composers more associated with an early Classical style than with the passing Baroque. Apart from Caldara, as much an early Classicist as a master of counterpoint in the Fux tradition, Metastasian texts served hundreds of later composers, including Mozart, and it must be remembered that Gluck set far more Metastasio than he did Calzabigi. Beyond Vienna, Metastasian texts remained in vogue until well into the 19th century, a longevity not easily understood if acquaintance with these works is limited to skeletal synopses, occasional arias, or translations that distort the works beyond recognition, such as those of the well-intentioned John Hoole.

Although Metastasian drama, while still popular elsewhere, fell from fashion in Vienna by 1765, the lyricism and the moral tone that permeated it did not. From the stage, Metastasio's dramatic poetry retired to private libraries where it could be read in unaltered versions. Copies of Metastasio volumes were given as gifts, for example to the young Carl Zinzendorf in Vienna in1762 and Mozart in Milan in 1770. Later, in North America, Thomas Jefferson, keen to amass works of the highest quality for his personal library, obtained a 12-volume *Opere del Metastasio*. Editions of Metastasio's works, beginning with the first publication of 1717, number over 200, the most significant of which remain the Hérissant edition edited by Giuseppe Pezzana (Paris, and dedicated to Marie Antoinette, the Zatta edition (Venice, 1782–4), dedicated to Catherine the Great, and the Brunelli edition (Milan and Verona, 1943–54). Other early editions contain important critical commentaries, and texual annotations have accompanied editions of selected works published in Italy since the 1960s. The tercentenary of Metastasio's birth in 1998 lent further momentum to research.

WORKS

each libretto is followed by a list of composers who set it, with dates of first performances of first settings only, except where subsequent revisions provide alternate titles

OPERAS

Achille in Sciro

Caldara, 1736; Sarri, 1737; G. Arena, 1738; Chiarini, 1739; Leo, 1740; Courcelle, 1744; Manna, 1745; G. Verocai, 1746; Meyer, ?1747 (as Il trionfo della gloria); G.B. Runcher, 1747; Jommelli, 1749; ?Sciroli, 1751; Mazzoni, 1754; Hasse, 1759; Sarti, 1759; Bertoni, 1764; Monza, 1764; Agricola, 1765; Gassmann, 1766; Naumann, 1767; A. Amicone, 1772; Anfossi, 1774; Sales, 1774; Paisiello, 1778; Pugnani, 1785; Bernardini, 1794; Coppola, 1828

Adriano in Siria

Caldara, 1732; Giacomelli, 1733; Pergolesi, 1734; Sandoni, 1734; Broschi, 1735; Duni, 1735; Veracini (rev. Corri), 1735; Ferrandini, 1737; Hasse, 1737; Nebra, 1737 (rev. Bazano as Más gloria es triunfar de si); Porta, 1737; Ristori, 1739; Galuppi, 1740; Giai, 1740; Lampugnani, 1740; Giaino, 1741; ?Logroscino, 1742; Verocai, 1745 (as Die getreue Emirena); Abos, 1746; Graun, 1746; Latilla, 1747; V. Ciampi, 1748; Scalabrini, 1749; Pampini, 1750; Pescetti, 1750 (as Farnaspe); Adolfati, 1751; Perez, 1752; G. Scarlatti, 1752; Valentini, 1753; Conforto, 1754; Scolari, 1754; Bernasconi, 1755; Brusa, 1757; Uttini, 1757; Rinaldo di Capua, 1758; Borghi, 1759; Mazzoni, 1760; Colla, 1762; Schwanenberger, 1762; M. Wimmer, 1764; J.C. Bach, 1765; Guglielmi, 1765; Holzbauer, 1768; Mango, 1768; Majo, 1769; Monza, 1769; Tozzi, 1770; Sacchini, 1771; Insanguine, 1773; Monti, 1775; Mysliveček, 1776; Anfossi, 1777; Sarti, 1778; Alessandri, 1779; Rust, 1781; Cherubini, 1782; Nasolini, 1789; Méhul, comp. 1790–91 (rev. F.-B. Hoffman as Adrien, empéreur de Rome; rev. and perf. 1799); Zingarelli, *c*1790; Mayr, 1798; ? V. Migliorucci, 1811; P. Airoldi, ?1821; Mirecki, 1826 (inc.); Mercadante (rev. A. Profumo), 1828

Alessandro nell'Indie

Vinci, 1729; Handel, 1731 (as Poro, re dell'Indie); Hasse, 1731 (as Cleofide); Porpora, 1731 (as Poro); Predieri, 1731; Mancini, 1732; Pescetti, 1732; Bioni, 1733; Lucchini, 1734; Schiassi, 1734; Courcelle, 1738; Galuppi, 1738; Brivio, 1742; Sarri, 1743; Uttini, 1743; Gluck, 1744; Graun, 1744 (as Alessandro e Poro); Jommelli, 1744; Perez, 1744; Chiarini, 1745; Pelegrini, 1746; Abos, 1747; Wagenseil, 1748; Scalabrini, 1749; Scolari, 1749; Rutini, 1750; Fiorillo, 1752; Latilla, 1753; G. Scarlatti, 1753; Agricola, 1754 (as Cleofide); Araja, 1755; Perez, 1755; Piccinni, 1758; Holzbauer, 1759; Cocchi, 1761; Dal Barba, 1761; Sarti, 1761; J.C. Bach, 1762; Traetta, 1762; G.G. Brunetti, 1763; Sacchini, 1763; Fischietti, 1764; Sciroli, 1764; Majo, 1766; Gatti, 1768; Naumann, 1768; Bertoni, 1769; J. Kozeluch, 1769; ?Felici, 1771; Anfossi, 1772; Paisiello, 1773; Corri, 1774; Piccinni, 1774; Monza, 1775; Rust, 1775; Marescalchi, 1778; Mortellari, 1778; Vincenti, 1778; A. Calegari, 1779; Cimarosa, 1781; Cherubini, 1784; Bianchi, 1785; Chiavacci, 1785; Caruso, 1787; Tarchi, 1788 (rev. C.F. Badini as Le generosità di Alessandro, 1789); Guglielmi, 1789; Zingarelli, *c*1790; Gnecco, 1800; Ritter, 1811 (as Alexander in Indien); Pacini (rev. A.L. Tottola), 1824

Antigono

Hasse, 1743 (rev. 1752 as Alessandro, re d'Epiro); Scalabrini, 1744; Bernasconi, 1745; Galuppi, 1746; Jommelli, 1746; Conforto, 1750; Wagenseil, 1750; Bertoni, 1752; ?Cocchi, 1754; Sarti, 1754; Mazzoni, 1755; Gluck, 1756; Pampani, 1756; Re, 1757; Ferradini, 1758; Duran, 1760; Piccinni, 1762; Traetta, 1764; Zannetti, 1765; Scolari, 1766; Guglielmi, 1767; Majo, 1767; Schwanenberger, 1768; A. Felici, 1769; Sales, 1769; Cafaro, 1770; Monza, 1772; Alessandri, 1773; Anfossi, 1773; Latilla, 1775; Mortellari, 1777; Bachschmidt, 1778; Gazzaniga, 1779; ?Parenti, comp. 1780s; Mysliveček, 1780; Gatti, 1781; Paisiello, 1785; Zingarelli, 1786; Caruso, 1788; ?Rossi, 1788; Ceracchini, 1794; A. De Santis, 1798; Poissl, 1808; Ant. Gandini, 1824

Artaserse

Vinci, 1730; ?Chiocchetti, 1730; Hasse, 1730; D. Zamparelli, 1731; Bambini, 1733; Bioni, 1733; Corradini, 1736 (as Dal er ser el hijo all padre); Paganelli, 1737; Poncini Zilioli, 1737; Schiassi, 1737; Araja, 1738; Brivio, 1738; Ferrandini, 1739; Adolfati, 1741; Arena, 1741; Chiarini, 1741; Gluck, 1741; Graun, 1743; Manna, 1743; Scalabrini, 1743; Duni, 1744; Terradellas, 1744; Abos, 1746; Bernasconi, 1746; V. Ciampi, 1747; Maggiore, 1747; G. Scarlatti, 1747; Carcani, 1748; Perez, 1748; Galuppi, 1749; Jommelli, 1749; Lampugnani, 1749; Mele, 1749; Smith, 1749 (inc.); Fiorillo, 1750s; G. Bollano, 1750; Pampani, 1750; Dal Barba, 1751; Pescetti, 1751; Fischietti, 1754; Cocchi, 1755; Gasparini, 1756; Pampani, 1756; ?G. Quagliattini, 1757; Scolari, 1757; J.C. Bach, 1760; Sarti, 1760; Arne, 1762; Majo, 1762; Piccinni, 1762; Sertori, 1765; Ponzo, 1766; Boroni, 1767; Sacchini, 1768; Paisiello, 1771; Vento, 1771; Manfredini, 1772; Caruso, 1774; Mysliveček, 1774; Borghi, 1775; Bertoni, 1776; Guglielmi, 1777; Re, 1777; Ullinger, 1777–81; ?Parenti, comp. 1780s; Rust, 1781; Schacht, 1781; Zannetti, 1782; Alessandri, 1783; Cimarosa, 1784; Bianchi, 1787; Anfossi, 1788; Tarchi, 1788; Andreozzi, 1789; Zingarelli, 1789; Isouard, 1794; Ceracchini, 1795; Nicolini, 1795; Portugal, 1806; Lucas, 1840 (as The Regicide)

Attilio Regolo

Hasse, 1750; Jommelli, 1753; Monza, comp. 1777; Beltrami, 1780; Zingarelli, *c*1790

Catone in Utica

Vinci, 1728; Leo, 1729; Hasse, 1731; Marchi, 1733; Torri, 1736; Vivaldi, 1737; Duni, 1740; Rinaldo di Capua, 1740; Verocai, 1743 (as Cato); Graun, 1744; Scalabrini, 1744; Latilla, 1747; Ferrandini, 1753; Höpken, 1753; Jommelli, 1754; G. Ballabene, 1755; V. Ciampi, 1756; Poncini Zilioli, 1756; J.C. Bach, 1761; Gassmann, 1761; Majo, 1762; Piccinni, 1770; Ottani, 1777; F. Antonelli Torres, 1784; Andreozzi, 1786; Nasolini, 1789; Paisiello, 1789; Zingarelli, *c*1790; Winter, 1791

Ciro riconosciuto

Caldara, 1736; Galuppi, 1737; Rinaldo di Capua, 1737; Leo, 1739; Chiarini, 1743; Jommelli, 1744; Smith, comp. 1745 (unperf.); Verocai, 1746; Duni, 1748; Hasse, 1751; Fiorillo, 1753; Sarti, 1754; G. Meneghetti, 1758; Cocchi, 1759; Piccinni, 1759; Petrucchi, 1765; Puppi, 1765; Mango, 1767; P. Persichini, 1779; Zingarelli, *c*1790; Tarchi, 1796; Capotorti, 1805 (as Il Ciro); Mosel, 1818 (rev. M. von Collin as Cyrus und Astyages)

Demetrio

Caldara, 1731; Bioni, 1732; Giai, 1732; Hasse, 1732 (rev. 1734 as Cleonice); Leo, 1732; Peschetti, 1732; Schiassi, 1732; Araja, 1734; Mele, 1736 (rev. D.V. de Camacho as Por amor y por lealtad recobrar la majestad); Giacomelli, 1737; Perez, 1741; Carcani, 1742; Caroli, 1742; Gluck, 1742; Lampugnani, 1744 (rev. P.A. Rolli as Alceste); Wagenseil, 1746; Galuppi, 1748; D. Naselli (Lasnel), 1748; Jommelli, 1749; Pulli, 1749; Piazza, 1750; Gibelli, 1751; Pallavicini, 1751; G. Scarlatti, 1752; Fiorillo, 1753; Ferrandini, 1758; Perillo, 1758; Insanguine, 1759; Ponzo, 1759; Eberlin,1760; Sala, 1762; Perez, 1766; Pampani, 1768; Monza, 1769; Piccinni, 1769; Paisiello, 1771; Bernasconi, 1772; Guglielmi, 1772; Mysliveček, 1773; Bianchi, 1774; Bachschmidt, 1777; Mysliveček, 1779; Paisiello, 1779; G. Giordani, 1780; Gresnick, 1786 (rev. Badini as Alceste); Tarchi, 1787; Caruso, 1790; Zingarelli, *c*1790; P.C. Guglielmi, 1793; Mayr, 1824; Aless. Gandini, 1828; Saldoni, 1840 (as Cleonice, regina di Siria)

Demofoonte

Caldara, 1733; Chiochetti, 1735; F. Ciampi, 1735; Sarri, Mancini, Sellitto and Leo, 1735; Schiassi, 1735; Duni, 1737 (as Demophontes, King of Thrace); Ferrandini, 1737; Brivio, 1738; Latilla, 1738; Reina, 1739; Bernasconi, 1741; Verocai, 1741; L. Vinci, 1741; Gluck, 1742; Jommelli, 1743; Graun, 1746; Hasse, 1748; Smith, 1748 (inc.); Galuppi, 1749; Fiorillo, 1750; Uttini, 1750; Perez, 1752; Cocchi, 1754; Manna, 1754; Mazzoni, 1754; Sarti, 1755; Pampani, 1757; Ferradini, 1758; Traetta, 1758; P. Vinci, 1758; Eberlin, 1759; Gius. Brunetti, 1760; Piccinni, 1761; Majo, 1763; Petrucci, 1765; Vento, 1765; Guglielmi, 1766; Mysliveček, 1769; Vanhal, 1770; J. Kozeluch, 1771; Anfossi, 1773; Berezovsky, 1773; Mysliveček, 1775; Paisiello, 1775; Monza, 1776; Schuster, 1776; Rust, 1780; Bianchi, 1781; Pio, 1782; Alessandri, 1783; Prati, 1786; Tarchi, 1786; Gatti, 1787; Pugnani, 1787; Cherubini, 1788 (rev. Marmontel as Démophoon); Vogel, 1789 (rev. Desriaux as Démophon); Federici, 1790 (as L'usurpatore innocente); Trento, 1791; Portugal, 1794; Lindpainter, 1811 (rev. I.F. Castelli as Demophoon), 1820 (rev. F.K. Heimer as Timantes); Horn, 1821 (as Dirce, or The Fatal Urn); G.M. Sborgi, 1836

Didone abbandonata

Sarri, 1724; Albinoni, 1725; Porpora, 1725; Vinci, 1726; Schiassi, 1735; Brivio, 1739; Duni, 1739; Lampugnani, 1739; Galuppi, 1740; Bernasconi, 1741; Rinaldo di Capua, 1741; Hasse, 1742; Scalabrini, 1744; Adolfati, 1747; Jommelli, 1747; Bertoni, 1748; Chiarini, 1748; Terradellas, 1750; Fiorillo, 1751; Manna, 1751; Perez, 1751; Bonno, comp. 1752 (?unperf.); Mazzoni, 1752; Poncini Zilioli, 1752; Scolari, 1752; V. Ciampi, 1754; Fioroni, 1755; Traetta, 1757; F. Zoppis, 1758; Auletta, 1759; Gius. Brunetti, 1759; Ferradini, 1760; Sarti, 1762; Schwanenberger, 1765; Zanetti, 1766; Boroni, 1768; Celoniati, 1769; Majo, 1769; Insanguine, 1770; Piccinni, 1770; Mortellari, 1772; Colla, 1773; Anfossi, 1775; Mombelli, 1776; Schuster, 1776; Hozbauer, 1779 (as La morte di Didone, rev. 1780 as Der Tod der Dido); Ottani, 1779; Astaritia, 1780; Piticchio, 1780; Sarti, 1782; Andreozzi, 1784; Gazzaniga, 1787; Paisiello, 1794; L. Kozeluch, 1795; Marino, 1799; Fioravanti, 1810; Paer, 1810; Klein, 1823 (rev. L. Rellstab as Dido); Mercadante, 1823; Reissiger, 1824

Ezio

Porpora, 1728; Auletta, 1728; Hasse, 1730; ?Predieri, 1730; Broschi, 1731; Handel, 1732; Lampugnani, 1737; Cortona, 1740; Jommelli, 1741; Sarri, 1741; Contini, 1742; G. Scarlatti, 1744; Pescetti, 1747; Bernasconi, 1749; Bonno, comp. 1749 (unperf.); Gluck, 1750; Perez, 1751; Ferradini, 1752; Conforto, 1754; Traetta, ?1754; Graun, 1755; Galuppi, 1756; Latilla, 1758; Gassmann, 1761; Rutini, 1763; Schwanenberger, 1763; Alessandri, 1767; Bertoni, 1767; ?Majo, 1769; Guglielmi, 1770; Mango, 1770; Sacchini, 1771; Gazzaniga, 1772; Mysliveček, 1775; Mortellari, 1777; Anfossi, 1778; Bachschmidt, 1780; Levis, 1782; Calvi, 1784; Gabriele Prota, 1784; Pio 1785; Tarchi, 1789; Celli, ?1824; Mercadante, 1827

Il re pastore

Bonno, 1751; Höpken, 1752; Sarti, 1752; Hasse, 1755; Uttini, 1755; Agnesi, ?1756; Gluck, 1756; Perez, 1756; Mazzoni, 1757; Galuppi, 1758; Lampugnani, 1758; Piccinni, 1760; Zonca, 1760; Richter, 1762; Jommelli, 1764; Rush, 1764 (rev. R. Rolt as The

Royal Shepherd); Giardini, 1765; Tozzi, 1766; Guglielmi, 1767; Sarti, 1771; Schmittbauer, c1772; Bachschmidt, 1774; Mozart, 1775; T. Giordani, 1778; Platania, 1778; ?Parenti, Comp. 1780s; Sales, 1780s; M. Rauzzini, 1784; Zingarelli, c1790; Santos, 1797

Il trionfo di Clelia

Hasse, 1762; Gluck, 1763; Mysliveček, 1767; Bertoni, 1769; Vanhal, 1770; Borghi, 1773;
Jommelli, 1774; Michl, 1776; Urbani, 1784–5; Tarchi, 1786

Zenobia

Predieri, 1740; Porpora, 1740 (as Tiridate); G. Sbacci, 1740; Pellegrini, 1741; Poncini Zilioli, 1741; Latilla, 1742 (as Zenobia und Radamistus); Verocai, 1742; Michieli, 1746; Pulli, 1748; Perez, 1751; Uttini, 1754; Piccinni, 1756; Cocchi, 1758; G.B. Zingoni, 1760; Hasse, 1761; Pescetti, 1761; Sala, 1761; Traetta, 1761; Schwanenberger, 1765; Tozzi, 1773; G. Calegari, 1779; F. Sirotti, 1783; Mount Edgcumbe, 1800

Ipermestra

Hasse, 1744; Gluck, 1744; Bertoni, 1748; Duni, 1748; Jommelli, 1751; Adolfati, 1752; Perez, 1754; Re, 1755; Galuppi, 1758; Fiorillo, 1759; Cafaro, 1761; Eberlin, 1761; Sarti, 1766; Majo, 1768; Mysliveček, 1769; Piccinni, 1772; Fortunati, 1773; Naumann, 1774; ?R. Mei, 1778; Martín y Soler, 1780; Millico, 1783; Rispoli, 1785; Astarita, 1789; Zingarelli, c1790; Paisiello, 1791; Morlacchi, 1810 (rev. S. Scatizzi as Le danaidi); Mercadante, 1828; Saldoni, 1838; Carnicer, 1843

Issipile

F. Conti, 1732; Bione, 1732; Hasse, 1732; Porta, 1732; Feo, 1733; Porpora, 1733; Sandoni, 1735; Galuppi, 1737; Chiarini, 1740; K. Bellermann, ?1741; Smith, comp. 1743 (unperf.); Verocai, 1743 (as Hissifile); Mazzoni, 1748; Gluck, 1752; Errichelli, 1754; Holzbauer, 1754; Cocchi, 1758; Gassmann, 1758; G. Scarlatti, 1760; Sarti, 1761; Schwanenberger, 1766; Anfossi, 1784; Marinelli, 1796; Poissl, comp. 1818; ?Ellerton, ?1825

La clemenza di Tito

Caldara, 1734; ?Chiocchetti, 1735; Hasse, 1735 (as Tito Vespasiano); Leo, 1735; Peli, 1736; Marchi, 1737; Veracini (rev. Corri), 1737; Arena, 1738; Wagenseil, 1746; Camerloher, 1747 (as Die Gütigkeit des Titus); Corradini, Courcelle and Mele, 1747 (rev. I. de Luzán y Suelves); C. Pietragrua, 1748; Pampani, 1748; Perez, 1749; Caputi, ?1750s; A. Correia, c1750; Gluck, 1752; Adolfati, 1753; Jommelli, 1753; Valentini, 1753; Mazzoni, 1755; V. Ciampi, 1757; C. Cristiani, 1757; Holzbauer, 1757; G. Scarlatti, 1757; Cocchi, 1760; Galuppi, 1760; Franchi, 1766; Plantania, 1766; Bernasconi, 1768; Anfossi, 1769; Naumann, 1769; Sarti, 1771; Mysliveček, 1773; Bachschmidt, 1776; Beltrami, 1779; Santos, ?1780s; Apell, 1787; Mozart, 1791; Nicolini, 1797; Ottani, 1798; Del Fante, 1803

L'eroecinese

Bonno, 1752; Galuppi, 1753; Hasse, 1753 (rev. 1773 as Der chinesische Held); Perez, 1753; Conforto, 1754; Ballabene, 1757; Piazza, 1757; Uttini, 1757; T. Giordani, 1766; ?Majo, 1770; Sacchini, 1770; Colla, 1771; Mango, 1771; Bertoni, 1774 (as Narbale); Bachschmidt, 1775; Checchi, 1775; Cimarosa, 1782; V. Rauzzini, 1782; Zingarelli, c1790

L'impresario delle Canarie

Sarri, 1724 (as Dorina e Nibbio); Albinoni, 1725; Chiocchetti, 1726; Orlandini, ?1729; Leo, 1741; Martini, 1744

L'olimpiade

Caldara, 1733; Vivaldi, 1734; Pergolesi, 1735; Brivio, 1737; Leo, 1737; ?Orlandini, 1737; Corradini, 1745 (rev. M. Guerrero as La más heroica Amistad el Amor más verdadero); Fiorillo, 1745 (rev. 1749 as Die olympischen Spiele); G. Scarlatti, 1745; Galuppi, 1747; Scolari, 1747; Lampugnani, 1748; Wagenseil, 1749; Pulli, 1751; Latilla, 1752; Logroscino, 1753; Perez; 1753; Uttini, 1753; Duni, 1755; Hasse, 1756; Carcani, 1757; Monza, 1758; Traetta, 1758; Sciroli, 1760; Jommelli, 1761; Piccini, 1761; Manfredini, 1762; Fischietti, 1763; Guglielmi, 1763; Sacchini, 1763 (rev. 1777 as L'olympiade ou Le triomphe de l'amitié); Bernasconi, 1764; Gassmann, 1764; Arne, 1765; Bertoni, 1765; Brusa, Guglielmi and Pampani, 1766; Zanotti-Cavazzoni, 1767; Piccinni, 1768; Cafaro, 1769; Anfossi, 1774; Gatti, 1775; Rosetti, 1777; Mysliveček, 1778; Sarti, 1778; Bianchi, 1781; Andreozzi, 1782; Schwanenberger, 1782; Cherubini, 1783; Sarti, 1783; Borghi, 1784; Cimarosa, 1784; Paisiello, 1786; Minoja, 1787; Federici, 1789; Zingarelli, c1790; Reichardt, 1791; Tarchi, 1792; Poissl, 1815 (as Der Wettkampf zu Olympia, oder Die Freunde)

Nitteti

Conforto, 1756; Piccinni, 1757; Traetta, 1757; Fiorillo, 1758; Hasse, 1758; Holzbauer, 1758; Jommelli, 1759; Sarti, 1760; Mazzoni, 1764; Fischietti, 1765; Adlgasser, 1766; Carvalho, 1766; Petrucci, 1766; Czeyka, 1768; Mysliveček, 1770; Rutini, 1770; Anfossi, 1771; Monza, 1771; Gatti, 1773; Sacchini, 1774; Accorimboni, 1777; Paisiello, 1777; G. Giordani, 1781; Rispoli, 1782; Curcio, 1783; Parenti, 1783; Nasolini, 1788; Bertoni, 1789; Bianchi, 1789; Zingarelli, c1790; Benincori, ?1797; Pavesi, 1811; Poissl, 1817

Romolo ed Ersilia

Hasse, 1765; Mysliveček, 1773

Ruggiero

Hasse, 1771; Ant. Gandini, ?1820

Semiramide riconosciuta

Vinci, 1729; Porpora, 1729; Giacomelli, 1730; Leo, 1730; Araja, 1731 (rev. F. Silvani as Il finto Nino, 1737); Porta, 1733; Lapis, 1737; Aliprandi, 1740; Jommelli, 1741; Lampugnani, 1741; Hasse, 1744; Terredellas, 1746; Gluck, 1748; Galuppi, 1749; Perez, 1750; Guiseppe de Majo, 1751; G. Scarlatti, 1751; Rutini, 1752; Cocchi, 1753; Brusa, 1756; Fischietti, 1759; Manfredini, 1760; Sarti, 1762; Sacchini, 1764; Bernasconi, 1765; Mysliveček, 1765; Traetta, 1765; Bertoni, 1767; Guglielmi, 1776; Salieri, 1782; Gyrowetz, 1791; Meyerbeer, 1819 (rev. G. Rossi)

Siface rè di Numidia

Feo, 1723; Porpora, 1725; G.N.R. Redi, 1729 (as Viriate); G.M. Nevli, 1732; Leo, 1737; Hasse, 1739 (as Viriate); Maggiore, 1744; Cocchi, 1748; Fiorillo, 1752; Fischietti, 1761; Valentini, 1761 (as Viriate); Galuppi, 1762 (as Viriate)

Siroe rè di Persia

Vinci, 1726; Porta, 1726; Porpora, 1727; Sarri, 1727; Vivaldi, 1727; Handel, 1728; Fiorè, 1729; Bioni, 1732; Hasse, 1733; Latilla, 1740; Perez, 1740; G. Scarlatti, 1742; Manna, 1743; Scalabrini, 1744; Mazzoni, 1746; Wagenseil, 1748; Cocchi, 1750; Conforto, 1752; Uttini, 1752; Poncini Zilioli, 1753; Galuppi, 1754; Lampugnani, 1755; Errichelli, 1758; Piccinni, 1759; Raupach, 1760; Boroni, 1764; Guglielmi, 1764; Tozzi, 1766–7; Traetta, 1767; Franchi, 1770; Borghi, 1771; Sarti, 1779; Beltrami, 1783; Ubaldi, 1810

Temistocle

Caldara, 1736; Chinzer, 1737; Latilla, 1737; Orlandini, 1737; Pampani, 1737 (as Artaserse Longimano); Ristori, 1738; Poncini Zilioli, 1739; Bernasconi, 1740; Maggiori, 1743; Porpora, 1743; Costantini, 1744; Finazzi, 1746; Jommelli, 1757; Manna, 1761; Durán, 1762; Schwanenberger, 1762; Uhde, 1762; Monza, 1766; J.C. Bach, 1772; G.G. Brunetti, 1776; Ullinger, 1777; Beltrami, 1780; Pacini, 1823 (rev. P. Anguillesi)

FESTE, AZIONI, COMPONIMENTI

Alcide al bivio

Hasse, 1760; Conforto, 1765; Bortnyansky, 1778; Santos, 1778; L. Xavier, 1778; Paisiello, 1780; Zingarelli, 1787; Righini, 1790; Mayr, 1809

Amor prigioniero

Predieri, 1732; Beringer, ?1740s; Reutter, 1741; Perez, 1751; Araja, 1755; M. Mancini, ?; Bonno, ?(unperf.); Ferrandini, 1781; Bevilacqua, 1784; Musenga, 1789; Schuster, 1801; S. Cristiani, 1803; Vogler, comp. 1804

Angelica

Porpora, 1720; G.F. Milano, 1740; Fiorillo, 1744; Scalabrini, 1746; Mele, 1747; Brusa, 1756; Zonca, 1758; Carvalho, 1778; Moneta, 1780; Cimarosa and Millico, ?1783 (as Angelica e Medoro); Andreozzi, 1783/92; Mortellari, 1796; Cinque, c1800 (as Angelica e Medoro); ?Valero, 1843

Astrea placata

Predieri, 1739 (also as La felicità della terra); J.M. Bräunich, 1742; Schürer, 1746 (rev. B. Campagnari); Majo, 1760; Sarti, 1760; Mango, 1765; Traetta, 1770; Anton of Saxony, 1785

Augurio di felicità

Reutter, 1749; L. Calegari, 1827

Egeria

Hasse, 1764; Tantari, 1800

Endimione

Sarri, 1721; G. Mancini, 1729; Alberti, 1737; Pescetti, 1739 (as Diana e Endimione); ?Treu, 1741; Bernasconi, 1742; Hasse, 1743; Mele, 1749 (as Endimione e Diana); N. Conti, 1752; Fiorillo, 1754 (rev. 1763 as Diana ed Endimione); Sabatini, 1758; Jommelli, 1759; Sigismondo, comp. 1760s (unperf.); Conforto, 1763; A. Rugarli, 1769; J.C. Bach, 1770; Schmittbaur, 1772; M. Haydn, ?1778; Guglielmi, 1781 (rev. Serio as Diana amante); Carvalho, 1783; G. Rugarli, 1795

Gli orti esperdi

Porpora, 1721; Conforto, 1751; Santos, 1764; J.C. Bach, 1765; Lima, 1779; Vannacci, 1802

Il natal di Giove

Bonno, 1740; Hasse, 1749; Plá, 1752; Richter, 1764; Santos, 1766; Lucchesi, 1772; J. da Silva, 1778; Fracassini, ?

Il palladio conservato

Reutter, 1735; Meyer von Schauensee, 1743; Santos, 1771; ? F. Robuschi, *c*1805

Il Parnaso accusato e difeso

Reutter, 1738; Breunich, 1750; Mango, 1766; Schwanenberger, 1768

Il Parnaso confuso

Gluck, 1765; Sarti and ?Bertoni, 1766; Rust, 1778

Il sogno

Reutter, 1756

Il sogno di Scipione

Predieri, 1735; Porta, 1744 (as Der Traum des Scipio); Nichelmann, 1746; ?Sciroli, 1752; Llussa, 1753; Bernasconi, 1765 (as Il trionfo della costanza); ?Hasse, 1758; Confortto, ?; Bonno, comp. 1763 (unperf.); Mango, 1764; Uttini, 1764; Santos, 1768; Mozart, 1772; Cinque, *c*1800

Il tempio dell'Eternità

Fux, 1731 (also as Enea negli Elisi); comp. unknown, 1772; Mysliveček, 1777; ?Tritto, 1793; Liverati, 1810

Il trionfo d'Amore

Gassmann, 1765; Zingarelli, *c*1785; Portugal, 1817

Il vero omaggio

Bonno, 1743; J.W. Hertel, ?1761; Anton of Saxony, 1783

La contesa de' numi

Vinci, 1729; Gluck, 1749

La corona

Gluck, comp. 1765; De Mora, 1815

La Galatea

Comito, 1722; Alberti, 1737; Nichelmann, 1740; Schürer, 1746; Uttini, 1755; Zoppis, 1760; Gius. Brunetti, 1762; Schwanenberger, 1763; J.C. Bach, 1764; Mango, 1767; Gomes, 1779; B. Furlanetto, 1780s; Santos, comp. 1780s; Bertoni, 1781; Cipolla, 1786 (as Polifemo); Sclart, 1789; Zingarelli, ?; Benincori, comp. 1804; L Kozeluch, 1806

La gara

Reutter, 1755

La pace fra la virtù e la bellezza

Predieri, 1738; Bioni; 1739; Adolfati, 1746; Galuppi, 1766; Perez, 1777

La pace fra le tre dee

?Conforto, 1765

L'ape

No settings known

La rispettosa tenerezza

Reutter, 1750

La ritrosia disarmata

comp. unknown, 1759; Elsner, *c*1825 (unperf.)

L'asilo d'Amore

Caldara, 1732; Paganelli, 1732; Pescetti, 1738; Hasse, 1743; comp. unknown, Vienna 1743; Courcelle, 1750; Jommeli, 1758; Gassmann, 1765 (as Il trionfo dell'onore); Sarti, 1769 (rev. Deschamps as L'asile del'amour); P.A. Skokov, 1787; Schicht, 1789

L'Atenaide (Gli affetti generosi)

Bonno, comp. 1762 (unperf.)

Le cinesi

Caldara, 1735; Conforto, 1750 (rev. 1751 as La festa cinese); Gluck, 1754; Holzbauer, 1756; Misón, 1757 (as La festa chinese); Sales, 1757; Jommelli, 1765; Perez, 1769; Astarita, 1773; Millico, ?1780s; Anton of Saxony, 1784; ?Cedronio, 1789; García, ?1831

Le grazie vendicate

Caldara, 1735; Ferrandini, 1753; Reutter, 1758; Santos, 1762; Anton of Saxony, 1784

L'isola disabitata

Bonno, 1753; Holzbauer, 1754; Uttini, 1755; Sales, 1758 (as Die unbewohnte Insel); Arne, 1760 (rev. Murphy as The Desert Island); Sarti, 1760; Jommelli, 1761; Schmittbaur, 1762 (as Die wüste Insel); Sigismondo, 1766; Perez, 1767; Traetta, 1768; G. Calegari, 1770; Astarita, 1773; Naumann, 1773; Anton of Saxony, 1775; Boroni, 1775; Bologna, 1777; ?Garbi, 1779; J. Haydn, 1779; Schuster, 1779 (as Die wüste Insel); Millico, ?1780s (unperf.); Michl, 1780; Gatti, 1783; Mengozzi, 1783; ?Musenga, 1789; Lanza, 1792; G. Rugarli, 1794; Paisiello, 1799; García, *c*1831

Partenope

Hasse, 1767; Martín y Soler, 1782; Zingarelli, *c*1790; Benelli, 1798; G. Farinelli, 1814; ?Pacini, 1826

Tributo di rispetto e d'amore

Reutter, 1754

ORATORIOS

Betulia liberata

Reutter, 1734; Leoni, 1737; Sodi, 1740; Jommelli, 1743; Matini, 1743; B. Angelini, 1746; Ciampi, 1747; Bernasconi, 1754; Aurisicchio, 1756; Holzbauer, 1760; Matucci, 1760; Ricci, 1767; Scolari, 1768; G. Calegari, 1771; Mozart, 1771; Mysliveček, 1771; Gassmann, 1772; Schuback, 1773 (as Die Rettung Bethuliens); Seydelmann, 1774; Manna, 1775 (as Judith seu Bethulia ad obsidione liberatio); Almerici, 1776; Pio, 1776; Alessandri, 1780; Sala, 1780; Anfossi, 1781; Morosini, 1781; Sales, 1783; Favi, 1787; Pugnani, ?1780s; Furlanetto, 1790; Guglielmi, 1791 (arr. Fiori as Il trionfo di Giuditta, ossia La morte di Oloferne); Nasolini, 1794; G. Giordani, 1796; Schuster, 1787; A. Brunetti, 1799; Pacini (and others), 1803 (as Giuditta); Mussini, 1805 (as Das befreiete Bethulien); Naumann, 1805 (posth.)

Gioas re di Giuda

Reutter, 1735; Milano, 1735; Berett, 1737; Magagni, 1737; Redi, 1737; Sodi, 1739; Orlandini, 1744; Jommelli, 1745; Seaglias, 1745; Manna, 1747; Costanzi, 1748; Duni, 1749; Minuti, 1751; Piccinni, 1752; Harrer, 1753; Wagenseil, 1755; Mar. Carafa, 1757; Speraindeo, 1759; G. De Santis, 1760; Santacroce, 1762; Ritschel, 1763; Boccherini, 1767; Ricci, 1769; J.C. Bach, 1770 (arr. Bottarelli as Joash King of Juda); Michl, 1772; Duyle, 1773 (as Joas ein König der Juden); Valentini, 1774; Seydelmann, 1776; J. Kozeluch, 1777; Schubach, 1777; Gomes, 1778; Avondano, *c*1780; Sales, 1781; Conventati, 1782; Baini, 1783; Cartellieri, 1794; Laurentini, ?; Pazzaglia, ?; Wassmuth, ? (as Joas König in Juda); Schuster, 1803; Mosca, 1806; Favi/Nicolini, 1817

Giuseppe riconosciuto

Porsile, 1733; Redi, 1735; ?Milano, ?;Terradellas, 1736; Leoni, 1738; Santacroce, *c*1739; Hasse, 1741; Scalabrini, 1742; Seaglies, 1743; Ferradini, 1745; Orlandini, 1745; Bencini, 1748; Eberlin, 1750s; ?Fornasari, 1750; Lombardo, 1752; B. Angelini, 1754; Predieri, 1755; Cröner, 1756; Dianda, 1757; Duni, 1759; Sales, 1759; Gibelli, 1762; Accorimboni, 1765; Cogiola, 1765; Borghi, 1766; Boccherini, 1767; Mysliveček, ?1770; ?San Giorgi, 1770; O. Nicolini, 1771; Omobuono, 1771 (as Der wiedererkannte Joseph); Bonno, 1774; Fasch, 1774 (as Der wieder erkannte Joseph); Gaiani, 1774; Anfossi, 1776; Naumann, 1777; Pasterwiz, 1777; Meder, 1779; Fontemaggi, 1782; Morosini, 1782; Prati, 1783;

Bertoni, 1787; Calvi, 1787; Zingarelli, 1797 (as Giuseppe in Egitto); Fiodo, 1804; ?Cappelli, 1904

Isacco figura del Redentore

Predieri, 1740; Coletti, 1741; N. Conti, 1741; Redi, 1741; Chiarini, 1742; Jommelli, 1742 (as Il sacrifizio di Abramo); Matucci, 1742; Pizzolo, 1743; Rolle, ?1741–6 (as Die Opferung Isaacs); G.B. Martini, ? (as Il sagrificio d'Abramo); B. Felici, 1747; Schürer, 1748; Fiorillo, ?; Orlandini, 1752; Fischetti, 1754; Bizzarri, 1755; Vici, 1756; Holzbauer, 1757; Bonno, 1759; Crispi, 1762; F. Ricci, 1762; Cafaro, 1763; Santos, 1763; Borghi, 1764; Harrer, 1764; Bellini, 1765; Dittersdorf, 1766; Küffner, 1769 (as Isaac als ein Vorbild des Erlösers); Zanetti, 1769; Naumann, 1772; Gius. Brunetti, 1775; Mysliveček, 1776; Sales, 1778; Avondano, *c*1780 (as Die Aufopferung Isaacs); Luciani, 1781; Martinez, 1782; Andreozzi, 1785; Bocaccio, 1786 (as Isacco); Cimarosa (and others), 1786 (as Il sacrificio d'Abramo); Torelli, 1788 (as Isacco); Himmel, 1792; G. Giordani, 1794; Marcori, 1796; Tarchi, 1796; Fusz, 1812 (arr. J. Perinet); Zingarelli, *c*1815 (as Il sacrificio d'Abramo); Morlacchi, 1817

La morte d'Abel

Caldara, 1732; Leo, 1732; Bracci, 1735; Galeazzi, 1735; Gigli, 1737; D. Valentini, 1741; Arne, 1744 (as The Death of Abel); N. Conti, 1748; Meli, 1748; Dolé, 1752; Harrer, 1753; Abos, 1754; Zonca, 1754; Vannucci, 1757 (as L'uccisione d'Abele); Costanzi, 1758; Pampani, 1758; Piccinni, 1758; Seaglies, 1759; Crispi, 1763; Fischetti, 1763; G. Calegari, 1769; J. Kozeluch, 1776; Gatti, 1778 (as Abels Tod); Avondano, *c*1780; Morosini, ? (as Caino ed Abele); G. Giordani, 1785; Cristiani, 1788 (as L'Abele); Borghi, 1789; Naumann, 1790; C. Angelini, 1794; Perotti, 1794 (as L'Abele); Seydelmann, 1801; Rungenhagen, ?1810; Morlacchi, 1821; L. Bringeri, 1823; Guglielmi, ?; Wassmuth, ? (as Der Tod Abels)

La passione di Gesù Cristo

Caldara, 1730; Sodi, 1733; Gregori, 1735; Magagni, 1736; Sarri, 1737; Venturelli, 1738; Perez, 1742; N. Conti, 1743; D. Valentini, 1743; Cordicelli, 1747; Cornario, 1749; Jommelli, 1749; Santo Gemmine, ?; Runcher, 1751; Pietragrua, 1754 (as Das Leyden Jesu Christi); Holzbauer, 1754; Eberlin, 1755 (as Des Leiden unsers heilands Jesu Christi); Schürer, 1755; Harrer, ? (as Ich weiss nicht, wo ich bin); Feroci, 1756; Masi, 1759; ?Zannetti, 1759; Starzer, ?; Vannucci, 1762; Naumann, 1767; Sales, 1772; Mysliveček, 1773; Crispi, 1775; Salieri, 1776; Uttini, 1776; Lucchesi, 1776–7; Majo, 1778; Morosini, 1778; Schuster, 1778; Pavani, 1779; A. Calegari, ?; C. Spontini, 1781 (as A Paixat de Jesus Christo); Paisiello, 1783; Reichardt, 1783; Santos, 1783; Commandini, 1785; Prati, 1786; Torelli, 1787; Zingarelli, 1787; Fiocchi, 1789; Guglielmi, 1790; Almerici, 1791; Mattei, 1792; Mortellari, 1794; Andreozzi, 1799; Nicolini, 1799; Azopardi, 1802; Morlacchi, 1812

Per la festività del santo natale

Costanzi, 1727; Gregori, 1735 (as La natività di nostro Signor Gesù Cristo); Mazzoni, 1735 (as Il santo natale di Jesu Cristo); Chiarini, 1744; N. Conti, 1755; Sales, 1756; Sigismondo, *c*1761; Manna, ? (as Oratorio pel Santissimo Natale); Sacchini, 1779; Uttini, ?; ?Fioravanti, 1822

Sant'Elena al Calvario

Caldara, 1731; Leo, 1732; F. Conti, 1736; Chiocchetti, 1737; Leoni, 1737; Hasse, 1746 (as Die heilige Helena); Bencini, ?; Eberlin, 1750s; Pietragrua, 1750; Seaglies, 1757; Costanzi, 1758; Küffner, ? (as Die heilige Helena); Martinez, ?; Naumann, 1775; Anfossi, 1777; Pozzo, 1777; Baini, 1778; F. Luciani, 1779; N. Luciani, 1780; Pascali, 1780; Sarti, 1781; Morosini, ?; Schacht, ?; F. Bringeri, *c*1790; Sales, 1790; Tozzi, 1790; Isola, 1791; ?Lepri, 1817

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Il ciclope, dramatic cant., 2vv: comp. unknown, 1754; Hasse, 1776; Asioli, 1787; Rössler, ?; Morosini ?; Kleinheinz, ?; Kanne, 1804

La danza, dramatic cant., 2vv: Bonno, 1744; Gluck, 1755; Conforto, 1756; Santos, 1766; Hasse, 1775; Reichardt, 1788; Zingarelli, ?; Himmel, 1792; Scondito, ?; Celli, ?

Il quadro animato, dramatic cant., 2vv: Wagenseil, 1760

37 other cants. (26 with titles), incl. Amor timido, Il consiglio, Il nido degli amor, Il nome, Il primo amore, Il ritorno, Il sogno, Il tabacco, Il trionfo della gloria; Irene, La cacciatrice, La cioccolata, La gelosia, La Pesca, La primavera, L'Armonica, La scusa, La tempesta, L'Aurora, L'estate, L'inciampo, L'inverno, Pel giorno natalizio di Francesco I, Pel giorno natalizio di Maria Teresia, Pel nome glorioso di Mari Teresia, Primo omaggio di canto; 7 canzonettas: A Nice, Canzonetta, La libertà, La partenza, La primavera, L'estate, Palinodia: variously set by Adolfati, Agricola, Ansani, Apell, G. Aprile, Asioli, C.P.E. Bach, J.C. Bach, Benati, Bizza, Bonno, Brusa, Capece, Celoni, Channan, Corigliano, Ettore, Ferrari, Galuppi, Gassmann, G. Giordani, Graun, Hasse, Jommelli, L. Kozeluch, Kraus, Martinez, Mayr, Meder, Mortellari, Motta, Mysliveček, Nägeli, Ottani, Paer, Paisiello, Piccinni, Pollini, Porpora, Prati, Reggio, Reutter, Rossini, Rutini, Schuster, Telemann, Traetta, Wagenseil, Zingarelli, Zonca

9 complimenti: 2 as dramatic cants., Hasse, 1760; 5 as cants., Reutter, 1748, 1751 (La virtuosa emulazione), 1754, 1759, Bonno, 1761; 2 as arias, Wagenseil, 1752, Reutter, 1760

33 strofe per musica, several set as canons by Caldara, presumably 1730–36, first pubd 1748; then set variously by others

Collections for v or vv that incl. Metastasio texts: Apell, Aprile, Asioli, J.C. Bach, Cannabich, V. Ciampi, Cipolla, Cocchi, Consalvo, Ferrari, Gastoldi, Gyrowetz, Hasse, L. Kozeluch, G. Liverati, Mercadante, Meyerbeer, Mysliveček, Paisiello, Piccinni, Piticchio, Rösler, Salieri

32 sonnets and other lyrical verses (some inc.), stanzas from which have been set to music; 4 sacred poems, incl. Inno a san Giulio (set in 1751), Pel Santo Natale, paraphrase of the Miserere (Ps 51, 50 in Vulgate) and a preghiera based on its final stanza; many texts as separate arias, either set independently (some by Metastasio) or derived from complete settings of larger works. Prose writings, translations, other lyrical poems, not intended for musical setting

Over 2,600 pubd letters

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DON NEVILLE

Metcalf, John (*b* Swansea, 13 Aug 1946). Welsh composer. He studied at University College, Cardiff, with Alun Hoddinott and others, at Goldsmiths College, London, and privately with Don Banks. In 1969 he founded the Vale of Glamorgan Festival which from 1991 has only featured works by living composers. He has taught at Atlantic College (1971–81), and served as artistic director of St Donats Arts Centre (1975–86) and composer-in-residence at the Banff School of Fine Arts, Alberta, Canada (1986–91). In 1996 he was appointed artistic director of the Swansea Festival. He has been closely involved in educational projects throughout Wales, many in collaboration with the BBC National Orchestra of Wales.

The most characteristic of Metcalf's early music is found in his first three operas. *The Journey* is a Tippettian modern myth based on the *I Ching*, while *The Crossing* relates an incident in the life of the painter George Grosz. *Tornrak* uses Inuit throat singing techniques to contrast Inuit and Western 19th-century cultures. In 1992 Metcalf began to evolve a largely diatonic style. This simplification of pitch material led to a richly lyrical vein of writing employed in an impressive series of chamber pieces and expanded in the opera *Kafka's Chimp*.

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Orch: Dyad, str, 1976; Mar Conc., 1991; Variations, 1991; Paradise Haunts, vn, orch, 1995, rev. 1999; Dances from Forgotten Places, str, 1999

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GERAINT LEWIS

Meters. *See* NEVILLE BROTHERS.

Metheny, Pat(rick Bruce) (*b* Lee's Summit, MO, 12 Aug 1954). American jazz-fusion guitarist, composer and bandleader. He started on the trumpet, but at the age of 14 took up the guitar. In his late teens he enrolled at the University of Miami but was so proficient that he was appointed as a guitar instructor in his second semester. In 1973 he began teaching the guitar at the Berklee College of Music and in 1974 he joined Gary Burton's group, at which point he took up the 12-string electric guitar to differentiate his sound from that of Burton's other guitarist, Mick Goodrick. He left Burton in 1977 and formed a quartet that included the keyboard player and composer Lyle Mays, who has remained as Metheny's longstanding associate into the 1990s. Away from the quartet, Metheny and Mays joined Joni Mitchell (1979), and Metheny spent two months in 1980 performing with the tenor saxophonist Dewey Redman, the double bass player Charlie Haden and Paul Motian. In 1981 he established a quintet that included Michael Brecker. In these settings Metheny has toured almost unceasingly, establishing a large and wide audience for his music. In the early 1990s he also toured and recorded in a quartet with Herbie Hancock, Dave Holland and Jack DeJohnette, worked on other projects with Haden, Jim Hall and John Scofield, and with Holland and Roy Haynes.

Metheny is the central figure in a transformation of the basic instrumentation of jazz from the mid-1970s onwards, in which the guitar has attained a stature in jazz equal to that of the tenor saxophone. In 1977 he created a new and now widely imitated sound, in which a warm, smooth, full-bodied guitar timbre is modified via a quivering digital delay produced by overlapping signals projected through different speakers. The character of the sound contrasts dramatically with both the nearly monochromatic timbres which have dominated jazz guitar from the days of Charlie Christian onward, and the diverse ostentatious and aggressive timbres which John McLaughlin and others brought to jazz-rock. Metheny also plays acoustic guitars (6- and 12-string) and a guitar synthesizer.

From his teenage years Metheny has loved Ornette Coleman's free-jazz style, and the success of his own endeavours has given him the artistic freedom to embark on special free-jazz projects involving Coleman and Coleman's associates, most often Haden. However this is not always Metheny's greatest strength; his finest work is in a fusion style that shows great tolerance for silence, space and restraint. Many of these are his own pieces, sometimes composed in collaboration with Mays. In such settings (for example much of *80/81*, 1980, ECM, and *Still Life (Talking)*, 1987, Geffen), Metheny brings together elements of bop, free jazz, jazz rock, country music, the folk revival and Brazilian music in a manner that is consistently accessible and yet often maintains emotional and intellectual depth. Few others in fusion have managed such a feat.

WORKS
(*selective list*)

dates refer to first recording

Midwestern Night's Dream, 1975; Missouri Uncompromised, 1975; Unity Valley, 1975; Lakes, 1977; River Quay, 1977; April Joy, 1978; Daybreak, 1978; New Chataugua, 1978; Phase Dance, 1978 [collab. L. Mays]; Cross the Heartland, 1978 [collab. Mays]; The Bat, 1980; 80/81, 1980; Every Day (I Thank You), 1980; September Fifteenth (for Bill Evans), 1980; 2 Folk Songs no.1, 1980; Are you going with me?, 1981 [collab. Mays]; Barcarole,

1981 [collab. Mays, N. Vasconcelos]; Eighteen, 1981 [collab. Mays, N. Vasconcelos]; James, 1981 [collab. Mays]; Offramp, 1981 [collab. Mays]; The Fields, the Sky, 1982; Tell it all, 1984 [collab. Mays]; Yolanda, you Learn, 1984 [collab. Mays]; Last Train Home, 1987; Minuano (Six Eight), 1987 [collab. Mays]; Third Wind, 1987 [collab. Mays]; Question & Answer, 1989

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BARRY KERNFELD

Methodist church music. Methodism refers to a group of Protestant churches whose origins may be traced to a religious society organized by JOHN WESLEY (1703–91), which was aimed not so much at theological or liturgical reform but rather at restoring Christianity in its fullest sense, that is, as guide to life on earth and as means to salvation. It acquired its nickname, which was eventually accepted by Wesley, from its emphasis on order and method in daily life, and its strong organization by classes, circuits and conferences. In course of time there have been many splits and reunions within Methodism, due to theological, social and national differences; only the most significant ones are mentioned in this article.

1. John Wesley and Methodism. 2. Wesleyan Methodism after 1791. 3. Calvinistic Methodism. 4. The 'Old Methodist' hymn tune. 5. Popular revivalism. 6. The 20th century. 7. Missions and world Methodism.

1. JOHN WESLEY AND METHODISM. Although it was really the great preacher George Whitefield (1714–70) who initiated the Methodist Revival in both England and America, John Wesley soon came to dominate it. His strong personality and organizing skills made it a formidable movement that overcame the immense resistance it encountered, while the poetic gifts of his brother Charles (*see* WESLEY, (2)) provided the basis for its most effective weapon: hymnody. All three men were ordained Anglican priests. They promoted Methodism as a movement to supplement and heighten the work of the Church of England, not as an alternative denomination. When allowed to do so, they preached in parish churches; when excluded by mounting opposition within the Establishment, they conducted meetings in other buildings or in the open air, but they always avoided the times of church services and urged their hearers to go to church and to take communion regularly.

For this reason the early development of Methodist music did not take place in a context of liturgical worship, despite the founders' staunch devotion to the Anglican liturgy. Singing occurred primarily in two types of Methodist meeting: the popular 'preaching service', which always included two hymns, one before and one after the sermon, and the 'love feast' (borrowed from the Moravians; *see* MORAVIANS, MUSIC OF THE, §2), which ended with the singing of several hymns. Even 'class meetings', the small cells of up to 11 members which were the building blocks of Wesley's organization, often included singing, and Methodists were encouraged to sing hymns in private family devotions. Both Whitefield and Charles Wesley led their followers in hymn singing in the public roads as they travelled from town to town. Sunday schools, introduced in 1780, were yet another context for singing.

Hymns were thus the typical, and indeed the only, form of music in the early stages of the movement. They might be sung anywhere – ideally by all those present. Hence they were monophonic and unaccompanied. John Wesley immediately grasped the supreme efficacy of hymn singing to stir up feelings and hopes, to bind a group of disparate people into a worshipping community and, most importantly from his point of view, to instruct his flock in the truths of Christianity as he interpreted them. Therefore, Wesley paid great attention to controlling the texts, tunes and performing practices of hymnody and devoted much thought to the proper use of music in religious observances.

In the choice of texts Wesley was at liberty to depart from the strict metrical psalm translations to which Anglican parish worship was largely confined. He made use of Isaac Watts's free paraphrases of psalms (*see* CONGREGATIONAL CHURCH, MUSIC OF THE, §3), as well as hymns by Watts and other authors both Anglican and Dissenting, translations of German Pietist and Moravian hymns (the parallels between Pietism and Methodism have often been pointed out), and, above all, newly written hymns, principally by his brother Charles. Here he was in a position to guide the theology of his followers directly, and he included many hymns of 'high' doctrine, especially with regard to the sacraments, as well as more immediate appeals to the emotions, using a graphic imagery and a poetic fancy that were new to public worship.

The early hymns used a wide variety of metres, some based on German originals, others on secular poetry; in particular, trochaic and anapaestic metres, hitherto mostly unknown to Anglican psalmody but familiar enough in popular songs, were favoured. Wesley's final selection, which became the standard Methodist hymn book, was *A Collection of Hymns for the Use of the People Called Methodists* dating from 1780. In the following year Robert Spence, a York bookseller, published *A Pocket Hymn Book*; it included many Wesleyan hymns but also a number of popular revival hymns with emotional appeal though little meaningful content, which quickly caught on in Methodist societies. Wesley summarily dismissed these as 'grievous doggerel' and brought out his own revision of Spence's book, with 37 hymns expunged. But the popularity of Spence's collection, especially in America, exposed a gulf between Wesley's high tastes and doctrines and the spiritual needs of his people.

His first tunebook, *A Collection of Tunes, Set to Music, as They are Commonly Sung at the Foundery* (1742), known as the 'Foundry Collection', was boldly innovative in its choice of musical material. The 43 tunes were printed monophonically. Those taken from English sources included many that were unfamiliar; others were German (some, but not all, borrowed from the Moravians), and some were completely new. Prophetically, for the first time in any English printed collection of hymns or metrical psalms, one tune was taken from opera (a march from Handel's *Riccardo Primo*). But the book was incompetently edited and printed and did not succeed.

The Wesleys next turned to a professional musician, Johann Friedrich Lampe, for assistance. Lampe was a member of a theatrical circle which formed close associations with the Wesleys despite their suspicion of dramatic

entertainments. (Handel was another, but his three tunes for Wesleyan hymns were not published until 1826.) At Charles Wesley's request Lampe set 24 of his hymns to music and published them anonymously as *Hymns on the Great Festivals, and Other Occasions* (1746). The tunes are in an ornate style typical of theatre songs of the time, with melismas, trills, dotted rhythms and figured basses. Nevertheless, they were approved by the Wesleys and quite widely used for several decades. All 24 tunes recurred in *Harmonia-Sacra* (*c*1754), a set of 162 tunes compiled and published by Thomas Butts, set mostly for three voices, with figured basses for domestic use. Butts greatly expanded the use of religious parodies of English urban popular songs, some from the theatre.

John Wesley went out of his way to praise *Harmonia-Sacra* in the preface to *Select Hymns with Tunes Annext* (1761). But, he explained, 'I want the people called Methodists to sing true, the tunes which are in *common use* among them'. To this end he now provided a tune supplement 'annext' to the hymnbook, which in later editions gained the title *Sacred Melody*. He said it had taken him more than 20 years to complete the book. The tunes were once again monophonic, each underlaid with one verse of a hymn. They included selections from both Lampe's and Butts's books, plus some from the Foundry Collection and a few from new sources. A second edition, with 12 new tunes, appeared in 1765.

Wesley's last tunebook was *Sacred Harmony* (1781), a companion to his 1780 hymnbook. It added figured basses (with, in five cases, a second treble part) and 11 new tunes. Each tune was set to a particular hymn, set out in full with the first verse underlaid. There were also two longer pieces in three vocal parts, *The voice of my beloved sounds* (from Butts, adapted from a popular song by Henry Holcombe) and *Before Jehovah's awful throne* (Martin Madan's well-known setting of Watts's Psalm c, elsewhere called 'Denmark'). In a revised edition, published about 1790, the tune selection was changed slightly, subsequent verses of the hymns were omitted, and Edward Harwood's popular setting of Pope's *The Dying Christian* ('Vital spark') and another 'anthem' were added. This remained the standard selection of music for British Wesleyan Methodists until the mid-19th century, and it was also influential in North America.

Wesley had no objection to melismas or ornaments, but he criticized long hallelujahs and 'the repeating the same word so often (but especially while another repeats different words – the horrid abuse which runs through the modern church-music)'. This would seem to imply the rejection of counterpoint in both anthems and fuging-tunes (*see* PSALMODY (ii)), and it is true that Wesley gave little encouragement to either form; the explicit ban on fuging-tunes remained in the Methodist minutes in both Britain and America until the mid-19th century. But the repetition of an entire line of text, or pair of lines, is common to many tunes in Wesley's books and became, indeed, a recognizable characteristic of Methodist hymn tunes (see §4 below). These 'repeating' tunes sometimes had a line marked *piano*, to be sung by women alone, and the textual repeat marked *forte*, to be sung by everyone. (Men and women sat on opposite sides of the aisle in most Wesleyan congregations.) According to some sources the last line of each tune was always repeated, whether a repeat was marked or not.

Wesley's choice of texts and music was a personal one, but because of his unique authority and tireless journeyings it prevailed far and wide for a long time. As in the matter of maintaining the Anglican liturgy, however, there was an acute conflict between his own cultivated tastes and his passionate desire to spread the Word to all classes of people. Many of the ornate tunes that he admired, by Lampe among others, were not really suited to congregational singing by a mass of unschooled people without musical leadership. In spite of this the Methodists soon gained a reputation for the excellence of their singing, which was singled out for praise by John Scott as early as 1744. Vincent in 1787 considered that 'for one who has been drawn away from the Established Church by preaching, ten have been induced by music'. How did this come about?

The explanation is that the Wesleys, unlike the ordinary Anglican clergy of the day, took an intense interest in the singing of their followers and constantly challenged assistants, class leaders and congregations everywhere to maintain its vitality and elevate its meaning. In 1746 John was already asking 'How shall we guard more effectually against formality in public singing'? The preface to *Select Hymns with Tunes Annext* contained his famous 'Directions for Singing' repeated in countless Methodist hymnals to this day. In brief, they are: 'Learn *these* tunes before any others; sing them exactly as printed; let all sing; sing lustily; sing modestly; sing in time; above all sing spiritually, with an eye to God in every word'. He returned to these matters repeatedly in later conferences. He championed singing by women; he interrupted hymns to ask the people whether they meant what they sang; he condemned 'complex tunes which it is impossible to sing with devotion', long hallelujahs and anthems, even though these features were to be found here and there in his own books. He accepted organs, but he was suspicious of their effect in Methodist meetings. Three are known to have been erected during his lifetime, at Bristol, Newark and Keighley.

With more and more conversions to Methodism among Dissenters and those who had no previous religious allegiance, the link with the Church of England, although Wesley would not give it up, became more tenuous. What he still called 'preaching houses' others were beginning to call 'chapels', and for most Methodists the Sunday morning 'preaching service' was the main weekly worship service. Even Wesley could not prevent it from becoming more dignified and formal. Choirs formed, often supported by a bass viol, and would begin to sing anthems and set pieces instead of merely leading the singing.

Wesley's main English centres were London, Bristol and Newcastle upon Tyne. He was also active in Scotland and Ireland: as early as 1749 a Wesleyan hymnbook with 22 tunes was published in Dublin (*A Collection of Hymns and Sacred Poems*). Two of his Irish converts, Robert Strawbridge and Philip Embury, carried the movement to North America in the 1760s. In 1784 Wesley was compelled to recognize the independence of the United States (which he had opposed) and to ordain ministers to serve American Methodism (despite his lifelong belief that only bishops could ordain). The result was the formation of the Methodist Episcopal Church (MEC), which translated Wesley's 'superintendents' into 'bishops' – to his great dismay. The founding bishops of American Methodism were Thomas Coke and Francis Asbury, English-

men appointed by Wesley. He tried to retain control of the worship practice of the American church by sending out an abridged version of the Book of Common Prayer and ordering the use of his 1780 hymnbook. But although the 1784 American Conference loyally accepted his dictates, the liturgy was soon a dead letter. The hymnbook and its tunes had a much longer life in America, but chiefly in settled, urban churches, where organs and paid choirs soon emerged to provide a staid and dignified form of worship. On the ever-expanding frontier very different conditions applied (see §5 below).

2. Wesleyan Methodism after 1791. In England Wesley's death was soon followed by departures from his ideas. The decisive split with the Church of England came in 1795, when the Conference allowed unordained preachers to administer the sacraments. Methodism gradually came to regard itself as a church as well as a society. In 1797 the New Methodist Connexion, led by Alexander Kilman, split off from the main body of Wesleyans. It allowed far more power to the laity than the Conference was prepared to give, introducing an effectively Congregationalist form of government.

Mainstream Wesleyanism now moved more clearly in the direction of bourgeois affluence and political conservatism, which tended to be expressed in more formal music. Although Conference at first tried to limit the use of elaborate choir music (1805) and the introduction and use of organs (1808), in 1820 it allowed organs. There was a test case at Brunswick Chapel, Leeds (1828). The trustees of the chapel, mostly successful Leeds businessmen, had decided to put in a large organ. Most of the congregation and local preachers were against it, but they were overruled by the national Conference, now dominated by the conservative Jabez Bunting (1779–1858). It was on this issue that a society of Protestant Methodists split off from the main body, later joining James Everett to form the United Methodist Free Churches (1857).

But Bunting led the main Wesleyan society consistently in the direction of greater formality and paternalistic rule. Large, imposing chapels were built in every town, with a towering pulpit in the centre and an organ and choir stalls behind. Four-part choirs, often reaching a high artistic standard, sang set pieces, anthems and even Anglican chants. The congregation still sang the hymns, often lined out by the minister and led by the choir and organ (or harmonium). In village chapels unaccompanied congregational singing survived much longer, of course. In some places a small instrumental band accompanied the singing, as in Anglican country churches.

A long series of privately compiled tunebooks appeared for the use of Wesleyan societies: some of the most influential were those of James Leach (1789, *c*1794, *c*1798), John Beaumont (1801) and William Edward Miller (1803). After the introduction of John Curwen's tonic sol-fa notation (1842), inexpensive music for Methodist choirs proliferated. It was not until 1877 that the Conference sponsored an official tunebook, *The Methodist Hymn Tune Book*, edited by George Cooper and E.J. Hopkins.

The development of American Methodism, though entirely independent of that in England, was strikingly similar in its outlines. The itinerancy of ministers, a cardinal feature of Wesley's organization, gained new significance in the vast spaces of the New World as Methodist 'circuit riders' travelled regularly to preach in remote outposts. Almost alone among American denominations, Methodism succeeded in keeping up with the expanding frontier. The MEC grew at an astounding rate, but it too showed signs of the split between high culture and populism. In hymnological terms the issue was whether to allow or outlaw the folk hymns associated with revivals (treated in §5 below). The General Conference banned organs, instruments and choirs in 1804, but many churches had a violin or flute to lead the singing; one Boston church had both an organ and a paid choir. In 1815 the Conference gave instructions for the use of the organ, strictly to assist congregational singing, including (curiously) a direction to continue the bass of the last chord until the next verse of a hymn began.

James Evans, an English Methodist musician recently settled in New York, founded a choir at the John St. church in 1806, and brought out two versions of a tunebook called *David's Companion*, one (1808) to go with 'the Methodist Pocket Hymn-Book' (i.e. *A Pocket Hymn Book: Designed as a Constant Companion for the Pious*, Philadelphia, 1790, an American revision of Spence's 'popular' book) and another (1810) for the 'Large Hymn Book', probably Wesley's 1780 Collection, which was still in use in some congregations. In 1821 *The Methodist Harmonist* appeared, specifically for 'worshipping assemblies', as opposed to social or singing societies or revival meetings: its tunes were distinctly 'classical', mostly of English origin, with a few anthems at the back. It was commissioned by the General Conference and linked with the official hymnal of the same year, and it pointedly excluded revival hymns. By 1830 choirs existed in many urban churches and they were beginning to sing anthems and other purely choral music.

Methodists, from Wesley onwards, were generally opposed to racial segregation. African Americans were admitted to full standing in their churches. Nevertheless, a group of them seceded to form the African Methodist Episcopal Church in 1794. Their leader, Richard Allen, compiled *A Collection of Spiritual Songs and Hymns* (1801), but without tunes. In the 1840s there were further splits over the issue of slavery: the MEC, South, was separated from its northern counterpart in 1846, while three black Methodist denominations were formed in the Southern states. Other secessions, such as that of the Methodist Protestant Church (1830–1939), were generally concerned, as in England, with greater representation for the laity in matters of policy, but each had its own series of hymnals (see Deschner, 1987). The Free Methodist Church, which split off from the MEC in 1859, maintained a ban on choirs and organs until 1943.

The main-line MEC continued to grow phenomenally in size and wealth, reaching ten million by 1860. The 1853 preface to *Family and Social Melodies* noted that 'well-instructed, powerful choirs' were in place in the churches in and around New York but that congregational singing was failing. The same was true of urban churches in the South and West, but in rural communities fuging-tunes (despite the official ban) and folk hymns were used in worship, sung from shape-note books. A new official *Hymnal of the Methodist Episcopal Church* (1878), with tunes in four-part harmony, was produced under the direction of the General Conference. Its preface said that it was intended 'for all classes, from the elite of metropolitan society, to the emancipates of the rice swamps and cotton plantations', but in fact folk and

gospel hymns were thinly represented. The MEC, South, followed suit in 1889. By the end of the century a solid, rich, thoroughly 'Victorian' sound of four-part harmony with organ or harmonium prevailed in middle-class Wesleyan circles, one that is most fully represented in *The Methodist Hymnal* of 1905, prepared jointly by the Northern and Southern conferences.

3. Calvinistic Methodism. At an early stage in its history Methodism was split in half on a purely theological issue. Wesley, with his high-church background, held to the Arminian view that Christ died for all believers and that it was open to anyone to accept Christ's offering of forgiveness and then, certain of ultimate salvation, to strive for perfection on earth. But Whitefield took the Calvinist position of predestined salvation for the elect only, despite its seeming inconsistency with the notion of conversion and revival.

Many Calvinistic Methodists, such as Augustus Toplady and John Newton (both distinguished hymn writers), remained in the Church of England as leaders of its Evangelical wing. Whitefield's Tabernacle in London had its own collection, *Hymns for Social Worship* (1753), and tunebook, *The Divine Musical Miscellany* (1754), and the tunebooks of Thomas Knibb were also designed for the use of this sect. Wesley's hymns were often emended to reflect Calvinistic theology.

Whitefield gained a powerful patron in Selina, Countess of Huntingdon, who as a peer's wife was entitled to maintain nominally 'private' chapels. But she seceded officially from the Church in 1781 and formed the Countess of Huntingdon's Connexion. Perhaps because of its upper-class converts, this group had greater musical influence than its numbers might have warranted; three books of hymn tunes by Benjamin Milgrove (1768, 1771, 1781), composed for the Countess's chapel in Bath, were very widely adopted, as was that of Thomas Haweis (*c*1791), one of Lady Huntingdon's chaplains.

The Lock Hospital, London, was a centre for Calvinistic Methodism, and its chaplain, Martin Madan, compiled for its use both a hymnbook and a tunebook which were widely influential. He commissioned leading musicians such as Felice Giardini, Charles Burney and Samuel Arnold to provide tunes, and wrote some highly successful ones himself. The tunebook, *A Collection of Psalm and Hymn Tunes ... to be had at the Lock Hospital* (generally known as 'The Lock Hospital Collection'), came out in numbers between 1762 and 1792. It introduced a new style of church music based on the elegant, treble-led *galant* idiom of contemporary *opera seria*; and yet there is evidence that in the Lock chapel, at least, congregations were able to master these ornate tunes (see Temperley, 1993). The Surrey Chapel, London, where Rowland Hill was minister and Benjamin Jacobs organist, was another important musical centre. Later, in 1847, James Sherman described 'the union of nearly three thousand voices rapturously and harmoniously singing the praise of their Saviour and God' at the Surrey Chapel, in chants and set pieces as well as hymn tunes.

There was bitter strife between Wesleyan and Calvinist leaders in the later 18th century, conducted in pamphlets and in the journals of the two sects (*The Arminian Magazine* and *The Gospel Magazine* respectively). With the decline of predestinarian doctrine, however, the Calvinist branch gradually became a set of licensed, independent dissenting societies hardly distinguishable from Congregationalists. Their liturgy was generally that of the Church of England, or something very close to it, but with greater emphasis on sermons and congregational singing.

Wales was a country which Wesley had tacitly left to the Calvinists to evangelize. Howel Harris (1714–73), backed by Lady Huntingdon, founded a college at Trevecca, and the preachers trained there (in both English and Welsh) were so successful that Calvinistic Methodism soon became the leading denomination. It remains so today, although its name is now the Presbyterian Church of Wales. Because in the 19th century this was the only vital church that embraced the Welsh language, it became the chief repository for the outpouring of hymns and choral singing for which the Welsh are famous. In contrast to an austere, puritanical way of life, a bare style of church architecture and an uncompromising form of service, the Welsh Calvinistic Methodists seem to have released their emotions only in hymn singing. Whole congregations often sang in four parts unaccompanied, with the help of tonic sol-fa notation and frequent musical meetings and festivals. William Williams (1717–91) and Ann Griffiths (1776–1805) were the best known of a long series of Welsh hymn writers whose verses in translated form have since spread over much of English-speaking Christianity. Welsh folksongs were often adapted as hymn tunes in the earlier days, and this is the probable origin of the splendid anapaestic tune 'St Denio'. The great period for composed Welsh hymn tunes was the 19th century, which yielded such longtime favourites as Edward Jones's 'Gwalchmai', Joseph Parry's 'Aberystwyth' and Thomas John Williams's 'Ton-y-Botel'.

4. The 'Old Methodist' hymn tune. A very characteristic type of tune was cultivated in British Methodism between about 1780 and 1850. Percy Scholes (1955) gave a description of it, while rightly pointing out that it was not an exclusively Methodist product. Maurice Frost (1957) even denied that there was any such thing as a Methodist hymn tune. The truth is that the type originated in Methodist circles and spread to other Dissenting groups, but was generally avoided in the Church of England.

It seems to have come into being as a result of the particular conditions under which Methodism arose. There was the influence of mid-18th-century secular music, through theatre musicians such as Lampe and Giardini, which catered to Lady Huntingdon's aristocratic converts and the patrons of the Lock Hospital. There were Wesley's own, very decided opinions, more particularly his desire for lively singing by all, including women, and his hostility to counterpoint and the vain repetition of single words. There was the need to appeal to the masses without departing from Wesley's canons of good taste. And there was the idiom of the texts, with their unusual metres and sometimes almost amorous appeals to personal emotion.

The typical tune that emerged was melodious, even pretty, and in the major mode. It often had a second, equally tuneful subordinate part, moving mostly in parallel 3rds or 6ths, either of similar compass or in a treble-tenor relationship; the bass was inclined to be static. In other words, the texture was that of the 'galant' or early classic style, and for the most part the compositional rules of that style were well observed; but it long outlived the departure of *galanterie* in secular music. The

melody was often ornate, with two or three notes to many of the syllables, and could easily take ornaments such as the turn, appoggiatura or trill. Uneven syllable lengths were normal, whether in triple time or by unequal division of common-time bars. Dynamic contrasts between phrases were sometimes a feature, probably implying sections for women alone (and so marked in W.E. Miller's *David's Harp ... Adapted to Mr Wesley's Selection of Hymns*, London, *c*1803). Usually there would be repetition of some lines of the text, delaying or reconfirming a cadence or half-cadence. Sometimes fuging entries crept in, despite Wesley. But the most typical feature of all was the final cadence, of a very definite, foursquare kind, consisting of three chords: tonic 6-4, dominant 7th, tonic.

Prototypes can be found in the collections of Butts and Knibb and in the Lock Hospital Collection. Madan was perhaps the originator of the type: his most durable composition, 'Helmsley', and the tune he most successfully popularized, 'Hotham', both exemplify most of the characteristics listed above. But the heyday of the 'Old Methodist' tune came later. It was developed by composers such as James Leach, John Beaumont and Samuel Stanley around the turn of the century. The tune in ex.1, though composed by a Baptist, Gabriel Davis of Portsea, and published by him about 1802, was quickly adopted in Methodist sources such as William Green's *Companion to the Countess of Huntingdon's Hymns* (London, *c*1808), from which this two-voice version is taken; and it was still in the *Methodist Hymn Book* of 1933. (For a later example – Richard Boggett's 'Eccles', *c*1840 – see Rainbow, 1981, p.163.) A more widely familiar specimen is 'Antioch', generally sung to the Christmas carol 'Joy to the world': it is regarded as American and is often ascribed to Lowell Mason, but it actually originated in an English Methodist source of the early 1830s (see Wilson, 1986).

5. Popular revivalism. Mass religious meetings in the open air often allowed for a free expression of spiritual feelings that was hardly possible in a church or meeting-house under the direct control of a minister. Wesley strove to limit such undisciplined outpourings, but in the frontier lands of North America they had begun to flourish long before Methodism was formally organized. Whitefield began outdoor preaching in Georgia in the 1730s. Jonathan Edwards's 'Great Awakening' in New England in the 1740s and 50s, and Henry Alline's revival movement in Nova Scotia after 1776, drew mainly on Congregationalists and Presbyterians.

The 'Second Great Awakening' (1800 onwards), though started by a Presbyterian, was soon dominated by Methodists, because they alone had a well-developed frontier network. Families would travel by waggon over large distances to an agreed meeting place, usually a rectangular field or clearing of several acres, where they would lodge in tents for a weekend or even a whole week. For many living in remote settlements these 'camp meetings' were their sole experience of religion in a large public setting. In the space surrounded by the tents and waggons, several meetings might be carried on simultaneously, with preaching, discourse and singing. At night, singing and extempore prayer continued by candlelight. Emotion was unrestrained at these meetings, while the intellectual message of Methodism was diluted or stripped away, giving place to simple-minded, subjective texts sung to catchy tunes with strong rhythms. The MEC Conference disapproved of camp meetings and was suspicious of the violent physical tremblings and convulsions that were almost a conventional part of the scene. Some of the splits in the Methodist movement were brought on by these issues.

As most participants had no books, the singing depended at first on Lining out by the preachers, but a natural development was the 'spiritual song'. A succession of verses was improvised by a preacher or other leader and the congregation responded by repeating each line, echoing the last few words, responding in a predictable way or singing a repeated refrain such as 'Glory hallelujah'. As there was no possibility of musical instruction, leadership or accompaniment, the tunes had to be either well known (as with 'folk hymns') or very easily learned (as with 'spirituals'). There was little reason to write down, still less to print, these orally transmitted songs, until they began to be adopted in more settled worship situations or in singing schools.


Ex.1 G. Davis: 'Monmouth' (L.M.) (*c*1802)

The folk hymn, as Tallmadge pointed out, is more properly a 'hymn set to a folk tune'. The text was often by Charles Wesley (*Jesu, lover of my soul*), Toplady (*Rock of ages*), Newton (*Amazing grace*) or another classic Methodist author. But the tune was derived from Anglo-Celtic folksong, often using gapped or modal scales. Many of these have been identified in American published tunebooks, such as Amos Pilsbury's *The United States' Sacred Harmony* (Boston, 1799), Jeremiah Ingalls's *Christian Harmony* (Exeter, NH, 1805), John Wyeth's *Repository of Sacred Music, Part Second* (Harrisburgh, PA, 1813/*R*), Ananias Davisson's *Kentucky Harmony* (Harrisonburg, VA, 1816), Allen D. Carden's *Missouri Harmony* (St Louis, 1820), William Walker's *The Southern Harmony* (Philadelphia, 1835), and the many shape-note books that followed in southern and western states.

An extraordinary style of harmony was evolved for these tunes, based on 4ths and 5ths more than 3rds, with much incidental dissonance and parallelism, preserving the modal flat 7th at cadences, and ending on bare 5ths rather than full triads. One of the most famous of these tunes, 'Idumea', was probably adapted by Davisson from a folksong. The version of the tune given in ex.2 follows his corrections to the subordinate parts made for the 2nd edition of *Kentucky Harmony* (1817). The tune is carried in the tenor, which may have been doubled at the upper octave by women's voices. Some tunes were newly composed in a similar style, notably by the Methodist minister Elkanah Kelsay Dare (1782–1826), who contributed nine to Wyeth's book. Of course, the folk hymn was never an exclusively Methodist phenomenon, but it exemplifies the Methodists' unabashed adoption of secular songs.

The other type of revival hymn was the spiritual song or, simply, spiritual. Instead of relying on previous knowledge of the tune, it traded on easy accessibility of both text and music. The text was deliberately popular in diction, avoided complexity of thought or the type of self-questioning severity that the Wesleys had stressed, and appealed directly to feeling. Its message of hope in the future life as consolation for present misery was to become quite general to Methodism in the 19th century. Some spirituals made use of call-and-reponse structures, and also of refrains, which were often transferred from one hymn to another. Texts of this type are already found in *A Pocket Hymn Book* (1781). Stith Mead, a MEC preacher in Virginia, printed *Shout old Satan's kingdom down* in *A General Selection of the Newest and Most Admired Hymns and Spiritual Songs Now in Use* (Richmond, VA, 1807). It begins thus:

> This day my soul has caught on fire, Hallelujah!
> I feel that Heaven is coming nigher, O glory Hallelujah!
>
> *Chorus*
> Shout, shout, we're gaining ground, Hallelujah!
> We'll shout old Satan's kingdom down, Hallelujah!

The tunes of spirituals remained unprinted for some time. Some early examples are found in *The Wesleyan Harp* (1834), with rudimentary basses. In the preface the compilers, Abraham D. Merrill and William C. Brown, defended their choice of tunes to please the 'pious heart' rather than the 'scientific ear'. Other tunes appear in Moses L. Scudder's *The Wesleyan Psalmist* (1842), which is mostly monophonic. Some were gathered retrospectively in Marshall W. Taylor's *Collection of Revival Hymns and Plantation Melodies* (1883). Harmonization of spirituals in simple, 'correct' block chords was a comparatively late development, a result of their gradual adoption in Sunday schools and then in the regular worship of urban churches.

Tunes of this kind are found in Isaac B. Woodbury's *The Lute of Zion ... Designed for the Use of the Methodist Episcopal Church* (New York, 1853). They were an ancestor of both GOSPEL MUSIC and the late-19th-century SPIRITUAL. They were certainly cultivated in both white and black Methodist churches, although often opposed by the authorities, including the African MEC. They may have appealed to blacks, in part, because of chance similarities to African music. Certainly, the negro spiritual added lively rhythms and a style of vocalization that were uniquely African-American.

In England the first camp meeting was led by the American evangelist Lorenzo Dow at Mow Cop, Staffordshire, in 1807. It precipitated the formation of the Primitive Methodist Connexion in 1810. This organiza-

Ex.2 A. Davisson: 'Idumea' (S.M.) (1816)



tion was closely linked to radical politics and in the course of the 19th century won a large following among the urban working classes. Primitive Methodists were nicknamed 'Ranters'. The term was probably due in part to the harsh mode of vocal production used in their singing; this can also be heard in present-day Sacred Harp singing in the southern USA.

The Ranters carried the Methodist practice of religious parody to its extreme, picking up drinking-songs and lewd ballads and adapting them as hymns. Many joined them initially because they were attracted by the lively singing and wanted to participate. A Manchester Primitive Methodist recalled that at camp meetings in about 1820 'people, chiefly young ones, used to run up to hear us, thinking we were singing a favourite song. But they were disappointed therein; nevertheless, they were arrested and often charmed by the hymn, which at times went with power to their hearts' (Kendall, *c*1906, ii, 33). Hymn singing overflowed from chapel and camp meeting into everyday working life.

> From the powerloom days onward, we hear a great deal about singing in the factories, with the women in particular lifting their voices above the clatter of the looms in exuberant Methodist hymns such as Perronet's 'All hail the power', to the handsome hexatonic tune called 'Diadem' in the hymnbooks, though country people know it better as 'The ploughman's dream'. (Lloyd, 1967, p.327)

In the United States, revivalism gained middle-class support after 1850 with the setting up of permanent Methodist camp-meeting sites such as Ocean Grove, New Jersey, and Round Lake, New York, and the introduction of revival services in local churches and Sunday schools. Simple texts and music characterized the Sunday-school songs of Isaac Woodbury, William Bradbury, George F. Root and Phebe Palmer Knapp, and it was from such sources that gospel songs arose. Both Ira D. Sankey and Fanny Crosby were Methodists, but the Moody-Sankey revival movement which swept both Britain and America in the 1870s was not embraced by the established Methodist churches in either country. Instead, it relied on a broader, interdenominational appeal. So do most of the revivals of more recent times, such as those of Billy Graham and the 'televangelists'. As often as not, modern revivals have taken place in large public halls or stadiums rather than open spaces. The resulting acoustical change has facilitated the coordinated mass singing of hymns by thousands, with accompaniment by organ or brass band, while loudspeakers have enabled a leading singer to dominate the crowd.

6. THE 20TH CENTURY. British and American Methodists continued to follow parallel though independent courses during the 20th century. In Britain the Wesleyans were reunited in 1932 with the United Methodists (formed by an earlier union of 1907 between the New Connexion, the United Methodist Free Churches and the Bible Christians) and the Primitive Methodists. In the USA the MEC, the MEC South, and the Methodist Protestant Church reunited in 1939 as The Methodist Church, which in 1968 was joined by two Evangelical churches of German background to become the United Methodist Church. In Australia, Canada and other predominantly Anglo-Saxon countries, similar reunions have taken place, and in all there has been a steady progression in the direction of social reform and ecumenical experiment. In Canada the Methodists joined with Presbyterians and Congregationalists in 1925 to form the United Church of Canada, established by Act of Parliament; in Australia, the same combination (delayed by several decades of Presbyterian opposition) formed the Uniting Church in Australia in 1977.

However, formal reunion has not brought an end to the wide divergence of tastes and traditions in Methodist worship music. The rich heritage of four-part choir singing in 'mainstream' churches reached its apogee before World War I and continued to flourish for several more decades; there was an increase in liturgical forms, including Anglican-style chanting, anthems and responses, and a revival of emphasis on the sacrament of Communion, which was made the main Sunday service by the British Conference in 1975. The Methodist Church Music Society was formed in 1936; the *Choir and Musical Journal* was published from 1910 to 1964. In the USA the National Fellowship of Methodist Musicians (later the Fellowship of United Methodist Musicians) was founded in 1956 and published *Music Ministry* (1959–75). Many American city churches continue to practice elaborate choral music with organ accompaniment, often supported by a professional music staff including a 'music minister'. Several seminaries run courses in music, and in 1959 the Perkins School of Theology at Southern Methodist University, Dallas, introduced a master's degree in sacred music. In Britain there has been a relative decline in choir music, but the organ has remained the preferred accompanying instrument and was still found in 95% of British Methodist churches in a 1996 survey, although only 50% of these were pipe organs.

At the same time, many Methodist churches (and new, offshoot denominations) have been receptive to gospel songs and to the continuing influence of various forms of popular music. The charismatic movement has made considerable impact, often replacing hymns with 'songs', organs with bands, and hymnbooks with projection screens. This is especially the case in African-American Methodism, where bands based on the electric guitar, supported in some cases by piano, string bass, or wind instruments, accompany a freewheeling and relaxed type of singing by large choirs led by soloists with microphones. Swaying, clapping and other body movements play a part in this music, and in some churches dancing is also encouraged.

A few gospel songs were included in the 1935 edition of *The Methodist Hymnal* (USA), but it was the 1964 edition that first made a serious attempt to reflect the musical pluralism of the Church by including negro spirituals, folk hymns and gospel hymns, while at the same time broadening the 'classical' repertory with hymns from German, French, Latin and Greek sources, and even plainchant. The effort was further extended in the 1989 *United Methodist Hymnal* edited by Carlton Young, which also reflects the desire to recover the practice of psalm singing, both in prose and metre. At the same time there have been many unofficial hymnals representing divergent cultures, such as *Songs of Zion* (1981), devoted to the black American religious tradition.

In Britain the relatively conventional 1933 *Methodist Hymn Book* was supplemented by *Hymns and Songs* (1969), containing some popular hymnody, and by the ecumenical *Partners in Praise* (1979). The later official book, *Hymns and Songs* (1983), is more restrained than its American counterpart in the effort towards catholicity of taste; it is supplemented in the majority of churches by

Mission Praise or one of several other collections giving space to popular or 'happy-clappy' materials. The *Methodist Service Book* provides orders of service with music, borrowing freely from the traditions of other denominations but including the Covenant Service, the only one that is still distinctive and unique to Methodism.

7. MISSIONS AND WORLD METHODISM. The Methodists were a missionary body from the start. In 1786 Thomas Coke preached to 1000 negroes in Antigua and was appointed by the British Conference as their 'agent' in the West Indies and later as General Superintendent of Foreign Missions. From the first the missionaries opposed slavery, arousing the bitter resentment of the Dutch and British traders in the West Indies; emancipation in 1834 brought negroes in their thousands to Methodist services.

In 1813 the Wesleyan Methodist Missionary Society was set up and began activities in Ceylon, Java, the Cape of Good Hope, Sierra Leone and Canada. More than Anglican missionaries, the Methodists concentrated their efforts on the indigenous peoples; white settlers were drawn in only incidentally. By 1881 they were so well established in South Africa that a separate Conference was set up there: and by 1946 there were over a million non-white Methodists in the Union of South Africa. Methodists were active all over Africa, although their work formed only a part of the immense Christian effort in that continent throughout the 19th and early 20th centuries. In Asia they were, naturally, much less successful in the face of the ancient, developed religions of the region. In the Indian subcontinent the Methodists formed unions with other Protestant churches to form the Church of South India (1947) and similarly united churches in North India and Ceylon.

American Methodists have also undertaken worldwide missions, concentrating their efforts more especially among Amerindians and in Latin America: the MEC Missionary Society was set up in 1819. American Methodist missions have been extensive in East Asia, with a particularly notable thrust in China, and also in Continental Europe, where there are vigorous minority churches in Germany, Switzerland and the Scandinavian countries. The (American) African MEC established an effective mission for black South Africans, which by 1950 had spread to many other anglophone African countries. Autonomous Methodist churches have been established in most countries around the world.

Everywhere, participatory singing has been one of the chief attractions of Methodism. How far the English and American tunes have been modified or replaced to reflect indigenous culture has varied greatly from region to region. In continental Europe each country's traditional hymn tunes have been increasingly substituted for those of Anglo-Saxon origin. Amerindians have been encouraged to use their own music: as early as 1845 Thomas Connuck, a Narragansett Indian, collaborated with Thomas Hastings in compiling *Indian Melodies*, a set of Methodist hymns with Amerindian tunes.

But Latin American and Asian Methodist churches have continued to use predominantly 'Western' music for their singing – American gospel hymns or more classical styles, according to the social level of the congregations. In Korea, for instance, where there is a very large Methodist community, there have been some experimental Christian adaptations of the traditional *p'ansori* (a form of sung and spoken drama accompanied by a drum), but Western music remains overwhelmingly the norm. In Mexico, where the MEC began operations in 1873, several hymnals in Spanish had been published before 1900: by 1962 there were 33,000 Methodists, and there are many more today. The Mexican Conference's *Himnario especial* (1956) had about 270 hymns with harmonized tunes. The majority were gospel songs; a few were based on popular 'Spanish songs', and some newly composed ones in a similar style, notably by Vicente Mendoza, pastor of the Iglesia Metodista de la Trinidad, Mexico City. Nevertheless, the two favourite hymns were *Santo, santo, santo, Señor omnipotente* ('Holy, holy, holy', with Dykes's 'Nicaea') and *Firmes y adelante* ('Onward, Christian soldiers', with Sullivan's 'St Gertrude'). Popular *coritos* and *estrebillos* with religious texts were used for youth meetings, but the marachi-type bands used by Pentecostals were strictly excluded by the Methodists.

Undoubtedly, Africa is the region in which indigenization has gone farthest and deepest. The British Methodist missionaries, by comparison with Anglicans, were less closely associated with the colonial establishment and were historically identified with the poor and oppressed. For these reasons they were more readily accepted by indigenous peoples and, in turn, paid greater respect to their culture. For instance, in Ghana, where the first Methodist church was formed in 1835, a new type of music called the Fante Lyric developed in the later 19th century; it was unique at the time in drawing entirely on native musical resources. The Fante songs used translated biblical texts but in a verse-chorus pattern based on Asafo. Methodist missionaries wisely allowed them to flourish alongside Western hymns, and 15 of them were printed (Debrunner, 1967; for an example see Warnock, 1983, pp.137–9). Since the songs were improvised, the missionaries took steps to see that the soloists were familiar with Christian doctrine and scripture. This was 'the first mass movement towards an Africanized hymnody' (Warnock) and has continued to the present.

Another reason for the success of Methodist missions in Africa was their use of simple gospel hymns, which also had a call-and-response or verse-chorus pattern that made them easily imitable by African converts. The brass and percussion bands they used to accompany the music also proved an attraction. Instead of staff notation British Methodist leaders used TONIC SOL-FA, which was a much easier medium for training African musicians who, in turn, would teach the music orally to a choir or congregation. They were often the pioneers in the general movement towards indigenization of Christian music that has accompanied the independence of former African colonies since 1957 (*see* ANGLICAN AND EPISCOPALIAN CHURCH MUSIC, §11).

Robert Kauffman, a missionary of the United Methodist Church (USA), founded the All Africa Church Music Association in 1961 and has been a leader in stimulating church music with an African identity. This includes the 'composition' of new music, often in fact growing out of improvised group experiences. Some African music originates in English hymns, but these have been so altered and elaborated by Africans that the result sounds almost purely African in style. In other cases, African secular songs were either adapted to Christian texts or used as a model for new songs in similar style (Axelsson, 1974, p.99).

After World War II efforts were made to bring together the leaders of Methodism from around the world. A World Methodist Council, founded at Oxford in 1951 and meeting every few years since then, has been politically fruitful. In 1993 a General Board of Global Ministries was formed 'to gather, receive, and share' music from all cultures, and has produced *Global Praise 1* (New York, 1997). However, as each country's Methodists adopt local forms, musical disparity must inevitably increase. Little now remains of the music that Wesley personally admired and promoted. But his exhortations to sing all together 'lustily' and 'spiritually' are still the backbone of Methodist music throughout the world.

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NICHOLAS TEMPERLEY

Methven, Simpson & Co. Scottish firm of music publishers. It was established in Dundee in 1851 by William Methven (*d* 1886) and Alexander Simpson. In 1887 they took over the Edinburgh firm founded by ROBERT PURDIE and continued by his son John.

Meţianu, Lucian (*b* Cluj, 3 June 1937). Romanian composer, active in Switzerland. He cut short his studies in electronics at the Polytechnic Institute in Bucharest (1954–7) to attend the Bucharest Academy (1957–63), where his composition teachers included Mendelsohn and Olah. Meţianu received an award to study electronic music with Eimert at the Hochschule für Musik in Cologne. Becoming musical secretary of the Ploieşti Philharmonica, he began to compose for films and animations. After settling in Switzerland he gained posts teaching electronic music at Lausanne Conservatory and composition at the Ribaupierre Institute in Lausanne. Applying a rigorous control to his highly expressive music, Meţianu introduces an unpredictability through

his exploration of textural and spacial elements. Mathematical operations play their part in his extremely precise positioning. Further details are given in F. Popovici: 'Lucian Meţianu: portrait', *Muzica*, xxxii/7 (1982), 39–48 [in Fr.].

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OCTAVIAN COSMA

Metohija. *See under* YUGOSLAVIA.

Métoyen, Jean-Baptiste(-Jacques) (*b* Paris, 28 July 1733; *d* Paris, 14 Aug 1822). French composer, bassoonist and serpent player. According to A. de La Fage he was also 'graveur de lettres et d'ornements'. He played the bassoon at the Chapelle Royale from 1760 to 1792, and was also 'secrétaire des atours' to Madame Sophie for seven years. After the Revolution, he became treasurer in the administration of the Institution Quinze-Vingt. This carried a pension which enabled him to retire, in 1811, to the Institution de Sainte-Perrine, rue de Chaillot, in Paris. With the Restoration he was made honorary music librarian to Louis XVIII, an office granted by the Duke of Rohan.

In 1773 he painted two watercolour plans illustrating the layout of the king's music in the grand theatre and in the gallery of the chapel at Versailles. His compositions, mainly religious, were mostly written between 1802 and 1819 for Notre Dame, St Eustache, St Denis and St Merri in Paris. According to A. de La Fage his *Recueil de chants d'église* was the first published collection of harmonized plainsong. His manuscript tutor for the serpent, written for a Notre Dame chorister, was bought by the Conservatoire, but was not published. Among his manuscripts Métoyen left a text, signed with the pseudonym Mélophile, entitled *Parallèle entre la peinture et la musique*, in which he criticized the fact that Paris had no concert organization dedicated to religious music, and proposed the institution of concerts along the lines of the old Concert Spirituel.

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HERVÉ AUDÉON

Métra, (Jules Louis) Olivier (*b* Reims, 2 June 1830; *d* Paris, 22 Oct 1889). French composer. He was the son of an actor and appeared in his father's touring company as a child. At the age of 11 he joined the company of the Théâtre Comte in Paris, where he received his initial musical training from Edmond Roche. He played the violin, the cello and the double bass in various theatre orchestras. In January 1849 he entered Elwart's harmony class at the Conservatoire (gaining first prize in harmony in 1854) and also attended the composition classes of Ambroise Thomas. He became conductor at the Théâtre Beaumarchais and at various dance halls and music halls, including the Athénée Musical and the Elysée-Montmartre. His waltzes, quadrilles, polkas and other dance music enjoyed considerable vogue and established him in the line of leading French dance composers represented by Musard, Isaac Strauss and, later, Waldteufel. From 1871 he conducted the masked balls at the Opéra-Comique, in 1874 and 1876 the balls at the Théâtre de la Monnaie in Brussels, and then those at the Paris Opéra, where his Japanese ballet *Yedda* was given in 1879. From 1872 to 1877 he was conductor at the Folies-Bergère, for which he composed a number of operettas and ballets. One of these ballets, *Les volontaires*, contains the *Marche des volontaires*, which became one of his most popular compositions. During the last years of his life Métra worked very little, but was always ready to perform for charity. His last work was an operetta, *Le mariage avant la lettre*, for the Bouffes-Parisiens (1888). He and his most celebrated waltz, *Les roses*, are featured in Hahn's operetta *Ciboulette*.

WORKS
(*selective list*)

STAGE
first performed at the Folies-Bergère unless otherwise stated

Operettas (published in Paris at time of first performance, mostly pf/vs, unless otherwise stated): Le valet de chambre de Madame (1, Liorat), Nov 1872; Un soir d'orage (1, J. de Marthold), 21 April 1874; La fée aux perles (D'Ennery and Burani), Bouffes-Parisiens, 1880 (?unpubd); Le mariage avant la lettre (3, A. Jaime and G. Duval), Bouffes-Parisiens, 5 Dec 1888
Ballets and divertissements: Robinson Crusoe (ballet-pantomime, 1), Folies Nouvelles, 1857; Le baptême des tropiques (1), 1873; Champagne, 1873; Clown (ballet-divertissement, 1), 1873; Les femmes du feu (1), 1874; Les faunes (1), 1876; Les fiancés du Béarn (1), 1876; La noce bohème (1), 1876; Possada (1), 1876; Les Almés (1), Cirque d'été, 1877; Aux porcherons (1), 1877; Échec et mat (1), 1877; Fouchtra (1), 1877; Une nuit venetienne (1), 1877; Yedda (légende japonaise, 3, P. Gille, A. Mortier, L. Mérante), Opéra, 17 Jan 1879; Les volontaires [incl. Marche des volontaires]

DANCE MUSIC

Many waltzes, orch 1856–89, incl. Ésperance; Les faunes; Gambrinus; L'orient; Les roses; La sérénade, valse espagnole; Le tour du monde; La vague; over 100 others, many on themes from contemporary stage works by composers incl. Audran, Lecocq, Offenbach, Planquette and Saint-Saëns

Several hundred polkas, galops, quadrilles and mazurkas, often on themes from contemporary stage works by composers incl. Audran, Lecocq, Offenbach, Planquette and Serpette

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ANDREW LAMB

Metre. (1) A synonym for TIME SIGNATURE as in '6/8 metre'.

(2) More generally, the temporal hierarchy of subdivisions, beats and bars that is maintained by performers and inferred by listeners which functions as a dynamic temporal framework for the production and comprehension of musical durations. In this sense, metre is more an aspect of the behaviour of performers and listeners than an aspect of the music itself.

Metres may be categorized as duple or triple (according to whether the BEAT (i) or PULSE is organized in twos or threes) and as simple or compound (whether those beats are subdivided into duplets or triplets). The four basic metric categories are shown in Table 1.

Note that compound metres are 'compounded' as a result of the binary orthography of Western durational notation; in order to use a standard note form for the ternary subdivision, one must use a dotted value for the beats themselves.

The basic metric categories reflect the hierarchic structure of metre, as each defines the organization of three temporal levels – subdivisions, beats and bars. There may also be additional subordinate and super-ordinate levels of metric structure (*see* RHYTHM, §I, 4). While the notated time signature usually corresponds to the perceived metre, at times it does not. For example, in the Scherzo of Beethoven's Ninth Symphony the notated measures correspond to beats and subdivisions, but not to the perceived bar; here a simple triple time signature is used as a means of notating an extremely rapid compound duple metre (ex.1).

Metre is usually stable over the course of a piece, but it may change, either explicitly through a change of time signature or other marking (as in the 'ritmo di tre battute' of the aforementioned Scherzo), or through a regular patterning of durations, *sforzandi* and articulations which force a shifted sense of metre contrary to the indicated time signature.

More complex metres are also possible. In the basic metres the articulations on every level are equally spaced, but in both Western and non-Western music one finds metric patterns that involve unequally spaced beats or bars (for examples and discussion of these so-called additive metres *see* RHYTHM, §1, 7–8). Conventional metres may also be used as a convenient way of notating complex, irregular rhythms. In these cases, performers may engage in metric counting, but listeners are not able to infer any pattern of beats, bars and so forth, in which case it is doubtful if any metre is truly present.

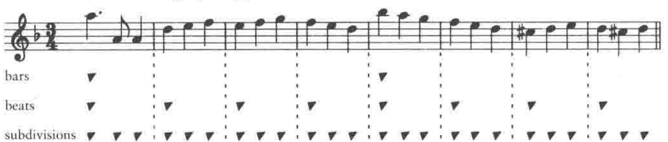
See also NOTATION. For bibliography *see* RHYTHM.

JUSTIN LONDON

TABLE 1: Basic metric categories

	binary pattern of beats	*ternary pattern of beats*
subdivision by twos	simple duple: 2/4, 4/8	simple triple: 3/4, 3/2
subdivision by threes	compound duple: 6/8	compound triple: 9/8

Ex.1 Beethoven: Ninth Symphony, Scherzo



Metrical psalm. *See* PSALMS, METRICAL and PSALM, §IV.

Metronome (i) (from Gk. *metron*: 'a measure' and *nomos*: 'law'; Fr. *métronome*; Ger. *Metronom*, *Taktmesser*; It. *metronomo*). An apparatus for establishing musical tempo. More specifically, it is the clockwork-driven double-pendulum device perhaps invented about 1812 by DIEDERICH NIKOLAUS WINKEL but refined and patented by JOHANN NEPOMUK MAELZEL in 1815. The name seems to have entered the English and French languages specifically on Maelzel's patents filed in London and Paris; and there is no apparent evidence of its earlier use in any European language.

1. Uses. 2. The 'chronomètre' and other pendulum time-keepers. 3. The metronome and other clockwork devices. 4. Electric and electronic devices. 5. Attitudes to the metronome and to metronome numbers.

1. USES. Traditionally the metronome has had two main purposes, which should be considered quite separately.

(i) To establish an appropriate tempo. Nearly all the main developments have been driven by the need for composers and editors to fix the tempo they considered appropriate for a particular work (but *see* TEMPO AND EXPRESSION MARKS, §4). This began to seem necessary for the first time in the late 17th century, when the music of different nationalities evolved markedly different styles and performance conventions but was internationally available. Thus Etienne Loulié (1696) justified his *chronomètre* – the earliest calibrated pendulum for music – by stating with heavy sarcasm that it was of no use to those who knew both French and foreign music intimately, to those who considered only music in the style of Lully to be worth performing, or to those who felt that it did not matter at what speed a work was performed; and he asserted that a composer had managed to send works to Italy with considerable success by attaching such arithmetical tempo indications to them. The need was felt even more strongly at the end of the 18th century when music moved away from the TEMPO GIUSTO that had hitherto governed most music in any particular tradition. The years around 1700 and shortly after 1800 therefore produced the main advances in the history of musical time-keepers. But it may well be true that the metronome

would never have become ubiquitous without Beethoven's brief flirtation with it, resulting from his relatively short friendship with Maelzel; this is so even though Beethoven's markings for his own works have often been ignored or assumed to be wrong. Many would still subscribe to Rousseau's view (1768) that the best metronome for these purposes is a sufficiently sensitive musician who has studied the music carefully.

(ii) To establish consistency of tempo through a work or an exercise. On this practice there have been marked trends of approval and disapproval, with many fine teachers asserting that it is antimusical and promotes only wooden performance. The earliest writer to suggest such a device was Thomas Mace (1676), who proposed a bullet 'or any *Round Piece*, or what *weighty thing you please*, to the weight of *half a Pound*, or a *Pound*, (more or less)' suspended from the ceiling. He pointed out that the shorter string will have a quicker motion and that 'therefore a *Long String is Best* to *Practice* with, at *first*'. Mace was particularly concerned with the habit of changing speed as the music became more complex, as in a set of variations, something that can still be heard in the performances of many first-rate musicians. Related to this use is the practice of taking a technically difficult piece, or more particularly an exercise, at various different tempos as regulated by a metronome. Czerny has exercises to be taken at crotchet = 60 and then by gradual increments up to crotchet = 120; and several teachers have advocated practising a work at speeds faster and slower than seem musically correct (and therefore necessarily requiring a metronome to keep them steady) in order to produce more relaxed and controlled playing at a musical tempo. In 1804 J.F. Reichardt observed that even the finest musicians had been unable to play more than a few bars against the clockwork time-keeper devised by J.-A.-C. Charles (see §3); and other writers (among them Mersenne, 1636–7) had similarly implied a preference for flexible tempo.

In the 20th century two further uses have brought with them the need for more sophisticated and adaptable mechanisms.

(iii) Synchronization. Film composers must almost invariably calculate their music to a fully edited film. Advertising jingles must be judged to a specific 'slot' measured in seconds. In both cases absolute precision is clearly essential, even though the advent of digital recording makes it easy to adjust the length of recorded material. The recording of a commercial lyric in several superimposed layers is often done against a metronomic pulse (normally transferred through earphones) rather than against a recording of the previously recorded track or tracks: obviously, if the first recorded track is in any way metrically irregular the synchronization of further tracks will be extremely difficult. Stockhausen's *Gruppen* (1955–7), for three orchestras, calls for 12 different tempos evenly distributed between crotchet = 60 and crotchet = 120: only three of his 12 tempos appear on the traditional metronome. Examples of this kind of use could be multiplied.

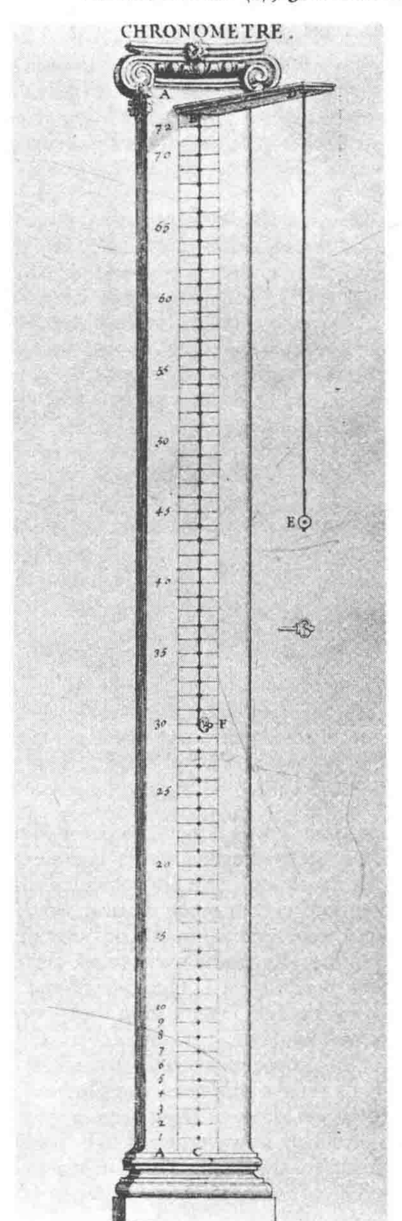
(iv) Comparison of recorded performances. A precise documentation of tempos can help define the style or characteristics of a particular performer or conductor. This can be hard to exploit with any great rigour, if only because it is rarely possible to define any single movement with a single metronome mark.

(v) As an instrument. Finally, the metronome considered largely as an objet trouvé (with a heavy inbuilt symbolism) appears as a musical instrument in its own right. Examples include the opening of Ravel's *L'heure espagnole* (1907–9), the third movement ('Cloche-pied au flic') of Villa-Lobos's *Suite sugestiva* (1929) and Ligeti's *Poème symphonique* (1962) for 100 metronomes.

2. THE 'CHRONOMÈTRE' AND OTHER PENDULUM TIME-KEEPERS. At the ends of the long multi-section works in his *Polyhymnia caduceatrix* (1619) and his *Puericinium* (1621) Michael Praetorius gave their length in *tempora*; and in his *Syntagma musicum* (iii, 88) he stated that 160 *tempora* would last a quarter of an hour. This tempo (minim = 42·5) seems improbably slow; but evidently for him and his contemporaries the *tempus* was at least thought not to vary significantly. Similarly Johannes Vetulus de Anagnia 250 years earlier could say that the *brevis* in a trecento *novenaria* lasted 2½ seconds (if Gullo, 1964, has interpreted him correctly, though see Segerman, 1996). So it is perhaps not surprising that Galileo Galilei's investigations into the workings of a pendulum had no immediate impact on music, whereas they were quickly used in medicine for calculating pulse, following a technique attributed to Santorio Santorio (1561–1636). Mersenne (1636–7) gave an elaborate description of the workings of a pendulum, establishing 3½ *pieds* (approximately feet, or *c*1.06 metres) as the length that would beat once a second (*Mouvement des corps*, ii, §§14–16; *De la composition*, v, §11); and he even suggested that a composer wishing to send his music to Constantinople, Persia or China might like to indicate its tempo by means of pendulum lengths (*Des instruments a cordes*, iii, §18). But his scattered and repetitive discussion had no apparent influence in a world that felt little need to communicate music to China; and he implied that the current flexibility of performance tempos would require several different pendulums in the course of a single piece. Mace, though applying the pendulum to music, used it merely to establish stability of tempo (see §1 (b)); the writings of Robert Boyle (1627–91) refer to a 'skilled musician of my acquaintance' doing the same (see Kassler, 1979).

Loulié's famous *chronomètre* was the first device for defining tempo, made necessary simply by the difference between French and Italian music in his time (fig.1). It was a pendulum mounted on a frame 72 *pouces* (approximately inches) high. The frame was calibrated, and a peg on the fixed end of the cord could be plugged in at various points on the frame, thereby adjusting the length of the hanging part of the cord which formed the pendulum. Its main disadvantage was that the calibrations on the frame were in *pouces* without any intrinsic musical significance and were therefore meaningless to anybody who did not possess a *chronomètre* of Loulié's design. There is no further evidence of its use, though it was to be mentioned and described by many subsequent writers as the first attempt at a musical time-keeper.

Joseph Sauveur (1701) refined Loulié's idea by devising for his *chronomètre* a calibration that made more general sense: the length of each beat was calculated in units of a *tierce* (1/60 of a second). His system of *tierces* became standard in the 18th century, and was first used for printed music by L'Affilard soon afterwards in the fifth edition (1705) of his *Principes* where many songs are



1. *'Chronomètre': engraving from Loulié's 'Elements ou principes de musique' (1696)*

given such tempo marks – with the added refinement of signs to indicate how many such beats appear in each bar. (It should be mentioned here that Sauveur's *échomètre* was not a time-keeping device at all but a comparative scale that related Loulié's figures to his own *chronomètre* figures as well as to the vibrations of particular pitches).

If Sauveur had improved the conceptual basis of Loulié's invention, D'Onsembray (1732) improved on it mechanically. By means of a highly sophisticated set of pulleys and a dial, his *métromètre* could measure Sauveur's *tierces* with considerable precision, giving beats from 30 to 68 *tierces* in length, divided into 76 steps each of a half-*tierce*; and a click identified the beginning of each swing. (An example of D'Onsembray's *métromètre* survives in the Conservatoire des Arts et Métiers, Paris, Inv. 1396.)

Further inventions followed, though the exact nature of their novelty is often no longer clear. Fougeau de Moralec attempted to perfect a device that established tempo by means of dripping water (Hellouin, 1900). Godefroi de Viltaneuse produced a *métromètre* in 1779 (mentioned in Grétry, 1797). The composer Jean-Baptiste Davaux devised a *chronomètre* that was manufactured for him by Bréguet (one survives in the Conservatoire des Arts et Métiers, Paris, Inv. 1394); and he included its numbers for his symphonies op.11 of 1784. Almost simultaneously another system was launched, the *plexichronomètre* of Renaudin, which had the blessing of the Ecole Royale de Chant. This (like that of D'Onsembray) included an audible click, and seems from his own description to have worked like a small musical box, its main virtue being its small size ($4\frac{1}{2} \times 3\frac{1}{2} \times 3\frac{1}{2}$ *pouces*). A vitriolic correspondence on the relative merits of the two new machines followed in the *Journal de France* (ed. in *BrookSF*, i, 502ff). The firm of Renaudin also marketed a simple pendulum at a much lower price (see Jefferson, 1786).

The *rhythmomètre* of Dubos (given in *FétisB* – perhaps following Weber, 1830 – as 'Duclos' and with the date 1782 for 1787) was rejected by the Académie Royale des Sciences on 30 March 1787 (see Cohen, 1981, 70) but presented to the king and queen on 13 January and eagerly accepted by the Ecole Royale de Chant headed by Gossec (see *BrookSF*, i, 314) for its accuracy and flexibility; no details of its construction seem to survive.

A remarkable early survival from England is the 'chronometer' built by the clockmaker William Pridgin in York, some time before 1793 (when he left for Hull) and now in Fairfax House, York (see Martin, 1988). In a wooden box seven inches high and four inches square, there is an elaborate series of gears that function on a clockwork mechanism and produce not only a regular tapping but also a bell for the downbeats. 14 different tempos are offered, all associated with both a tempo mark and a time-signature engraved on the brass frontplate. Inside the front is a set of printed instructions 'for using the musical time-beater'. This stands right outside the known traditions of such machines both in its use of gears and in its avoidance of any numerical designation for the tempos.

Meanwhile, however, the pendulum was also being used for infinitely simpler devices. William Tans'ur (1746) devoted six pages to the subject, but in terms of specific advice to the musician he found it sufficient to mention that a pendulum 39·2 inches (99·6 cm) long would beat once a second. Similarly Robert Bremner (1756) proposed that a pendulum 8′ 8″ (2·64 metres) long should be 'hung at the End of all Schools where Church music is taught'. And on a slightly more refined level Henry-Louis Choquel (1759, 2/1762) even applied tempo marks by giving the length of the pendulum needed for each piece, for example (p.176): 'on en aura le mouvement en donnant 18 pouces de longueur au cordon'. (Evidently this was an independent idea, for in the preface to the second edition (1762) he stated, in a different context, that he had only just come across Loulié's *Elements*.)

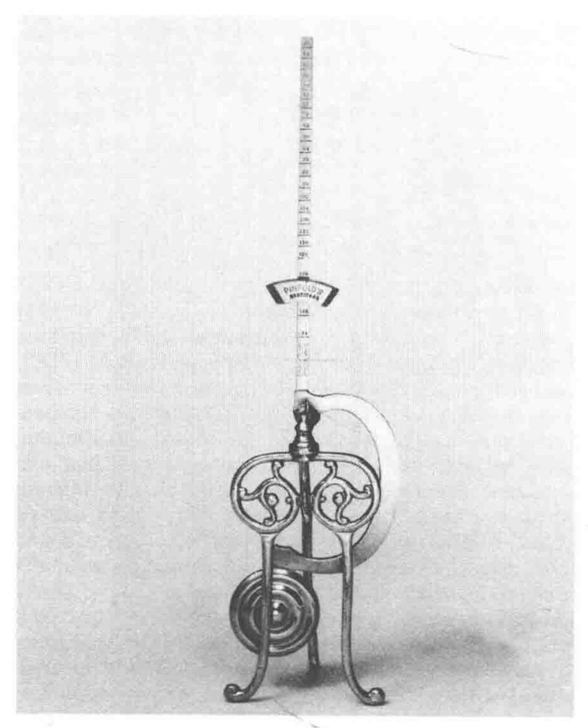
Gabory (1770) had found a simple pendulum sufficient, and Mason (1801) described one in some detail. Thomas Wright used a highly ingenious system in his keyboard concerto of *c*1795, defining in a preface the length of the pendulum as 'the breadth of [a certain number of]

Harpsichord and Piano Forte keys, in preference to inches, the former being always at hand, and the difference in Instruments in this respect, so trifling, as to occasion little or no alteration'. Wright seems also to have marketed a simple pendulum working in this way (*see* WRIGHT, THOMAS; see also *Grove3* ('Wright, Thomas'; F. Kidson)). Other such devices in England include James Peck's Pendulum or Pocket Metrometer of *c*1803, as well as Rudolph Ackermann's Regulator (a calibrated cord with a weight) and Balance Regulator (the same on a 28 cm frame) of *c*1812 (see Kassler, 1979).

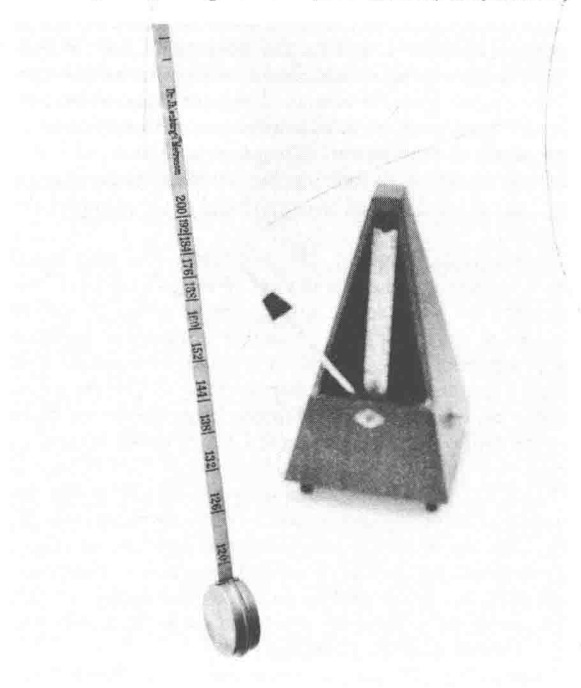
Indeed even after the invention of Maelzel's metronome had quickly made most other systems obsolete, Gottfried Weber continued to recommend the simplicity of the ordinary hand-held pendulum, with its length as the information that should be carried in musical scores: several works by Spohr survive with such measurements in Rhenish inches. Zmeskall followed this by suggesting that the pendulum be calibrated with Maelzel's numbers. It is difficult to say how soon his advice was followed; but such devices are available to this day in the form of suitably calibrated tape-measures with the tape-container serving as the weight (fig.2).

In the later 19th century other gravity metronomes were devised, among them those of Ihlenburg, Chiappani, Mahagoni (according to Barbacci, 1969) and in particular the highly successful device patented by A. Pinfold of Bradford (fig.3), a balanced weight over a horizontal bar: its mechanics owed much to the Maelzel/Winkel invention (see §3), but its devastating simplicity, coupled with its considerable elegance and its silence, ensured wide sales.

Concerning the more elaborate and sophisticated pendulum devices, in the years around 1800 various disadvantages seemed important. First, their size, that of Thiémé (1801) being some 9′ (2·75 metres) tall; second, their silence, since it was difficult to perceive the precise moment of change by eye (and several later developments boasted their audibility as an advantage); and third, the lack of a calibration that made musical sense. All these disadvantages were rectified in one or other of the 18th-century inventions: Renaudin's was small, as were several of the simple pendulums; D'Onsembray and Renaudin had audible clicks; and Thiémé even mentioned calculations of tempo in beats per minute (as did Thomas Jefferson, 1786), though his actual machine evidently used Sauveur's system of *tierces*. But Guthmann (1806–7) defined all these ideals as being necessary for his 'New time machine which, however, is yet to be invented'. And it seems that one of the major factors in Maelzel's success was his system of counting tempo in terms of beats per minute.



3. Gravity metronome by A. Pinfold, Bradford, c1890 (Metropolitan Museum of Art, New York)



2. The hand-held metronome that Bartók used in his later years, marked on the stem 'Dr. Ihlenburg's Metronom'; note that the metronome should properly be held between the two lines near the top of the stem (Bartók Archives, Budapest).

3. THE METRONOME AND OTHER CLOCKWORK DEVICES. Zacconi (1592, f.20*v*) had associated the movements of a clock with musical movement, though purely as a way of illustrating how various note values move at their own speeds (just as do the differently sized wheels in a clock). But mechanical clocks had been common in Europe from the 13th century, with their invention reputedly going back to the 10th century. Apparently the first writer to suggest setting tempos in terms of a clock was William Turner (1724), who described the speed of crotchets in reversed ¢ mensuration as 'counted as fast as the regular Motions of a *Watch*'. Similarly Robert Bremner in the second (1763) edition of his *Rudiments* lamented that his earlier (1756) suggestion of a ubiquitous pendulum (see §2) had not been well received, so he now proposed the use of a clock 'and count the *seconds*, or motions of the pendulum in fours'. Tans'ur (1746) seems to be suggesting the same device.

The theory that Christoph Semmler of Halle (1669–1740) invented a metronome in the 1720s seems to derive only from a statement in Kandler (1817) in an article that is otherwise largely taken straight from Maelzel's publicity leaflet. As already mentioned, Renaudin's *plexichronomètre* of 1784 apparently worked like a musical box. In 1786 the French physician Jacques-Alexandre-César Charles devised a clockwork *chronomètre musical* some two metres high (Conservatoire des Arts et Métiers, Paris, Inv. 1435) and he apparently continued to modify it until 1802 when it was seen in action by J.F. Reichardt (1804). In 1798 Anthony George Eckhardt patented in London a clockwork time-keeper calibrated in 'moments' (ten per second) in degrees from five to 100 moments: a barrel drove three interlocking toothed wheels that operated hammers to beat at the required interval of moments. There is no trace of this actually having been manufactured. In 1800 G.E. Stöckel invited subscriptions for his 'Chronometer', built like a large wall-clock with a 2′ (61 cm) pendulum and clearly audible hammers and bells. In spite of written support from J.F. Reichardt, Stöckel had little success; at least, in 1803 he advertised a smaller 'improved model', again inviting subscriptions but this time being more cautious about the terms under which he would actually manufacture the *Zeitmesser*. This time too he had a longer list of famous supporters, including Reichardt, Türk and Rochlitz, but there is again no evidence that the device was ever manufactured.

Among several other new machines of those years, most of which are known only from a brief reference or description, are: a time-keeper by John Chancellor (Coggins, *c*1822); a chronometer by Henry Smart, brother of Sir George Smart (Coggins, illustrated in Harding, 1938, pl.18), built after the manner of a barrel organ and probably deriving from Eckhardt's machine; a machine in the shape of a pocket-watch made by Sparrevogn of Copenhagen (1817); a new pendulum by Despréaux (described by Fétis as representing no advance on Loulié's original invention of 125 years earlier); a machine for beating time by Charles Claggett (*c*1793), the Timonicon (*c*1825) of Mr Galbreath and a 'musical timekeeper' (*c*1829) by J.B. Barnard (all documented in Kassler, 1979); and other devices by Siegmund Neukomm (1815) and perhaps by Charles Neate in London (mentioned in Lichtenthal, 1826, as 'Neath', though this may refer simply to Neate's description of the Wright pendulum).

This quantity of new machines and of literature describing them was to some extent symptomatic of a general feeling that the time was ripe for a machine that would gain universal acceptance. But it also had two direct consequences. It stimulated considerable interest, so that many leading musicians were concerned with the question of precise tempo even if (or perhaps because) they were dissatisfied with the chronometers that were by then available. And it brought with it a substantial body of expertise and experiment. In short it prepared the ground for Maelzel, a man with relatively little technical or scientific knowledge but considerable musical skill, mechanical experience and business sense.

None of the earlier attempts had achieved any wide or lasting success. Maelzel came to the chronometer about 1808, having spent some years making and demonstrating mechanical instruments of various kinds, both musical and non-musical; and he then devoted over 15 years to refining and promoting his device. The result was a metronome of such perfection that modern metronomes (in the strict sense) differ little from his final model.

To judge from descriptions, his prototype (first mentioned in *AMZ*, 1 Dec 1813) was an ungainly pendulum machine somewhat like that of Stöckel; and its only significant characteristic was that it calculated tempo in terms of beats per minute. It had a range from 48 beats per minute to 160. The story of Beethoven's having composed his canon in honour of Maelzel, *Ta ta ta*, in 1813, must now be discarded as a fiction of Schindler's (partly because it includes the word 'Metronom', not otherwise known before 1815; see Howell, 1979), but the *AMZ* report of 1813 states that both Beethoven and Salieri were interested in the new machine. And that is a clue to Maelzel's flair for publicity, one of the qualities without which he would probably have had no more success than the many other makers and inventors mentioned in this article.

On a promotional journey in 1815 Maelzel demonstrated his prototype to Winkel in Amsterdam. Winkel had created something similar, though the small scale of his operation and his general lack of promotion meant that he would never have achieved international success (an example of his 1814 machine is in the Gemeentemuseum, The Hague, with the inscription 'Erfunden von D.N. Winkel in 1814 den 27 November in Amsterdam'; it is reproduced in Kolneder, 1980, and van Tiggelen, 1997). On the other hand, Winkel had the clue to reducing the size of the machine, namely a double-ended pendulum which effectively quartered the necessary length of the stem. (This in turn probably owed much to the investigations of the English scientist Henry Kater (1777– 1835), who is famous for having brought the understanding of the pendulum to such a point that it could be used to define the exact length of a foot.)

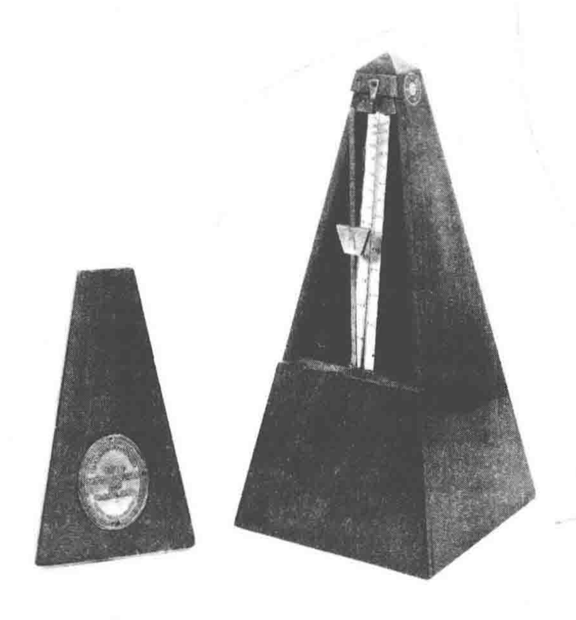
There can be little doubt that Maelzel treated Winkel unscrupulously. According to a later inquiry (reported in de Vos Willems, 1829), Maelzel offered to buy the invention from Winkel. When his offer was refused he simply went to London and Paris, patenting in both cities a new machine – for which he devised the name 'metronome' – incorporating Winkel's crucial insight.

Kolneder (1980) has shown that Maelzel had in fact planned to set up the London factory some years previously, as noted in the *AMZ* article of 1813; and when he met Winkel he was on his way to London with his financial support organized, so Winkel's contribution may have been only a refinement. But Maelzel must nevertheless have worked quickly. The patents were ratified on 1 June 1815 in London and on 14 September 1815 in Paris. By the end of 1816 he had issued a short guide to its use in French (1816); and his letters to Breitkopf & Härtel state that he had also published a *Metronomic Tutor* in English. Further to that, he sent metronomes to 200 composers all over Europe (see Haupt, 1927, p.130, letter of 8 April 1817) – a further example of his commercial initiative. On 18 July 1816 the Leipzig *AMZ* was able to announce that the new metronome was being manufactured in London and in Paris, to regret that Maelzel had not seen fit to entrust his work to German manufacturers, and to state that metronomes from Paris were already on sale at Breitkopf & Härtel's shop.

This new 1815–16 metronome – the one on which all the surviving Beethoven markings were made – was a

metal box some 31 cm high; and although the pendulum worked like the later one its calibrations were only from 50 to 160 – in twos from 50 to 60, in threes from 60 to 72, in fours from 72 to 120, in sixes from 120 to 144 and in eights from 144 to 160. (Examples survive in the Gesellschaft der Musikfreunde, Vienna (fig.4); the private collection of Paul Badura-Skoda, Vienna; and at the Brussels Conservatory, Inv. 639). Within a few years several major composers had issued Maelzel Metronome (MM) numbers for works by themselves and others; and even though many composers soon concluded that the supposed accuracy of metronome indications was musically speaking a chimera, Beethoven's acceptance of it was in itself enough to ensure survival for Maelzel's system.

Over the following years Maelzel continued to change and refine his metronomes. Already in 1817 he was making silent gravity-driven metronomes (fig.5) which he abandoned in 1821 as being unpopular. From 1821 he started making all his metronomes in mahogany rather than metal. In 1828 a clock maker in Amiens named Bienaimé-Fournier had evolved a machine (an example is in the Conservatoire des Arts et Métiers, Paris) with three 'improvements' on that of Maelzel: ability to remain regular even when not on a horizontal surface; the possibility of changing tempo without stopping the machine; and the addition of a device to strike every two, three, four or six beats. Fétis enthusiastically endorsed this as the successor to Maelzel's machine. But Maelzel, with a characteristic sense for the difference between important and unimportant matters, incorporated only the striking device into his subsequent metronomes. At some stage in the 1820s he also reduced the height to 20 cm; and later expanded the calibrations: they now ran from 40 to 208, in twos from 40 to 50 and in eights from 160 to 208, otherwise precisely as on the earlier metronome. These numbers and these limits have become standard for nearly all musical time-measurers since then, to such an extent that a figure such as crotchet = 130 has been described as 'irrational' simply because it does not appear on Maelzel's system.



4. Prototype of the modern metronome, made by Maelzel in 1815 (Gesellschaft der Musikfreunde, Vienna)



5. Silent gravity metronome in mahogany by Maelzel, probably made between January and June 1821 (Metropolitan Museum of Art, New York)

Since then the clockwork metronome has remained practically unchanged. Slightly smaller models in a plastic case have been developed; but they usually retain many of the original Maelzel features: a double-ended clockwork-driven pendulum; a stem with ridges for positioning the upper weight, which is trapezium-shaped and has a small spring to hold it in position; calibrations written on a scale mounted behind the stem; relatively meaningless tempo-words added to the calibrations; a bell arrangement for downbeats activated by a little slider at the side; and a triangular (or obelisk-like) shape with a cover on the front that must be taken off before the metronome is operated.

Attempted refinements have been few and mostly short-lived. Hellouin (1900) mentioned French patents by Fayermann (1853, no.17880), Lesfauris (1854, no.20531), Janniard (1859, no.43290), Carden (1865, no.69207) and Metzger (1868, no.80809) as well as what may have been the earliest electric device by Gaiffe (1892); there were certainly many more in other countries. In response to Saint-Saëns's complaints that most metronomes were inaccurate Léon Roques devised a *métronome normal* which was cheap, easy to make, silent, and calibrated with 90 gradations from 30 to 236 (Brussels Conservatory, Inv. 1691 and 1697). In 1893 J. Treadway Hanson proposed (but probably did not execute) an extension that could actually beat time. More successful has been the Swiss-made pocket metronome: built like a

pocket-watch, it has one hand that swings and clicks at the correct pace and another hand that can be moved through all degrees from 40 to 200.

4. ELECTRIC AND ELECTRONIC DEVICES. Such is the range of techniques made available by electronic technology that it may never be possible (or interesting) to detail the various 'metronomes' that have been developed along these lines. The number of new devices far exceeds that known from the years 1780–1830, but few have aroused much interest; and the advent of the synthesizer perhaps made most of them all but obsolete.

For most mid-20th-century teaching purposes an electric box is used with a light on top that flashes the beats but can be supported by an audible click (such as the model by Franz); again the tempo numbers tend to follow Maelzel's last system. More recently smaller versions have been made, often equipped with an earphone (such as the model by Seiko). More elaborate devices have been made to cope with complex cross-rhythms, 'irrational' tempos and gradual change (see Henck, 1979 and 1980), as demanded by avant-garde scores. There have also been machines that can calculate the tempo of a received signal.

But it may well be true that the metronome still to some extent carries with it the stigma of being meaningless and unmusical in its aims (as in uses (*i*) and (*ii*) outlined in §1 above); and this could hamper the success of new inventions to cope with uses (*iii*) and (*iv*).

5. ATTITUDES TO THE METRONOME AND TO METRONOME NUMBERS. For many years it was normal to ignore the metronome marks of 19th-century composers, usually on the basis that many of them could not be made to work and probably reflected inaccurate metronomes. Those attitudes changed considerably in the 1980s when the performance practice movement began to take a greater interest in the music of the 19th century: following original or early metronome markings became one of the most tangible ways of making a performance 'authentic'. Older theories that Schumann's metronome, for example, did not function correctly were shown to be based on flawed reasoning (Kämper, 1964); and more attention was paid to the long-term campaign of Rudolf Kolisch to have Beethoven's metronome markings taken more seriously. It had been shown by physical experimentation (Talbot, 1971) that it is almost impossible for a metronome to change its beat by more than 5% and still function at all. Moreover, the magic of the system of counting beats per minute (a system that took so long to emerge) is that most musicians know roughly what a particular metronome number means without reference to a machine: that should have been almost as easy for Beethoven or Schumann as for any musician today.

But these considerations may not justify a fundamentalist view of metronome numbers. That the surviving numbers could contain misprints in an otherwise rigorously proofread edition seems also not merely possible but probable. No composer (with a few recent exceptions) has used metronome numbers as part of the initial compositional material for a work; they are most often added at the last moment. There has been some discussion (Gleich, 1988, and elsewhere) of the possibility that some composers of the 19th century occasionally read the double-beat of a metronome as reflecting a single beat in the music: while this counter-intuitive notion plausibly explains certain cases, most such cases may be better explained by suggesting a crotchet misprinted as a minim.

Somfai's important analysis (1996) of Bartók's metronome marks and timings throws the focus on various matters that help us to understand many of the more perplexing markings by Bartók and others. First, that Bartók revised his metronome numbers, often substantially, when he changed from the traditional clockwork-driven device to a simple tape-and-pendulum (fig.2): it should perhaps be obvious that it can be very hard to establish a tempo with the Maelzel machine, which must be stopped and adjusted several times before it matches the tempo desired (this despite André Gertler's remark that Bartók had an uncanny sense of 'absolute tempo'). Second, that Bartók's own recordings are often rather different from any of his markings for a particular piece – and it is a common enough phenomenon that composers are more unpredictable in conducting their own works than those of others (as has been remarked of Mendelssohn and Elgar among others). Third, that Bartók's additional indications of the length of particular sections (given to the nearest second, and usually conflicting with the metronome mark) were simply the report of one performance but given as an indication of matters that were not susceptible to strict metronomization, partly because almost any music needs flexibility of tempo. Fourth, that Bartók routinely added his metronome marks only at the last proof stage of publication, so several of them have misprints, particularly the confusion of a minim for a crotchet.

Since few composers like to play with the metronome ticking alongside, it must be considered inevitable that most metronome numbers are established at the desk, sometimes with results that are wildly faster than would be appropriate with, for example, a full orchestra playing (for further considerations, *see* TEMPO AND EXPRESSION MARKS). This may well explain the divergencies noted by Reidemeister (1997) between metronome markings and performances played or conducted by their composers in the 20th century.

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For further bibliography *see* TEMPO AND EXPRESSION MARKS.

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Metronome (ii). Swedish-owned record company. It was established in Sweden in 1949 by Lars and Anders Burman and Börje Ekberg and acquired in 1950 by the Danish jazz musician and composer Bent Fabricius-Bjerre (Bent Fabric) (*b* Copenhagen, 7 December 1924), in whose hands it concentrated on jazz (Stan Getz, Kjeld Bonfils, Charles Norman) and classical music (Emil Gilels). The first sound engineer for Metronome's own productions was Peter Willemoes (*b* 1927), who issued many LP and 45 r.p.m. recordings in all categories, including the series Meisterwerke der Musik vor 1750 (ed. Mogens Wøldike), designed to accompany C. Parrish and J.F. Ohl's printed anthology *Masterpieces of Music before 1750* (New York, 1951). After a fire in 1967 the recording studios were not rebuilt, and later the company diversified into films and video. (B. Fabricius-Bjerre: *Klaver med mer*, Copenhagen, 1994)

GEORGE BROCK-NANNESTAD

Metropolitan College of Music. London conservatory founded in 1889 and amalgamated with the London Academy of Music in 1904. *See* LONDON (i), §VII, 3.

Metropolitan Opera House. The most important New York opera house, opened in 1883. A new house opened in Lincoln Center in 1966. *See* NEW YORK, §4.

Métru, Nicolas (*b* Bar-sur-Aube, ?*c*1610; *d* after 1663). French composer, organist, teacher and music publisher. He was living in Paris by 1631, when he was referred to as a 'maître compositeur de musique'. In 1642 he was organist of St Nicolas-des-Champs. He was highly thought of as a teacher: in 1643 Gantez spoke of 'Vincent, Métru and Massé, the three most celebrated teachers in Paris'; he also stated that Métru was *maître de musique* to the Jesuits. A document of 1692 (*Mémoire des compositeurs*), corroborated by La Borde, states that, together with Roberday and Gigault, he was one of Lully's teachers. He also tried his hand at music publishing: on 21 June 1633 he obtained official permission 'to print, sell and distribute, through any printer or bookseller he may choose, every kind of music he has produced or may produce in the future'. To this end he took on a printer from Pierre Ballard, who at the time had a monopoly of music publishing and now used his influence in high places to suppress his rival. On 7 April 1635 Ballard managed to get Métru's privilege withdrawn; however, a judgment of 3 July 1635 obliged him to print all of Métru's works from then on and 'to provide him with 100 copies' of each.

Métru's earliest known music, which appeared in 1628, just after the capture of La Rochelle, was composed to celebrate this event and was sung before Louis XIII. In 1632 he was well enough known for the author of *La*

Philomèle séraphique to convert some of his *airs*, together with some by Guédron and other composers, into sacred songs. His two-part fantasies for viols are in a lively, rhythmic chanson style, with a strong sense of key. The third book of *airs* contains works to celebrate the marriage of Louis XIV, which had taken place a few months before the publication. While, in general, the books of *airs* and the mass are notable for their precise word-setting and melodic grace, the works in the third book lack these qualities; the abundance of dotted rhythms and short rhythmic values is suggestive of instrumental music.

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Deuxième livre d'airs, 4–5vv (Paris, 1646)
Troisième livre d'airs, 4vv (Paris, 1661)
Missa ad imitationem moduli Brevis oratio, 4vv (Paris, 1663)
Contrafacta, 1632[3]

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DENISE LAUNAY (with GEORGIE DUROSOIR)

Metrum (Lat.). In Latin monophonic psalmody, the principal break, or mediation (median cadence), in a simple psalm tone; *see* INFLECTION, (1). *See also* PSALM, §II, 7(iii).

Mettenleiter. German family of church musicians.

(1) **Johann Georg Mettenleiter** (*b* St Ulrich, Lohntal, Württemberg, 6 April 1812; *d* Regensburg, 6 Oct 1858). Organist and composer. Intended by his father for the teaching profession, he went in 1824 to his uncle, choirmaster in Wallerstein, who instructed him in practical music, among other subjects. In 1837 he was appointed choirmaster of the parish church of Oettingen and two years later choirmaster and organist at Regensburg.

Mettenleiter's most extensive work is the *Enchiridion chorale, sive Selectus locupletissimus cantionum liturgicarum* (Regensburg, 1853; org acc., 1854–69), along with the *Manuale breve cantionum ac precum liturgicarum* (Regensburg, 1852), adapted for student use. At the recommendation of the Regensburg bishop, Riedel, the *Enchiridion* came to be a foundation of the sacred music restoration movement, its harmonic practice becoming a model for Cecilian chant harmonizations. As a conductor, Mettenleiter performed early polyphonic works in services of the Alte Kapelle, carrying out the church music reform plans of Proske. Most of his own compositions, sacred choral works, remain in manuscript (*D-Rp*).

(2) **Dominicus Mettenleiter** (*b* Thannhausen, 20 May 1822; *d* Regensburg, 2 May 1868). Writer on music, brother of (1) Johann Georg Mettenleiter. He was also educated and taught music by his uncle in Wallerstein. In 1835 he went to Regensburg, where in 1846 he was ordained. Four years later he was appointed vicar of the collegiate monastery of the Alte Kapelle. Through his association with Proske, active at the same institution, he acquired a broad musicological knowledge. A member of many learned societies and a contributor to numerous German and foreign music journals, he is perhaps best known for his music histories of Regensburg and the Upper Palatinate.

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(3) **Bernhard Mettenleiter** (*b* Wallerstein, 25 April 1822; *d* Marktheidenfeld,14 Jan 1901). Teacher, choirmaster and composer, cousin of (1) Johann Georg and (2) Dominicus Mettenleiter. The son of the prince's secretary and choirmaster Johann Michael Mettenleiter in Wallerstein, he took up the post of teacher and choirmaster at Memmingen in 1848 and in 1856 became choirmaster and music teacher at the royal Gymnasium in Kempten. From 1871 to 1894 he was president of the Cecilian society of the Augsburg diocese, and he was a member of the Referentenkollegium of the Allgemeiner Deutscher Cäcilienverein.

Among the earliest and most ardent members of the German Cecilian movement, Mettenleiter was also known as an organist and music pedagogue. His church compositions are distinguished by their aptness to the solemnity of the sacred service; those published include eight masses, a requiem, a *Te Deum*, five Vespers, four *Pange lingua* settings, Marian antiphons and two Good Friday settings. He also wrote *Die Behandlung der Orgel* (Regensburg, 1869, 3/1886) and *Das Harmoniumspiel*, i (Kempten, 1880, 5/1904), ii (1882, 2/1892), iii (1899).

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AUGUST SCHARNAGL

Metzger, Ambrosius (*b* Nuremberg, 31 Jan 1573; *d* Nuremberg, 1632). German composer and Meistersinger. His family came from Swabia. He attended the grammar school of St Sebaldus at Nuremberg for five years from 1586. After travels which took him to Regensburg and Linz he completed his education at Steyr and stayed there for a year and a half as a teacher and finally as tutor to an aristocratic Austrian family. After his father's death he

returned to Nuremberg and in 1600 went to the university at nearby Altdorf to study theology. In 1604 at the latest he took his master's degree. As there was no position as a priest available to him he obtained a post, which he held until his death, as a teacher at the school of the Egidienkirche, Nuremberg. His only known music from these years is *Venusblümlein: 1. Theil Neuer, lustiger, weltlicher Liedlein* for four voices and *Ander Theil Neuer, lustiger, weltlicher Liedlein* for five voices (Nuremberg, 1611–12); a third part was never printed. This work was probably modelled on Hans Leo Hassler's *Lustgarten neuer teutscher Gesäng* (1601).

An ailment of the eyes, which eventually led to blindness, prevented Metzger from continuing with composition; he devoted himself instead to the art of the Meistersinger. Of his works from his later years only *Der Psalter David, in der gebräuchlichsten Kirchengesänge Melodeyen gebracht, mit hundert neuen Melodeyen geziert* (Nuremberg, 1630) was printed; everything else remained in manuscript. In a manuscript curriculum vitae of 1620 (*D-Nst*), which is a valuable source of information about the later Meistersinger, he prided himself on having composed more than 3000 poems and 340 melodies in less than seven years. In the Nuremberg Stadtbibliothek there is also a paraphrase of Ovid's *Metamorphoses* 'in Meister Tönen' and other Meistergesang poetry by him, together with a careful list of his poetry, including both sacred and secular songs (which he did not, however, compile himself). The phrase 'in Meister Tönen' refers to the melodies that he took over as well as to those of his own composition, which can be ascertained with the help of the psalter of 1630. He certainly appears to be an interesting figure among later Meistersinger.

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WALTER BLANKENBURG/DOROTHEA SCHRÖDER

Metzger, Heinz-Klaus (*b* Konstanz, 6 Feb 1932). German writer on music and music theorist. He studied at the Staatliche Musikhochschule in Freiburg (1949–52) and then studied composition with Max Deutsch in Paris and musicology in Tübingen (1952–4). He qualified in 1956 at the Akademie für Tonkunst, Darmstadt. He also received a lasting stimulus from the Darmstadt summer courses and, starting with Webern's music, was a champion of serial and electronic music. As a writer on music he has adhered to Hegelian and Marxist philosophy; stylistically he was influenced by Adorno, who was quick to recognize his talents. Together with Rainer Riehn, he has been co-editor of the series Musik-Konzepte since it began in 1978, and he has prepared editions of Adorno's music. His articles deal with 12-note music, Webern, Varèse, Cage, Hans-Joachim Hespos and theoretical, aesthetic and philosophical problems in avant-garde music.

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HANSPETER KRELLMANN/R

Metzger(-Lattermann), Ottilie (*b* Frankfurt, 15 July 1878; *d* Auschwitz, ?Feb 1943). German contralto. She was a pupil of Selma Nicklass-Kempner in Berlin, and made her début at Halle in 1898. After three years at Cologne she became the leading contralto at the Hamburg Opera, and when Caruso appeared as guest artist she sang with him in *Carmen* and *Aida*. In 1901 she appeared for the first time at Bayreuth, where she was heard last in 1912, her great roles being Erda and Waltraute in *Götterdämmerung*. She also sang at Hamburg in the premières of Siegfried Wagner's *Bruder Lustig* (1905), Leo Blech's *Versiegelt* (1908) and d'Albert's *Izegl* (1909). From 1916 to 1921 she sang with the Dresden Staatsoper. Although her career centred on Germany, she was also heard in Vienna, St Petersburg and New York, where she sang under Blech with the German Opera Company which toured the USA in 1922 and 1923. At Covent Garden she made her début in 1902, singing in *Die Meistersinger*, *Siegfried* and *Tristan*. In 1910 she appeared as Clytemnestra in *Elektra* and later that year as the first London Herodias in *Salome*; she also made a strong impression as Carmen. Following her second marriage, to the bass-baritone Theodor Lattermann, she used the composite name of Metzger-Lattermann and developed a distinguished career as a concert singer, her accompanists including Richard Strauss and Pfitzner. She later taught in Berlin until the Nazis came to power when, as she was Jewish, she took refuge in Brussels, only to be deported to Auschwitz in 1942. Her recordings, made between 1904 and 1910, show a strong, deep tone, ideally suited to Erda's scene in *Siegfried*.

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J.B. STEANE

Metzler. English firm of instrument dealers and music publishers. The founder was Valentin Metzler, a native of Bingen am Rhein who opened a shop in London for the sale of instruments in 1788. The name Metzler first appears in the London directories in 1812, and about four years later, when the publishing side of the business was apparently started, Metzler was joined by his son George Richard Metzler (1797–1867) to form the firm Metzler & Son. In 1833, presumably the year of the elder Metzler's death, the firm became G. Metzler & Co.; by 1838 they were dealing in early forms of the reed organ. George Richard Metzler retired in 1866 in favour of his son George Thomas (1835–79), a well-known writer of song lyrics. In 1867 a partnership was established with Frank Chappell, who remained with the company until his death in 1886 and who formed a connection with the firm of Mason & Hamlin of Boston, Massachusetts, through which they effectively introduced the American organ into Britain. Their publishing activities covered all fields; many of the songs of Sullivan and Goring Thomas were published by the firm, and keyboard music was especially prominent in its catalogue. Among its operatic successes were Sullivan's *The Sorcerer* and *HMS Pinafore*, and it held the British rights for Bizet's *Carmen* and French songs and piano music by Gounod, Bizet, Godard and others. The firm became a limited company in 1893, and was taken over by J.B. Cramer in 1931.

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PETER WARD JONES

Metzler Orgelbau. Swiss firm of organ builders, formerly Metzler & Söhne. It was founded in 1890 in Graubünden by Jakob Metzler. In 1930 his son Oscar moved the company to Dietikon (Zurich). In 1968 the direction was taken over jointly by his sons, Oskar and Hansueli. Since 1990 the company has been managed by a fourth generation of Metzlers: Andreas (planning and voicing) and Matthias (business and technical).

Although always craftsmanlike, the work of the firm was not especially distinctive until the mid-1950s when, on the insistence of the family's younger generation, it became more closely allied with the European organ reform movement. It achieved notable success, with its instruments in Schaffhausen and the Grossmünster, Zürich, built in consultation with the distinguished Danish organ builder and designer Poul-Gerhard Andersen. An enlightened tonal design and 'reformed' voicing techniques joined with the firm's traditional precision of workmanship to produce a general excellence which established it as Switzerland's most important builder. A new organ in 1965 for the Cathedral of St Pierre in Geneva (also with Andersen) reinforced the firm's position of leadership and its international reputation dates from the completion of that instrument. The first Metzler organ in England was installed at Trinity College, Cambridge, in 1975–6 when the firm was building in a severe, neo-classical style more reminiscent of the north German style than is generally typical of Swiss builders, with both stop and key action mechanical (Geneva's St Pierre organ being the last with electric stop action) and all casework designed on strictly Baroque lines. Unlike most modern builders, the organs are without electric or electronic playing aids, such as combination pistons or crescendo pedal. In the last decades of the 20th century, the firm responded to a perceived renaissance of romantic organ music with greater flexibility, notably in its warmer foundation stops and the inclusion of Swell divisions, widening the organs' range without diminishing their suitability for earlier music. Examples are the instruments at Bremgarten (St Nikolaus, 1988), Salzburg (Cathedral, 1988, Franciscan church, 1989), and Basle (St Clara, 1993).

Metzler organs are noted for their traditional stop-lists, cohesive and well-balanced ensembles, responsive key action and perfection of construction. Fine examples are those at Netstal (1967), Frauenfeld (Stadtkirche, 1970) and Brugg (Evangelische Kirche, 1967). Metzler is also known for its meticulous restoration and reconstruction of historical instruments, as at Muri (Aargau), where the two choir organs dating from 1743–4 were restored (1962) and the 1628 organ rebuilt; the reconstruction of the Silbermann organ at Basle (Predigerkirche) was completed in 1978. Also noteworthy are the organ of St Pölten Cathedral, Lower Austria, in the old Egedacher case (1973), that of St Michael in the Augustinian priory at Reichersberg, Upper Austria, in the Rococo case (1981), and that for the Jesuit church in Lucerne, also in the old case but with a new *Rückpositiv* (1982). Recent new organs based on historical models are Porrentruy (1984, after Callinet), Antwerp Cathedral (1993; a synthesis of French and German Baroque), Biel (Stadtkirche, 1994, in Gothic style, and Braunau (St Stephen, 1995).

GILLIAN WEIR

Meulemans, Arthur (*b* Aarschot, 19 May 1884; *d* Etterbeek, Brussels, 29 June 1966). Belgian conductor and composer. He studied under Edgar Tinel at the Lemmens Institute, Mechelen (1900–06), where he was a professor until 1914. From 1916 to 1930 he was director of the organ and song school at Hasselt; he then left for Brussels, where he was made conductor, and later director, of Belgian radio. He left this position in 1942 to devote his time to composition. The numerous awards made to him include the Flemish Academy's Boury Prize for his songs, the prize for a symphony awarded by the SABAM (the Belgian composers' union) in 1947, the Noordstar-Boerhave Prize in 1950 and the Jef Denijn Prize (1950) for his Serenata for carillon. The Arthur Meulemans Foundation was established in Antwerp in 1956 for the publication of scores and discs of his music. Meulemans's most important work was for the orchestra. He wrote a great deal and demonstrated a brilliant orchestral technique considerably influenced by French Impressionism, although there is individuality in the descriptive nature of some of the symphonic poems that were stimulated by the naturalism of Flemish Renaissance painters. He wrote the music for a play, *Sanguis Christi*, which is given every five years before the Belfry of Bruges.

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(*selective list*)

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1947; Egmont (drame lyrique, 3, J. van Rooy), 1944, 24 May 1960
15 syms., 1931, 1933, 1935, 1939, 1940, 1942, 1943, 1946, 1948, 1951, 1954, 1960
Other orch: Dance Suite, 1943; De witte, 1949; Meteorologisch instituut, 1951; Peter Bruegel Suite, 1952; Hertog Jan van Brabant Suite, 1953; Sinfonietta, 1959; Middelheim, 1961; Het zwin, 1963; Torenhof, 1963; concs. for vc, 1920, 1944; pf, 1941, 1956; vn, 1942, 1946, 1950; va, 1942; hp, 1953; 2 vn, 1954; hpd/pf, 1958; org, 1958
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CORNEEL MERTENS/DIANA VON VOLBORTH-DANYS

Meuschel. *See* NEUSCHEL family.

Mewton-Wood, Noel (*b* Melbourne, 20 Nov 1922; *d* London, 5 Dec 1953). Australian pianist and composer. After studying the piano in Melbourne with Seidel, he entered the RAM in London in 1937 and the following year studied with Schnabel in Italy. He also took composition lessons with Bridge. In 1938 he made his London début (with Beecham) in Beethoven's Third Piano Concerto. His Wigmore Hall début (1940) included music by Weber, whose music he championed and recorded. A keen exponent of rare and modern repertory, he performed Busoni's Piano Concerto and *Fantasia contrappuntistica* to great plaudits, and gave the British première of the Bliss Piano Concerto (1949). Hindemith regarded him as the leading performer of his *Ludus tonalis*. Mewton-Wood's playing was characterized by its wide emotional range, dramatic fervour and richness of tone. He also gave duo recitals with Ida Haendel, Peter Pears (with whom he recorded Tippett's *Boyhood's End* and *The Heart's Assurance*) and Max Rostal, including a recording of Busoni's Second Violin Sonata. His other recordings include concertos by Beethoven, Chopin, Schumann, Tchaikovsky, Shostakovich, Stravinsky and Bliss, and solo works by Weber and Hindemith. Mewton-Wood composed a piano concerto, chamber music, piano pieces, songs, ballet music and music for the film *Tawny Pippit* (1944). He committed suicide at the age of 31. (J. Amis: 'Noel Mewton-Wood: Love under the Shadow of Death', *Soundscapes*, iv/6, 1997–8)

CYRUS MEHER-HOMJI

Mexico, United States of (Sp. Estados Unidos Mexicanos). North American country. Situated at the southern tip of the continent between the Gulf of Mexico and the Pacific Ocean, it is bordered by the USA to the north and Guatemala and Belize to the south-east. It is the third largest country in Latin America (area *c*1,967, 000 km²). Previously the site of several indigenous cultures, notably the Olmec, Maya, Teotihuacán, Zapotec, Toltec and Aztec, the territory of Mexico was colonized by Spain after 1519. It became independent in 1821 and a republic in 1824. The majority of the population is Mestizo (of mixed European and Amerindian descent).

I. Art music

1. COLONIAL PERIOD, 1521–1821. There were remarkable achievements in the organization of musical life around the church and in the repertories performed, as the large number of extant works in Mexican archives confirms. At the outset of the Spanish Conquest church officials emphasized music in worship. Missionaries were instructed by Juan de Zumárraga, first Bishop of Mexico, to use and teach music as 'an indispensable aid in the process of conversion', and the aptitude and talent of the Amerindians in learning the European musical system was constantly discussed in 16th-century missionary chronicles. In 1523 the first three Franciscan missionaries arrived in Mexico, of whom one, Pedro de Gante (1480–1572), a member of Charles V's private chapel, opened the first music school where Amerindians were taught plainchant and instrument making. Gante's pupils spread his instruction through the colony; Franciscans and missionaries of other orders, as well as the secular clergy who came later, adopted his educational methods. Missionary work continued throughout the colonial period.

Documentary evidence (e.g. Juan de Torquemada's *Monarquía indiana*, Seville, 1615) points to considerable musical accomplishment among Amerindian populations, including the foundation of libraries of church music by copying materials brought from Europe. As early as 1539 there was a printing press in Mexico; it produced 13 liturgical books with music during the 16th century. An *Ordinarium* of 1556 is the first book with music printed in the New World; the other 12, published between 1560 and 1589, contain portions of the Ordinary and Proper of the Mass, hymns, antiphons, psalms and Passion music. Amerindian choirs did not limit their repertory to these books. They also learnt non-liturgical music, such as villancicos and *coplas*, as well as Spanish religious plays with music about the Nativity and Passion.

Polyphony in the best Spanish tradition was practised early in Mexico, at first in the form of villancicos, motets and psalms and then as settings of the Mass, *Magnificat* and *Te Deum* and Passions. Works of the Spanish polyphonists Morales, Guerrero and Victoria were sent to New Spain soon after their publication. The Mexico City and Puebla cathedrals received copies from the Seville and Toledo cathedral archives, which indicates the importance attached to partsinging. The most substantial Mexican archives are those of the Mexico City and Puebla cathedrals, Tepotzotlán and Morelia, which contain many copies and originals of European and Mexican music from the 16th to 19th centuries.

The first *maestro de capilla* of Mexico City Cathedral was Canon Juan Xuárez (appointed 1539); Hernando Franco (1532–85) occupied the post during the last ten years of his life. His seven settings of the *Magnificat*, the Franco Codex, are considered the most important examples of Mexican 16th-century polyphony. Other works by Franco are contained in various manuscripts (Valdés MS, Carmen MS and the six volumes of Mexican and

Spanish polyphony in *US-Cn*), which also include the extant compositions of Juan de Lienas (*fl* early 17th century) and those of Pedro Bermúdez, *maestro de capilla* at Puebla during the first decade of the 17th century.

The musical development of Puebla in the 17th century was remarkable, particularly during the reign (1639–53) of Bishop Juan de Palafox y Mendoza (1600–59), because of his devotion to music and the city's considerable wealth. Puebla Cathedral's large choir stalls made possible the performance of polychoral music, as is evident in the extant works of Bernardo de Peralta Escudero, and especially of Juan Gutiérrez de Padilla (*maestro de capilla*, 1629–64), the most important 17th-century composer working in Mexico. In his music for double choir, including masses, motets, hymns and Lamentations, he used imitative techniques and antiphonal effects with considerable diversity; his villancico cycles also deserve special attention. Other renowned composers active at Puebla by the middle and late 17th century were Francisco López Capillas and Miguel Matheo de Dallo y Lana, who made polyphonic settings of Sor Juana Inés de la Cruz's villancicos (Mexico City, 1689–90).

The growth of music in the province of Michoacán was due to the Cathedral of Morelia (formerly Valladolid) and the convent of S Rosa de S María de Valladolid, where the Franciscan monk Juan Navarro wrote his *Quatuor Passiones* (Mexico City, 1604). The convent established a music school for orphan girls by the mid-18th century which became the most famous conservatory of music in the colony, known as Las Rosas Conservatory. The archives of Morelia Cathedral and the conservatory contain an impressive number of Gregorian choirbooks, sacred and secular polyphonic works and instrumental pieces, from the 16th century to the 19th.

Several composers active at Mexico City Cathedral as *maestros de capilla* during the 18th century contributed greatly to the city's musical life. Antonio de Salazar, *maestro de capilla* from 1688 to 1715, wrote Latin hymns and villancicos. Manuel de Zumaya (*fl* 1715), a native of Mexico, composed the second opera known to have been produced in the New World, *La Parténope* (1711). Some of José de Torres's works are in the cathedral archive but there is no definite evidence that he held the post. The Italian composer Ignacio Jerusalem, *maestro de capilla* 1750–69, introduced the prevailing operatic style; he was succeeded by Matheo Tollis de la Roca. During Antonio de Juanas's appointment José Manuel Aldana (1758–1810) was considered the most prominent musician of the time, but his liturgical and instrumental works clearly indicate the decline of neo-Hispanic music in Mexico. The fact that Manuel Arenzana, an opera composer, was *maestro de capilla* at Puebla at the turn of the 19th century similarly indicates the secularization of sacred music, a phenomenon that follows the concurrent European tendency.

2. 19TH AND 20TH CENTURIES. During the 19th century Italian opera dominated the Mexican musical scene. At first the cultivated genres were of Spanish origin: zarzuela, *tonadilla escénica*, *sainete*. But the Coliseo Nuevo theatre, which had been functioning from 1735, became bankrupt during the revolutionary period, and Mexican operas began to be produced only after independence. In the meantime José Mariano Elízaga (1786–1842) exerted an important influence in music education. He founded a conservatory of music in 1825 which flourished briefly, and wrote two influential theoretical treatises, the second, *Principios de la harmonía y de la melodía* (1835), being an introduction to four-part harmony. His compositions are mostly sacred and adhere to the Classical style. Later attempts to create a regular school of music in Mexico City resulted in the foundation of a privately maintained conservatory (1866), which eventually became the government-subsidized Conservatorio Nacional de Música (1877).

The better-known Mexican opera composers of the 19th century were Luis Baca (1826–55), Cenobio Paniagua y Vasques (1821–82) and Melesio Morales (1838–1908). The opera *Guatimotzin* by Aniceto Ortega del Villar (1825–75), first performed in 1871 with the Mexican soprano Angela Peralta, is considered the first serious attempt to incorporate some elements of indigenous music within the framework of prevailing Italian models.

A large number of pianist-composers who cultivated salon music genres and European Romantic piano music were active during the last three decades of the 19th century. The most popular composer of salon music was Juventino Rosas (1868–94), who wrote a set of waltzes in the purest Austrian tradition, *Sobre las olas*, which became famous throughout the world. The piano virtuosos of the time included Tomás León (1826–93), Julio Ituarte (1845–1905), Ernesto Elorduy (1853–1913) and Felipe Villanueva (1862–93). The last two cultivated the *danza mexicana*, following the model of Ignacio Cervantes's Cuban *contradanzas*. Ricardo Castro Herrera (1864–1907), who had some success in Europe, wrote piano and orchestral works and two operas, *Atzimba* (1901) and *La légende de Rudel* (1906). Gustavo E. Campa (1863–1934) wrote piano music and an opera *Le roi poète* (1901), strongly influenced by Saint-Saëns and Massenet.

An exceptional case in Mexican music history is the prophetic theoretical work of the composer Julián Carrillo (1875–1965), who from 1895 elaborated a microtonal system known as *sonido trece* ('13th-tone'), using up to 16th-tones. He wrote orchestral and chamber works according to this system and also in more conventional genres.

The Mexican Revolution (1910) made a deep impression on the country's artistic life. Musicians gave expression to their patriotic fervour in nationalist music which drew on Amerindian and Mestizo cultures. The composer Manuel Ponce (1882–1948), considered the pioneer of nationalism in Mexico, systematically investigated and used all types of mestizo folk music (*corrido*, *jarabe*, *huapango*, *son* etc.). His large output reveals a nationalist orientation which implies a greater autonomy of the popular elements integrated within a generally neo-Romantic or neo-classical style. This tendency was followed by most composers of Ponce's generation, such as José Rolón (1886–1945) and Candelario Huízar (1883–1970).

In the so-called 'Aztec Renaissance' of the post-revolutionary period the attempted return to pre-Conquest Amerindian musical practices was less an authentic reconstruction of those practices than a subjective evocation of the remote past, or of the character and physical setting of ancient and contemporary Indian culture. Carlos Chávez (1899–1978), the most influential early 20th-century Mexican composer, was particularly successful in assimilating elements of Amerindian music. In his works

of Amerindian character, such as *Los cuatro soles*, *Sinfonía india*, or in his most abstract compositions, such as his last three symphonies, his highly personal style and Mexican identity appear so intimately connected that his music has been described as 'profoundly non-European'. Chávez also had a brilliant career as a conductor; he founded the Orquesta Sinfónica de México in 1928, and directed it for over 18 years. The orchestra has given the first performances of many 20th-century Mexican symphonic works.

Silvestre Revueltas (1899–1940), another nationalist composer of international fame, drew on contemporary Mexican popular and folk music to evolve his own style. Many of his works, such as *Ocho por radio* (1933) and *Sensemayá* (1938), reveal his spontaneous and good-humoured temperament.

Nationalist feeling is also evident in the works of Daniel Ayala Pérez (1906–75), Salvador Contreras (1910–82), José Pablo Moncayo (1912–58), Blas Galindo Dimas (1910–93) (all pupils of Chávez and at one time known as El Grupo de los Cuatro), Luis Sandi and Miguel Bernal Jiménez. While they attempted to integrate Mexican subjects and musical elements within traditional large forms (operas, symphonies), these composers were not exclusively nationalist.

As a teacher of composition at the Conservatorio Nacional the Spanish-born Rodolfo Halffter (1900–87) exerted a decisive influence on the younger generation of Mexican composers. His style, at first a form of neo-classical nationalism, gradually evolved towards atonality and serialism. Musical nationalism began to decline in Mexico only in the 1960s, largely through the work of a dynamic group of avant-garde composers that included Manuel Enriquez, Héctor Quintanar and Mario Kuri-Aldana. In subsequent decades the major figures in Mexican composition were Manuel de Elías (*b* 1939), Eduardo Mata (1942–95), Julio Estrada (*b* 1943), Mario Lavista (*b* 1943), Federico Ibarra (*b* 1946), Arturo Márquez (*b* 1950) and Gabriela Ortíz (*b* 1964).

See also MEXICO CITY; MORELIA; PUEBLA (DE LOS ANGELES).

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II. Traditional music

1. History: (i) Pre-Columbian cultures (ii) Cultural transition (iii) The colonial period. 2. Mestizo forms: (i) The *son* (ii) The *jarabe* (iii) The *corrido* (iv) The canción (v) 19th-century dance forms and *música norteña* (vi) Bands and regional orchestras. 3. Indigenous forms: (i) Ceremonial dances (ii) Conquest dances (iii) *Chirimía* music and Holy Week processions (iv) Personal music.

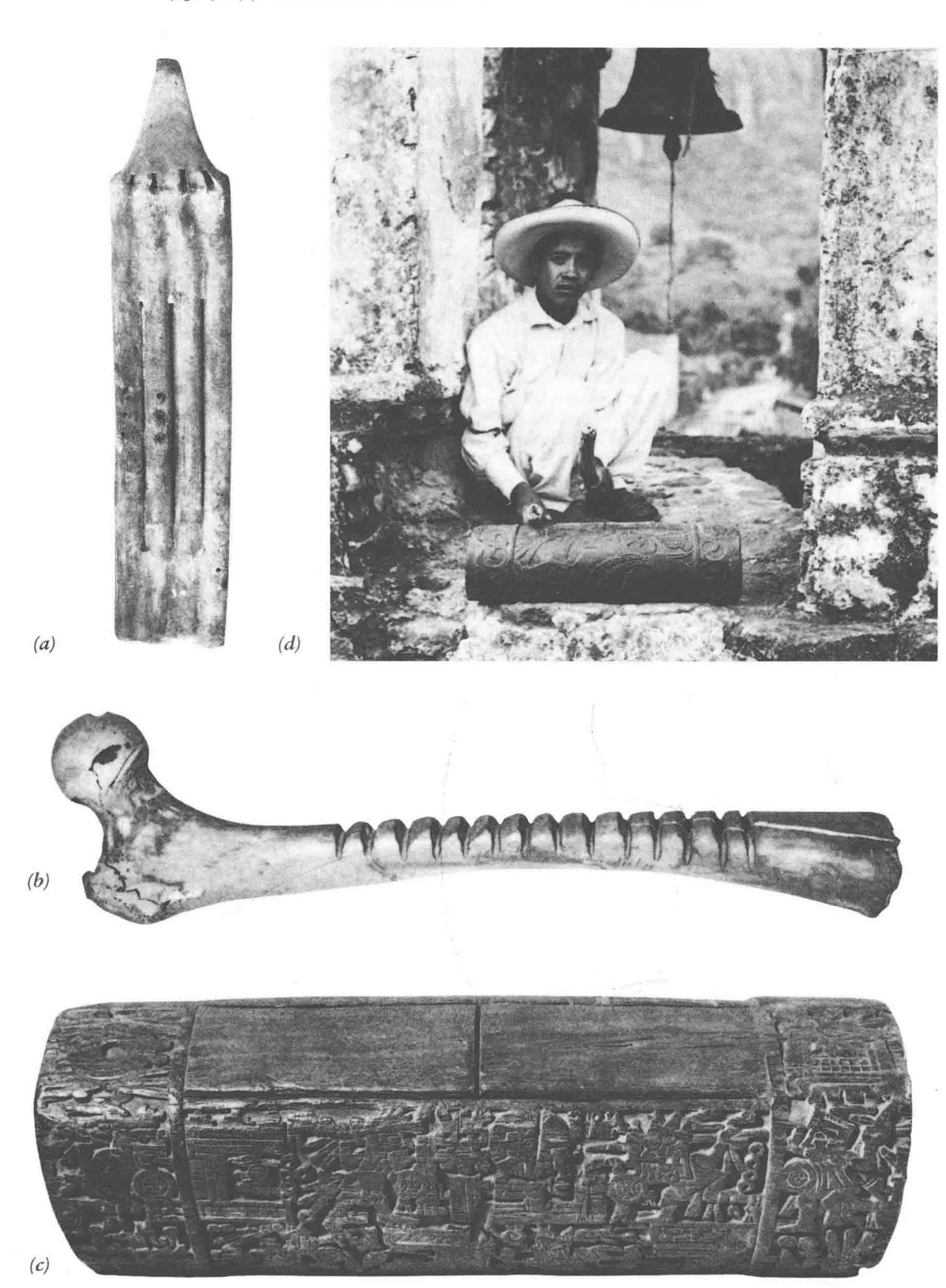
1. HISTORY.

(i) Pre-Columbian cultures. Knowledge of music before the Conquest derives from three main sources: archaeology, testimony of observers during the initial period of contact, and analysis of vocabularies and grammars of Indian languages. These allow a detailed reconstruction of the instrumentation of Amerindian music.

There were many types of wind instrument, including duct flutes and end-blown flutes made of clay, jadeite, reed, bone and metal, conch trumpets (sometimes of clay, and often with inserted clay mouthpieces) and perhaps double-reed wind instruments. There is no evidence of indigenous string instruments, and when they were introduced by the Spaniards, the Amerindians classified them as drums – a reflection both on the Amerindian classification system and on the contemporary Spanish style of guitar playing.

Maracas and *omichicahuaztli* (a long serrated stick or bone scraped with a smaller stick; fig.1*b*) were widely used instruments, the latter especially for funeral music. Conch shells and their clay replicas (exactly reproduced in all internal and external detail) were greatly esteemed, and ceremonially associated with the god of rain. Among the many types of flutes two were distinctive. The triple and quadruple flutes of the Teotihuacán culture, dating from the period 400–600 CE (fig.1*a*), were tuned to play untempered triads and 6-3 chords, which suggests that their music incorporated a concept of harmony. A second type, dating from the period just preceding the Conquest, is a double flute, with similar placement of finger-holes on both tubes; it was apparently tuned to produce a beating effect between the near-unison pitches of the two tubes. It was also frequently perforated as if to be hung on a string and might have been used for signalling in combat, especially as it produces a tremendous volume of sound.

The two most important instruments were the drums *huéhuetl* and *teponaztli*, named after demigods of Aztec legend. *Huéhuetl* incorporated the name of the tree *ahuehuete* that supplies the wood from which the instrument was made; it normally grows near water, and ceremonial sites, town markets and plazas were (and are) found in its shade. Moreover *huehue* is the root of several words with connotations of esteem and value ('town elder', 'ancient' etc.). The instrument is a single-headed three-footed drum, with a jaguar skin or deerskin fixed to its upright end; it was tuned by heating the interior with live coals which dried and tautened the head (for illustration *see* AZTEC MUSIC).



*1. (a) Quadruple flute made of clay (*CE *c500) of the Teotihuacán culture, in the Museo Nacional de Antropología e Historia, Mexico City; (b) omichicahuaztli (serrated bone scraper), Aztec culture (*CE *c1350–1521), in the Museum of the American Indian, New York; (c) teponaztli (slit-drum) of the Mixtec culture (*CE *c12th-15th century), in the British Museum, London; (d) modern copy of a teponaztli, played by a Mexican boy on the roof of La Santísima church*

The *teponaztli*, a slit-drum, was made of a section of tree-trunk, as thick as the body of a man and about a metre long, hollowed out through a rectangular opening in its side (fig.1*c* and *d*). Opposite this opening, on the other side of the cavity, an H-shaped incision formed two tongues of wood which were tuned to harmonics of the resonant pitch of the drum cavity – most commonly an interval of a minor 3rd or major 2nd. According to 16th-century writers the sound of this instrument was doleful and carried a great distance.

At pre-Columbian festivities the *teponaztli* and *huéhuetl* were usually placed on a grass mat at the centre of the dancing area, the dancers – often hundreds – moving round them in concentric circles. The nobility danced in the inner circles, and, to synchronize with the dancers in the outer circles, abbreviated their steps, while those in the outermost circles danced at twice the speed; thus all the circles completed a revolution in the dance at the same time. Choreography, melodic shape and drum rhythms were so coordinated that the rise and fall of the dancers' arms and feet matched the rise and fall of the melody in the song and the pitches of the drums. A drum terminology based on four syllables and a suffix (*ti, to, ki, ko*, and *-n*) must therefore, besides indicating drum rhythms, have related to choreography and song pitch. A noteworthy feature of this system is its duality of consonant and vowel (*t* versus *k*, *i* versus *o*), which possibly relate to the high or low drum pitch, positions of arms and feet in the dance, the two pitch levels of the Náhuatl language, or to the left as opposed to the right hand. Most instruments found at archaeological sites – flutes, whistles, ocarinas, conch shells – produce only two notes (usually a minor 3rd or major 2nd, like the *teponaztli*).

High-pitched and metallic timbres were highly esteemed by Mexican Indians in festivities, a fact reflected in the roots of their words. *Náhuatl*, as well as being the name of the language of the Aztecs, means 'sonorous, audible, council, law, to dance embraced at the neck'. In Mixtec, *huij* means 'agreeable, polished, gentle, clear, high, clean, pretty'; and the radical *kaa* or *saa* means 'to roar' (especially a jaguar, one of the forms of a principal native god), 'to sound high, clear, loud and metallic', to whistle, to sigh, to jump in dance, to throw a certain clay piece in a ceremonial game', 'metal' (especially gold, metal of the sun god), 'to cast metal'. According to one 16th-century chronicle the vocal quality of the Mexican Indians when singing amused the Spaniards, sounding somewhat out of tune and thin. However, an analysis of Mexican Indian musical terminology suggests that this thinness was a preferred musical quality, associated with gold, the metal of the sun god (the principal Mexican Indian deity), and the roar of the jaguar. In festivities the dances gradually progressed from a low pitch and slow tempo to a higher pitch and much faster tempo at the culmination of the celebration; this is reflected in the Mixtec word *saa-nino* (literally 'high-low', meaning 'a festivity, to celebrate').

To err in the dance was expressed with the words *tlakoa* ('to sin, to lie') and *tlako'tli* ('slave'); dancers who so 'sinned' were summarily executed. Cortés was so impressed with the precision and beauty of Aztec dance that he returned to the court of Charles V in 1527 with Mexican Indian entertainers who later performed for the pope.

Before the Conquest music was closely related to the dance, ceremonial, drama and poetry; there was no abstract music. Songs were probably differentiated more by text than by melody. The *cuicacalli* ('house of song') was described in Spanish as 'school of dance'. A high regard for song, however, is revealed in Aztec literature, which continually reiterates that the two most precious things in life are flowers and song. Musicians were members of the élite and enjoyed considerable social prestige.

At least four types of dance and song were taught and practised in the schools of dance attended by all Amerindian youths, male and female, as well as at the courts of the nobility, for whom there were separate schools. The first type, possibly generic and still encountered among the Yaquis, Mayos, Tarahumaras and other tribes in northern Mexico, was called *mitote* (from *itotia*: 'to dance'), a large communal celebration. The second, which also survives, was a penitential which subsequently merged with Catholic tradition and gave rise to the modern *concheros* (dance depicting Amerindian converts on a religious pilgrimage). The term for this type of dance, *macehua*, also means 'to obtain, to be meritorious, merit, to do penitence, humble person, peon'. A third type, practised in the schools of dance during the morning and early afternoon before the youths arrived for their classes, was by all accounts high-pitched and lascivious, associated with certain 'public' women allotted to principal warriors in reward for their valour. This type, too, has survived as a bar-room song form. For the fourth type, practised by musicians at the courts of the nobility, singers with deep bass voices were particularly prized. Ceremonial wailing for dead relatives, chiefs or friends, a widespread pre-Conquest tradition, may not have been considered song at all as the same word is used for singing and crying. It has survived in some parts of southern Mexico and is noteworthy for its relaxed vocal quality – a unique trait in the indigenous repertory.

See also AZTEC MUSIC and MAYA MUSIC.

(ii) Cultural transition. The social prestige of the musician in native society greatly encouraged the considerable growth of musical activities during the 16th century. Spanish friars began giving formal instruction in music to Mexican Indians in 1527, with such success that the first pupils from influential families immediately began teaching others. This process of dissemination, which probably employed an established method, resulted in the rapid and widespread assimilation of Spanish songs by the Amerindian populace. This response initially led the Spaniards to encourage Amerindian involvement in musical activities, as they felt that music, more than anything else, attracted them to Christianity. Subsequently, however, they decided that Mexico was overpopulated with musicians.

Mid-16th-century decrees attempting to limit musical activity ordered that no church should have more than one orchestra; the use of most instruments except the organ was restricted, the size of Amerindian choirs was reduced, and the qualifications necessary for natives involved in musical activities were made more stringent. Within 20 years of the Conquest, however, Mexican Indians were already composing in the European idiom, copying manuscripts and manufacturing their own instruments (except organs, which were built under Spanish supervision). There were said to be more flutes, sackbuts, trumpets and drums in Mexico than in all the rest of Christendom.

The first known Amerindian composition is a mass by a singer from the city of Tlaxcala (1540). Following missionary practices of the time, a local liturgical repertory was created employing indigenous melodies. However, the only identified Amerindian compositions (dating from the last quarter of the 16th century) are two hymns by an Indian namesake of the Mexico City Cathedral *maestro de capilla*, Hernando Franco. It is not known if these two pieces make use of native melodies; indeed no pre-Columbian melodies are identifiable, even if they have survived in 16th-century manuscript.

(iii) The colonial period. Catholic priests built churches on the ruins of pagan temples. They also instituted Christian celebrations on the dates of pre-Conquest ceremonies: for example, the celebration of Corpus Christi in Mexico City was a substitute for the pagan celebration dedicated to the god of music, Huitzilopochtli. As most Amerindian celebrations were associated with the agricultural calendar before the Conquest, so most of the Christian celebrations are connected with the blessing of crops.

Mexican Indian music changed rapidly during the 16th century to conform with Catholic dogma and adjust to changes in function, but it did not completely lose its native identity in the process. Certain elements conspicious at the time of the Conquest have been retained: the blackening of the dancers' faces; the predominance of flutes and drums; propitiation ceremonies connected with crops and penance; street decorations of paper; bonfires and general public drunkenness after the observances; the use of high-pitched falsetto in ceremonial song; the prominent use of feathers in headdresses (a stock way of portraying Indians); dancers costumed as tigers, deer, coyotes (or dogs) and other animals, as well as men dressed as women, soldiers, hunters and savages (in costumes made of paper, feathers and leather); and the use of masks, props (including stuffed animals), jingles, rattles (seashells, gourds, cocoons, metal etc.) and canes.

The villancico is an important source of information on 17th-century rural dance. The form represents an emulation of peasant music by contemporary *maestros de capilla* and professional musicians, whose manuscripts are the most direct evidence of the peasant tradition of that period. Varying types of this form that have contributed to the development of Mexican popular music include the *negrilla* (blackface minstrelsy), the *jácara* (especially with *corrido* guitar accompaniment) and the *tocotín*, an Aztec villancico usually sung in Náhuatl. The *tocotín* was thought to have developed from pre-Conquest traditions, as linguistic evidence would also suggest (its name derives from the drum terminology referred to above).

Touring theatre groups popularized music and dance forms during the 18th century. The *son*, which appeared during the 17th century as a generic type of all popular song and dance forms (including the villancico), continued to contribute new variants; those considered native were called *sones de la tierra*, one of particular significance being the *jarabe* (see below).

Colonial dance-dramas usually included processions, elaborate costumes, armies of soldiers (Christians and infidels – frequently blacks), elaborate props such as firework castles ('burnt' at nightfall), papier mâché figures, etc. The most frequent theme was conquest – the Conquest of Mexico and the struggle between Moors and Christians in the re-Conquest of Spain (see §3(ii) below). Carnival themes became common in the theatre in the 18th and 19th centuries with the introduction of masked balls; the public could watch these fêtes from balconies and thus learn the latest European vogues. But Carnival celebrations, first mentioned in Mexico about 1544, were always popular. They were characterized by people in disguise (to avoid being recognized) behaving with moral abandon, by men dressed as women and by processions in which the populace participated. Celebrations were numerous, as Carnival formerly extended from early January to Ash Wednesday.

2. Mestizo forms.

(i) The son. The generic term for peasant or rural music is *son*. The difference between this term and the Spanish *música* roughly parallels the distinction between the Spanish *danza* and *baile*, the former implying a rural dance form and the latter an urban or court form. The villancico (itself a generic type) was a common type of *son*, as also were many other dances at different periods. The *contradanza* (country dance) has been a common variant since the mid-18th century.

The most prominent trait of many *sones*, a form represented in music, song and dance, is SESQUIALTERA metre, an unequal triple rhythm based on patterns of six beats, which has been associated with the form since at least the beginning of the 17th century. Verses alternate with refrains, sometimes vocal and sometimes instrumental. Final cadences are often stereotyped. Instrumental ensembles vary regionally, as do most of the details of performance – dance steps, song texts, patterns of voice repetition, etc.; but the combinations seem to suggest origins before the mid-18th century. The harp, for instance, common in 20th-century and particularly in 19th-century ensembles, was seldom used in theatres and large churches after about 1720 in Latin America, apparently becoming an exclusively rural instrument. Instruments of the guitar family in these ensembles are normally played in the strumming style known as RASGUEADO.

Song texts are always in couplets, usually octosyllabic. Involving neither pathos nor sentimentality, they almost always deal, directly or indirectly, with women and love; the stereotyped woman is often called María (a Spanish saying has it that *toda mujer es María*: 'every woman is Mary'). In other characteristic texts the verses may be dedicated to spectators, women or important people in attendance or may extol the beauties of a town or region; imagery is drawn from nature (animals, trees, birds, fruit, colours etc.), and symbolism, characteristically involving women and love, from objects and colours. Final verses are often called *despedidas* ('leave-takings').

The *son* is danced by independent couples and is characterized by sections executed in *zapateado*, a rapid movement of the dancer's feet against the ground or a *tarima* (raised wooden platform), producing a percussive accompaniment to the music. The *zapateado* is normally performed during instrumental interludes so as not to drown the singing during the verses when melody instruments, such as the violin, are also inactive.

The most common *son* ensemble in urban centres is the *mariachi*, which originated in Western Mexico and generally comprises guitars, *guitarrón* (bass guitar), diatonic harp, violins and trumpet (*see* MARIACHI for further information on the history and development of

the ensemble). An important type of *son*, the Mexican *chilena*, occurs on the Pacific coast of Mexico in an area just south-east of the port of Acapulco extending to the town of Tututepec in the state of Oaxaca. Its name derives from that of the *cueca chilena* introduced into the region by Chilean sailors during the Californian gold rush in the mid-19th century. The form, however, became assimilated into the general *son* repertory, having lost its division into two parts (known as *primerita* and *segundita* in the Andean region of South America). The original ensemble for the *chilena* was apparently a violin, *jarana* and harp, a fourth musician frequently adding a percussive accompaniment on a wooden box or the soundboard of the harp with his hands. The harp is now rare, and the violin and *jarana* occur only in local Amerindian groups. When singing *chilenas* as serenades, Mestizos employ a guitar and a *requinto* (a smaller guitar tuned a 4th higher). When it is danced, the *chilena* is usually accompanied by an ensemble consisting mainly of wind and brass instruments with percussion and a string bass (fig.2); it is followed by a faster dance known locally as a *son*, reminiscent of the *fuga* section which concludes many Andean *sones*. Mexican *chilenas* often shift between minor and major, a characteristic feature of many *sones* of the Caribbean and Andean areas of Latin America and especially common at the beginning of the refrain.

The *huapango* (also known as *huasteco*) is both another type of *son*, and a widespread Mexican term for a type of *son* accompaniment pattern executed *rasgueado* on instruments of the guitar family in much of Latin America. The rhythm of this pattern has a number of variants and is normally heard in the bass. As a musical form the *huapango* is indigenous to the Huastec region, which extends from the Gulf Coast south of Tampico into the highlands. The word *huapango* itself derives from a Náhuatl word for the raised wooden platform on which the dance may be executed. The normal ensemble consists of one violin, a *jarana* and a *huapanguera* (large five-course guitar with eight or ten strings; fig.3). Ex.1 illustrates the lively style of violin playing reminiscent of fiddle playing in the southern USA, the singer's frequent use of falsetto, and the type of variation that occurs from verse to verse. The articulation above the middle staff is that of the *jarana*; that below the staff is for the *rasgeo* of the *huapanguera*. An asterisk indicates a prolonged *rasgeo* called 'abanico' ('fan', since the player's hand is extended in a fan-shape). The sign -- above or below a note indicates a prolongation of the duration of it; the sign (·) indicates a shortening (not a staccato). No attempt has been made to measure the intonation of the half-sharp with precision, but it is apparent that there are two intonations present for F sharp in this selection, at times appearing even simultaneously in the same harmony.

The *son jarocho* is found in the Jarocho region of Mexico, which centres on the port of Veracruz and extends southwards to the isthmus of Tehuantepec. This region and the music from it have a particular affinity with the Caribbean area, especially the coastal regions of Venezuela. The regional ensemble consists of a harp, a *jarana* (somewhat longer and thinner-bodied than elsewhere) and a *requinto* (also known as *guitarra de son*, a small four-course guitar with four strings). Both the harp and the *requinto* are melody instruments, the latter played with a pick in the PUNTEADO style with rapid scales and arpeggios. This *son* is thought to show considerable African influence.



2. *Ensemble of saxophones, trumpet, violin, percussion and string bass used to accompany the danced chilena, Pinotepa Nacional, Oaxaca*



3. Ensemble of violin, huapaguera (large five-course guitar) and jarana (small five-course guitar) used to accompany the huapango dance, Tamazunchale

The *jarana* is influenced by the *son*, rather than being a type of *son*, and is from the peninsula of Yucatán. It appears to have been common in the early 20th century, but is performed mostly by folkdance groups. The instrument called *jarana*, a member of the guitar family, may have been so named on account of its association with the *jarana*. *Zapateado*, apart from denoting one of the characteristic traits of the *son*, often refers to a specific *son* or type of *son*. Conversely, in the valley of the Río Balsas in central Guerrero, *son* denotes a piece danced entirely *zapateado* (i.e. not sung, as is also the case with the *son* that follows the orchestral version of the *chilena*), the remainder of the repertory being labelled *gusto*. *Zapateado* is also the generic name for many south Mexican *sones* performed on the marimba, of which some belong to a repertory of *sones istmeños* or *sones de marimba*. A *son* designated *zapateado* is danced entirely or mainly with a *zapateado* step. A considerable number of *son* forms are distinguished not by form, rhythm or choreography, but by textual content, and are called *cuando*, *gusto*, *malagueña indita*, *petenera* etc. according to which word occurs in their texts.

(ii) The jarabe. Although properly another *son* type, the *jarabe* is sufficiently atypical of the *son* repertory to justify separate treatment. It is mentioned as a *son de la tierra* in theatrical annals of the second half of the 18th century and seems to retain traces of its theatrical origins as it is still an exhibition dance. It consists of a series of musical sections, many of which have their own names, such as *la ploma*, *la diana* (the final section of most *jarabes*), *la iguana* (many have names of animals, which are mimicked in the accompanying dance) and *los machetes*; each has a contrasting characteristic rhythm. Each phrase of music is normally repeated once before proceeding to the next, but no whole section of music is repeated, except the sung sections which are performed while the dancers rest. The first two sung sections repeat the lines of one couplet so as to deploy it over two verses in the following way:

Al pie de un encino roble
me dio sueño y me dormí;
me dio sueño y me dormí
al pie de un encino roble.
Me despertó un gallito
cantando quiquiriquí
al pie de un encino roble
me dio sueño y me dormí.

The couple in the dance should be attired as *charro* (a Mexican cowboy with chaps and a wide-brimmed hat) and *china* (with a full, sequinned skirt of bright colours, and a hand-woven shawl), that is, in the national costume. Despite popular theories of 'Far Eastern' origin, the term 'china' (a household servant of the lower classes) in this context is probably derived from the same word in Quechua, the language of the Incas.

(iii) The corrido. In 20th-century Mexico the term 'corrido' means either a type of dance generally performed in two lines with a *corrido* dance step (in north-eastern Mexico) or, more commonly, a narrative ballad accompanied by one or more guitars. Ex.2 shows the first verse of the 12-verse ballad *El capitán de ladrones*, illustrating its strophic form and the simple rhythmic and chordal



Ex.1 *El Fandanguito, huapango* form, Veracruz; rec. and transcr. E. T. Stanford

accompaniment. The term 'corrido' in 17th- and 18th-century Spanish was used for a special kind of accompaniment for the *jácara* (a type of villancico), usually performed on the guitar and so-called for its light, running style. The *jácara* shares several traits with the 20th-century *corrido*: it is usually narrative, dealing with violent or unusual events, and often uses a variant of the stepwise ascending and descending melodic idea shown in ex.3 (which in the 16th century employed enharmonic alterations, according to whether ascending or descending). Further traits of the modern form are the simple duple-time *paso doble* type of accompaniment or the similar but more common triple-time accompaniment typified in ex.2, and the usual strophic ballad structure beginning with an instrumental statement of the strophe (this introduction is only occasionally musically unrelated), which is also interspersed through the *corrido* to give the singer an occasional rest. The instruments are usually either a single six-string guitar, or the guitar with a *requinto* which plays the melody in the interludes and doubles with the guitar during the verses. The *corrido* is sung and played by the characteristic ensemble of the *canción ranchera* (see §2(iv) below) when performed in mass entertainment media, and is sometimes sung by a female soloist with a masculine voice. This type of ensemble frequently performs a *corrido* which is atypical in that it has a refrain and is not narrative; its accompaniment, however, is of the *corrido* type.

The text of the *corrido* begins with a couplet (usually octosyllabic) setting the scene and frequently giving the time and place of the event to be narrated, and ends with a *despédida* which customarily identifies the singer or author or both. The *décima*, which was apparently the 19th-century literary antecedent of the *corrido*, almost

Ex.2 *El capitán de ladrones*, *corrido* ballad, Oaxaca; rec. and transcr. E. T. Stanford



always ended with a moral; early *corridos* in *décima* verse form retain this trait. The usual *corrido* contains a statement such as: 'he died like a *valiente*'. The word 'valiente' appears to have survived from the 17th-century *jácara*; and, like that form, the *corrido* sometimes deals with 'underworld' figures (bandits, revolutionaries etc.). The *corrido* and *jarabe* are found throughout Mexico because they are national forms associated with nationalist sentiments.

Ex.3 *Jácara* motif



(iv) The canción. The term 'canción' denotes a musical form not intended to be danced, with a text characterized by Romantic sentimentality and pathos, and which makes considerable use of rubato – traits which are rare in other types of Mexican popular music. The Caribbean connections of some types of canción are evident in the use (particularly prominent in the bolero) of maracas, which do not occur in any other Mexican forms. The *canción yucateca*, *canción habanera*, *bambuco* and bolero (the last three differentiated by distinctive rhythms) all have such links, the *bambuco* being the national dance of Colombia and the *habanera* (formerly also known as *danza*) having evolved in the port of Havana during the early 19th century.

The *canción ranchera* developed in the early 20th century and was associated with the Mexican Revolution of 1910. It is usually accompanied by a *mariachi* ensemble in *corrido* style, the musicians dressed like dancers of the *jarabe*. The song texts frequently deal with *soldaderas* (soldiers), the stereotyped man abandoned by his woman, and patriotic subjects. As in *son* texts the style is devoid of pathos, but the musical metre is often duple.

(v) 19th-century dance forms and música norteña. The *polca*, *mazurca*, *redova* (*redowa*), *vals* and *chotis*, with the *paso doble* and *corrido* (20th-century forms), are especially prominent in northern Mexico, where final settlements were established mostly in the 19th century. The characteristic instruments of this repertory, called *música norteña*, are the accordion and the *bajo sexto* (large 12-string guitar), which were widespread during the same period. Accompaniment patterns generally resemble those associated with the *canción ranchera* and *canciones revolucionarias*; the repertory overlaps to a large extent and is mostly differentiated by instrumental usage.

(vi) Bands and regional orchestras. These exist in many of the smaller towns throughout Mexico, and are famous in such larger cities as Oaxaca and Culiacán, Sinaloa. They are supposedly a heritage of the French Empire in Mexico (1863–7), but the fact that a large proportion of the earlier instruments still in use by these groups, although French, date from around 1850 suggests that they have earlier antecedents. These were possibly church ensembles, as traditional orchestras in a few isolated regions formerly played 18th-century church music, and as in colonial Mexico church and state were not separate. In the isthmus region the ensemble incorporates a marimba, and is called *marimbaorquesta*: such groups are widely popularized in Mexican tourist centres. In north-western Mexico, from Mazatlán northwards, the orchestras are called *tamboras*, because the large bass drum (*tambora*) is featured prominently. Both the *tambora* and the *marimbaorquesta* normally play *sones* and make constant use of *corrido* accompaniments. The instruments are frequenly municipal property, and musicians may be exempt from certain other civic responsibilities by virtue of their service in these groups. The *chile frito* of central Guerrero (south of Mexico City) is an indigenous ensemble which plays imitation band instruments made of assembled sections of gourds.

3. Indigenous forms. Scholars have debated extensively the ethnic identity of Amerindian music in Latin America, some maintaining that it is predominantly indigenous and others that it is fundamentally Hispanic. 20th-century Mexican ceremonial traditions are generally survivals from pre-Conquest times, transformed by the assimilation of similar Hispanic cultural traits. Mestizo and indigenous musical and ceremonial traditions are fairly close, and traditional bases for defining indigenous culture, such as language, dress or life style, are unsatisfactory. However, most of the distinctions between Amerindian and Mestizo musical institutions can be explained in terms of economies, since economic conditions are a major determinant of Amerindian patterns of culture.

The Amerindians' musical resources are restricted by the isolation of the areas in which they live and by their (largely) barter economy. Musical instruments are often inherited, obtained through barter, or home-made. Indigenous musical expression is extremely varied, being

determined by the different physical and economic conditions of each group.

(i) Ceremonial dances. Invention plays a large role in indigenous ceremonial. The task of the investigator is made more difficult by the fact that a popular tune becomes transformed almost beyond recognition when it has been adapted to a local flute and drum repertory, and it is often difficult to establish common elements between indigenous dances such as *los voladores*, the deer dance and *los matachines*.

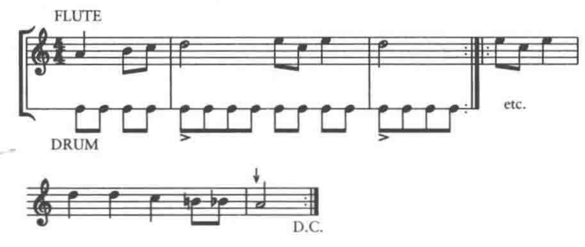
Virtually all Amerindian dance-dramas are supported by ceremonial organizations (some specifically dance societies) descended from colonial brotherhoods, unions and guilds (*gremios*). They are financially based on the *mayordomia*, headed by *mayordomos* (lay officials in a semi-religious organization) who, as part of their civic responsibility, pay for and organize certain church celebrations, dedicated at least ostensibly to a Christian saint. Dance groups within the *mayordomia* have a quasi military structure with *caporales* and *capitanes*. Dancers are usually life members of the organizations, often promised when children by their parents; commonly if a child has an apparently serious illness, its mother vows that when it recovers it will dance to the society's patron saint for life. Some members serve only for a limited number of years (as among the *concheros*) as a penance. These societies, as well as performing in church celebrations, attend their members on such occasions as baptism, marriage and burial. Their musicians are the closest equivalents to professionals in the Amerindian communities, though they are never salaried (they are compensated for time lost from their normal occupations with food and drink for them and their families for the duration of the celebrations in which they participate).

In nearly all indigenous dance-dramas, the dancing takes place during interludes. The usual dance formation is two parallel lines, either facing each other or in one direction. The most experienced dancers are in front, and the *capitán* (whether or not he is part of the formation) leads them; newcomers and children take positions at the end of the lines where they can watch and imitate the movements of the experienced. The groups rehearse for months before a celebration, and during all rehearsals the captain pays for food and drink.

The dances are usually called *contradanzas* or *cuadrillas*, *son* being their generic name. Amerindian informants usually describe them as *bailes*, Mestizos as *danzas*. Although the dancers are usually paired, the dances are not true couple dances except when some of the participants are dressed as women. The only common dances involving women are the *concheros*, songs of praise to the Virgin (*alabanzas*, *alabados*), and the *pastoras*, in which young virgins take flowers to the Virgin at the local church, dancing to the accompaniment of a violin. In all other contexts Amerindian communities disapprove of women who dance. Few dances, except for *los concheros*, involve any significant amount of singing.

The indigenous *son* generally consists of two short phrases of music, each repeated once before proceeding to the other (ex.4). The first phrase usually leads to the dominant, and the second back to the tonic. This short structure may be repeated strophically for half an hour or more. The usual instrumental ensemble is the flute and drum (or drums) or, more rarely, a violin with or without some type of guitar (or guitars) and occasionally a harp.

Ex.4 *Danza de la pluma, xililo*, Zaachila, Oaxaca; rec. and transcr. E.T. Stanford



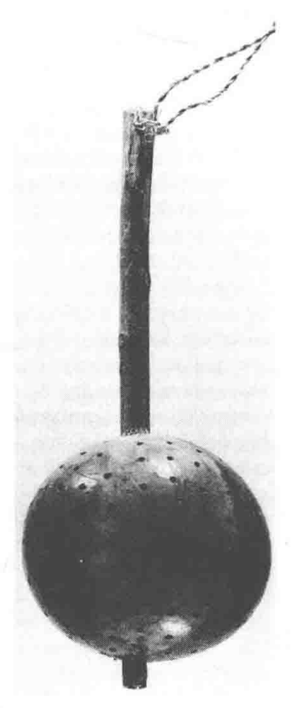
The latter is apparently based on typical Mestizo *son* instrumentation. Regional Mestizo ensembles, such as orchestras and the violin, mandolin and *guitarra séptima* ensemble in southern Mexico, have become part of local Amerindian traditions. Tunes acquired from transistor radios or local mestizo groups are transformed as they are assimilated and so gain an indigenous quality.

(ii) Conquest dances. These have always depicted the 'pacification' of non-Christians, their repentance for godless behaviour and subsequent vows never to revert to their sinful ways. At a symbolic level they portray the victory of good over evil, which is viewed as inevitable. Nearly all Mexican Indian dances belong to this category; there are numerous variants, although certain elements recur continually. One Conquest dance, *los concheros*, is exceptional for its consistency over a relatively large geographical area in the central highlands, a result of the 'unionization' of the *conchero* brotherhoods (*cofradias*, *sindicatos*) which form its ceremonial base. This dance, however, is not strictly Amerindian, but rather a form of dance cultivated by the lower economic classes on the outskirts of large towns and in small rural communities. In the Aztec tradition it is nonetheless a dance for penitence.

In rural areas the most common type of Conquest dance depicts the recapture of Spain from the Moors. It involves at least two groups of dancers (*comparsas*), generally three: the Christians and non-Christians (Moors, Turks, Jews etc.) are invariable, but the third group, *los negros*, is the most popular. In earlier versions of the drama this third group apparently consisted of actors portraying Moorish slaves, but now it usually portrays local non-Christian Amerindians, before their conversion to Christianity. The blackening of faces, or the use of black masks, is no longer a sign of racial identity, but simply an indication that the dancers are not Christian. Fertility symbolism resulting from the association of the celebrations with the agricultural cycle is apparent in the mischievous behaviour of the *negritos*, full of sexual allusion. They sin, symbolically; hence, for all these dances, the groups must first obtain permission from the local authorities before appearing in the streets of town.

Where the *negros* are not part of the dance-drama, the Moors, Turks or Jews replace them, and the dance is reduced to a series of battles between Christians (kings) and non-Christians. Santiago, the patron saint of Spain, is the most popular Christian; he often has a kind of hobby horse. The dance called *los santiagueros* sometimes depicts only one episode, a battle between Santiago and his knights and the 'infidels'. Usually a Moor or a Turk is Pontius Pilate. Several other dances may also be considered Conquest dances, including *los matachines* (fig.4*a*), *los sonajeros* (so-called for an unusual rattle that the dancers





4. *(a) Yaqui Indians assembled for the 'los matachines' dance, holding sonajas (rattles), with the accompanying ensemble of two violins and guitar; (b) another form of sonaja (rattle)*

carry, made of metal discs in a wooden handle; fig.5 and dances involving the use of whips (identified with serpents and reminiscent of the pre-Columbian god Quetzalcoatl, the Plumed Serpent).

Another type of Conquest dance-drama depicts the Conquest of Mexico by Cortés. The large cast includes Cortés, Montezuma, *la reina Xochitl*, *la Malinche* (historically, Cortés's mistress, but here depicted as an Aztec monarch) and Cortés's captain Pedro de Alvarado. In all Conquest dramas, and here especially, the players and the public side with the non-Christians, to the extent that the final victory of the Christians seems unexpected. Most of the action centres round the non-Christian characters. The vessel in which Cortés sailed to Mexico is commonly represented by an oxcart with mast and sail.

Non-Christian Amerindians are identified with feathers in all these dances, for example in the *concheros* and the *danza de la pluma* (ex.4), which spread from the highlands of north Mexico City to the state of Oaxaca during the mid-20th century, apparently partly through folkdance educational programmes. The *concheros*, named after their large guitars made from armadillo shells, represent Chichimec Indians from the north-east on a pilgrimage to pay homage, most often to the Virgin of Guadalupe. They are usually represented as converts, and the dance is entirely pious.

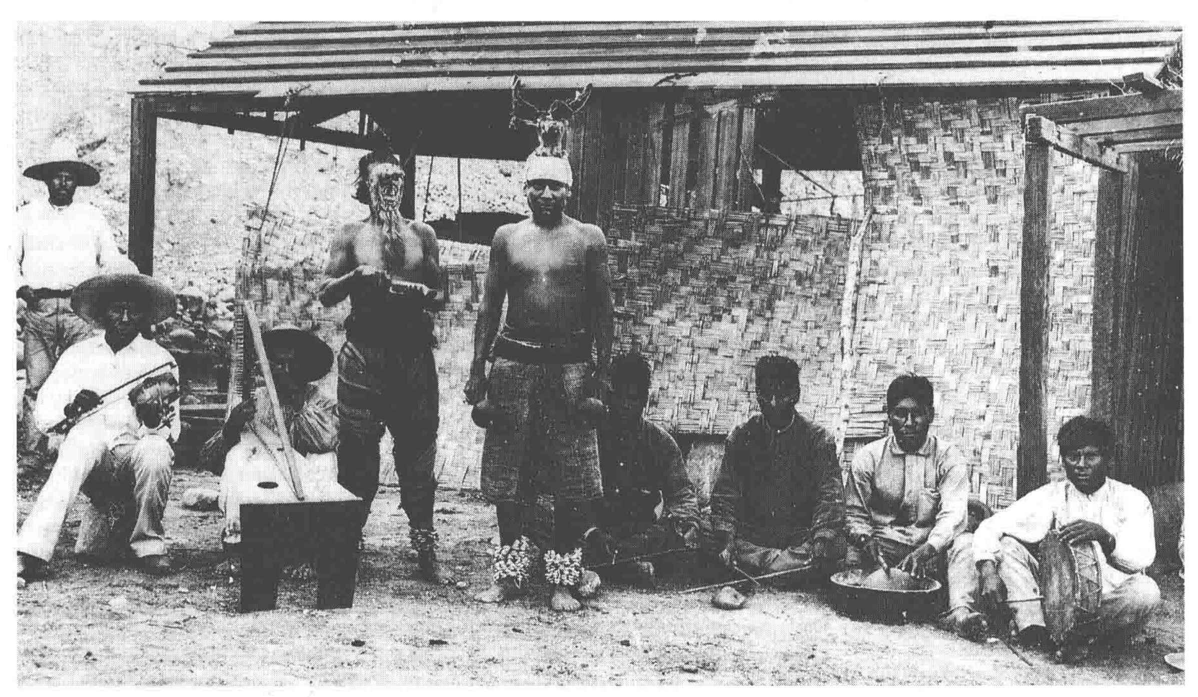
A final type of Conquest dance depicting the symbolic victory of good over evil associates good with a deer and evil with a tiger (*tigre*, *gato*, *jaguar*). The main examples are the deer dance of many of the Amerindian groups of north-western Mexico, especially the Yaquis (in which, atypically, the deer, symbolizing good, is killed; fig.6), and the tiger dance found among several Amerindian groups west and south of Mexico City in the states of Mexico, Guerrero and Oaxaca: in this dancers enact a tiger hunt, representing the hunter, the old fool (*el viejo loco*), dogs, domestic animals etc. The tiger is a precocious character, with many wives, much material wealth, and extremely mischievous. He is shot by the hunter at the conclusion of the dance. The jaguar was one of the forms of a principal Indian god before of Conquest.

(iii) Chirimía music and Holy Week processions. In many parts of Mexico processions are customary during Holy Week, enacting each event of the Passion. Christ, the disciples, and the other principals in the drama are sometimes represented by live actors and sometimes by images taken from church and chapel altars and carried in processions through the streets. The church bells are silenced, and drums replace them for the duration of Lent. In many parts of Mexico a *chirimía* (double-reed aerophone) is played from the church tower in alternation with strokes on a drum played in the atrium below; this also accompanies the Roman soldiers in the procession representing Christ's march to Calvary. The *chirimía* music is unique in that it retains elements of the microtonal structure of Arab music. *Chirimías* are no longer generally made in Mexico, and when existing instruments become unplayable, flutes or some sort of trumpet usually replace them, but the substitute instrument often retains the name 'chirimía' when employed in this context. Ex.5 shows part of a processional melody from Venustiano Carranza, in which six different motifs are introduced, repeated and extended in various ways.

(iv) Personal music. 'Personal' music here means all music performed by an individual member of an Amerindian society without official sanction. Ceremonial music performed out of its proper context is believed to be highly perilous, endangering crops, causing droughts or provoking retribution against offenders and the whole

5. Procession including (foreground) a group of sonajeros dancers with long wooden rattles, accompanied by pipes and tabors, Tuxpan, Jalisco

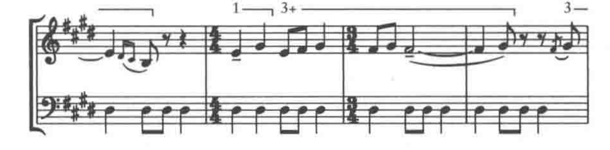
community. Virtually all members of Amerindian communities perform music for purely personal motives. Texts are improvised, often amorous, though sometimes devotional, and sung in a high-pitched, strained voice; accompanying instruments are high-pitched, such as the harmonica, concertina, *jarana* or, rarely, one of the larger guitars. Some groups sing unaccompanied (most Náhuatl-speaking groups, Amuzgos and Otomies); among the



6. Participants in the deer dance of the Yaqui Indians, with (right to left) drum, water-drum, two raspadores (scrapers), 'deer' man holding sonajas (rattles), 'tiger' man holding raspador (scraper), harp and violin; a flute would normally complete the ensemble

Ex.5 Passion music, processional melody, Venustiano Carranza, Chiapas; rec. and transcr. E.T. Stanford











Mayo and Yaqui unaccompanied duets, mostly in 3rds and 6ths, are common.

Melodic and/or harmonic formulae in this repertory are usually peculiar to each hamlet. Neither texts nor melodies are strictly metrical, and the number of notes in each phrase is determined by the number of syllables in the text. Generally, all the songs of a given community conform to a single formula, or at most two or three. In this context the concept of song is mainly textual, and each new text is considered as constituting an entirely new song. Possibly some melodic formulae carry verbal associations, established by analogy with the tonal patterns of the Amerindian and Spanish languages.

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Mexico City. Mexican capital city. In 2000 it had a population of over 20 million.

1. Before 1800. 2. 19th and 20th centuries.

1. BEFORE 1800. Tenochtitlán, the Aztec capital built where central Mexico City now stands, was founded, according to legend, in 1325 by a nomadic warrior tribe from the north. At the consecration ceremonies for the new great temple, erected at the centre of the city between 1482 and 1485 in honour of the heart-hungry deity Huitzilopochtli, 20,000 captives had their chests cut open by priests wielding sharp obsidian blades amid the din of *huehuetl* (an upright wooden cylinder drum covered with jaguar skin, beaten with bare hands), *teponaztli* (a two-keyed wooden slit-drum, beaten with rubber-tipped mallets) and other percussion instruments.

Among Spanish annalists of the final siege that preceded the fall of Tenochtitlán, Bernal Díaz del Castillo (*c*1492–*c*1581) best described the eerie throb of the *tlalpanhuehuetl* and other drums pounded during human sacrifices at this temple in July 1521. The Aztecs played no string instruments (none was known before the European invasion); instead, their highly trained musicians and priests played conch shell trumpets, metal trumpets, notched bone rasps, shrill clay whistles, vertical flutes, ocarinas, tortoise shells struck with antler prongs, rattles of different kinds, and especially the several varieties of *huehuetl* and *teponaztli*.

In the opinion of the invaders, Aztec music, whether heard during Montezuma's repasts or during sacrifices in the lofty terraced temples, faithfully mirrored the fierce and rigidly ritualistic Aztec religion. Drummers who missed a beat during their rituals were summarily withdrawn from their ensembles and executed. To sing from memory the lengthy hymns honouring their gods, young acolytes spent years in a special priests' seminary at Tenochtitlán (called *calmécac*). Every three-hour interval day and night had its own blood-letting ceremonies

accompanied by appropriate music. But with their onerous responsibilities the court and temple musicians also enjoyed considerable social prestige, exemption from tribute, and constant contact with the mighty.

After 1521 these musicians, who under Aztec law had enjoyed privileges because they preserved community lore and morale, passed easily into the service of the scores of churches that Franciscans, Dominicans and Augustinians began planting over the former Aztec realm. Because the Indian populace assimilated European music more readily than any other facet of imported culture, the cathedrals at Mexico City, Puebla and elsewhere could boast of music that rivalled the best in Spain only a half-century after the Conquest. As early as 1530 an Indian choir trained by Pedro de Gante (*c*1480–1572, a Franciscan from Ghent) sang every Sunday and feast day at Mexico City Cathedral (founded 1528). Only a year later Bishop Juan de Zumárraga (1468–1548) praised the skill of Indian polyphonic singers and in 1532 lauded the deft Indian copyists who transcribed European part music. In 1539, nine years after arriving in Mexico, Canon Juan Xuárez was appointed *maestro de capilla* of the cathedral and Antonio Ramos cathedral organist.

Lázaro del Álamo followed Xuárez in 1556, the year in which the first music book was published in the New World, an Augustinian 80-page *Ordinarium* printed at Mexico City by Giovanni Paoli (Juan Pablos), a native of Brescia, containing plainchant (copies in *GB-Lbl* and *US-NYp*). Within the next 33 years 12 more lavish liturgical music books were printed at Mexico City. A 354-page *Manuale sacramentorum* printed in 1560 was followed by a 660-page *Missale Romanum Ordinarium* in 1561 (copy at *US-SM*) that has been justly called the most handsome New World book of its century; the music is printed on 52 pages in black notes over a five-line red staff. The other books printed before 1600 include four graduals, two psalters, two antiphoners, a Passion-book, and a new edition of the 1560 manual to conform with revisions of the sacramentary authorized by the Council of Trent. In 1604 a Franciscan, Juan Navarro from Cádiz, published at Mexico City *Quatuor Passiones* (copies at *GB-Lbl*, *US-SM*, *BLl*), which in contrast with the previous imprints consists of 105 leaves entirely of music (for the four Passions, Lamentations, and the Prayer of Jeremiah). Nowhere in the colonial Americas was any similar succession of plainsong imprints published.

Polyphony continued to flourish in the Mexico City Cathedral under the direction of such distinguished *maestros de capilla* as Hernando Franco (1575–85), Juan Hernández (1586–1620), Antonio Rodríguez Mata (1625–43), Luis Coronado (1643–8), Fabián Pérez Ximeno (1648–54), Francisco López Capillas (1654–74), José de Loaysa y Agurto (1676–88), Antonio de Salazar (1688–1715) and Manuel de Zumaya (1715–39). They were all proficient composers with (except Hernández) an extant body of polyphony to prove their worth and also ran choir schools, superintended the purchase and care of large choral libraries, and conducted permanent paid choirs and professional instrumental ensembles that were equalled elsewhere in the New World only at Puebla, Lima and from time to time Bogotá, La Plata (now Sucre, Bolivia), Guatemala and Oaxaca.

Zumaya composed the music for the first North American opera, *La Partenope*, mounted in the palace vice-regal on 1 May 1711 (Silvio Stampiglia's libretto in Italian and Spanish on facing pages is in the Mexican National Library). After an interregnum the cathedral music was directed between 1749 and 1769 by the Italian-born Ignacio Jerusalem (*b* 3 June 1707; *d* 15 Dec 1769), who was concurrently director of the theatre orchestra at the imposing Coliseo Nuevo (inaugurated 23 December 1735; the old Teatro Coliseo built in 1670 burnt down on 19 January 1722). The cathedral orchestra in the 16th century consisted of brass and woodwinds supported by organs, in the 17th century of the same forces augmented by harps, and in the 18th century predominantly of strings. The large surviving output of Jerusalem and his successors Matheo Tollis de la Roca and especially Antonio de Juanas, the last colonial *maestros de capilla*, faithfully reflects the successive influences of the church music of Leo, Jommelli and Paisiello.

2. 19TH AND 20TH CENTURIES. During the 19th century Mexico City Cathedral music lost stature because of the curtailing of funds. The focus of musical life was the theatre until 1900 and then the concert hall. A typical season at the Coliseo Nuevo towards the end of the viceroyalty (1821) contained Cimarosa's *zarzuela bufa El Filósofo Burlado* (*Diario de México*, i, 100, 25 October 1805), and three theatre pieces by composers from nearby Puebla, Manuel Arenzana's *El extrangero* billed as a two-act comedy with music, his *Los dos ribales en amor* billed as a new duo (*Diario*, i, 236 and 264, 25 November and 2 December 1805), and a sung-and-danced *bailete Siana y Silvio* in which the two daughters of the guitar-playing composer Luis de Medina (1751–1806) took the parts of a shepherd and shepherdess driven into each other's arms by a sudden storm (*Diario*, i, 264, 2 December). The climax of the 1806 season at the Coliseo Nuevo was the première (4 December) of Paisiello's *Il barbiere di Siviglia* translated into Spanish and given as an 'opera bufa en cuatro actos'. The interludes between the four acts consisted of short Mexican dances ('bailes del país'). Five days later it was repeated, again with popular Mexican interludes ('sonecitos del país'). Native contributions to the Mexico City lyric stage were generally limited to the popular interludes in this way until well into the 19th century.

Between 1790 and 1810 the Coliseo orchestra was conducted by José Manuel Aldana, a native of Mexico City, who was, however, cynically urged in 1805 to change his name to something Italian. In 1813 the orchestra included strings, a flute, a bassoon, two trumpets and kettledrums. A singer's salary averaged three times that of an instrumentalist; star singers earned more than twice as much as less famous singers. However, it was only after independence that opera sung in Italian became a matter of course at Mexico City: Manuel García, fresh from New York triumphs, inaugurated the custom on 29 June 1827 with Rossini's *Il barbiere di Siviglia*. From 1831 the Teatro Principal, newly refurbished, housed a regular annual season of Italian opera, and even native-born composers, including Cenobio Paniagua y Vasques (1821–82) and Melesio Morales (1838–1908), had to compose their operas with Italian librettos to get them produced at Mexico City. Aniceto Ortega del Villar first broke this rule with his one-act opera *Guatimotzín* (13 Sept 1871), in which the princess's part was sung by the chief Mexican-born prima donna of the century, Angela Peralta (1845–83), and the last Aztec ruler's role by the celebrated Italian tenor Enrico Tamberlik. The Italian

opera company contracted for the 1852–3 season advertised as its star the *prima donna assoluta* Balbina Steffennone who gave the official première of the Mexican national anthem on 15 September 1854 in the Gran Teatro de S Anna (music by the Catalan Jaime Nunó (1824–1908)).

The Conservatorio Nacional de Música grew out of an earlier conservatory organized under the auspices of the Sociedad Filarmónica Mexicana; it opened in 1866 with 14 instructors directed by Agustín Caballero, whose private academy (founded 1838 in cooperation with Joaquín Beristaín (1817–39)) provided the nucleus of the new conservatory. In 1877 it was nationalized. It was at Calle de la Moneda 16 in central Mexico City until 1950, when it moved to an attractive site in the suburbs, Avenida Presidente Masaryk 582.

Construction of the Carrara marble Palacio de Bellas Artes was started in 1900 according to plans drawn by the Italian Boari, but after various intermissions and changes of plans was not finished until 1930, and so, like Mexico City Cathedral, it is in diverse styles. The concert hall (cap. 3500) houses annual seasons of opera, symphony, ballet and large recitals; chamber concerts are given in the small adjacent hall named after Manuel M. Ponce. As in all other Latin American capitals, visiting musical celebrities perform frequently at the cultural institutes subsidized by the large European nations.

The Instituto Nacional de Bellas Artes formerly located in upper floors of the Palace of Fine Arts was set up by President Miguel Alemán in 1946. In 1972 President Luis Echeverría decreed a new short-lived National Plan of Music Action headed by Carlos Chávez, the composer-conductor who founded the Orquesta Sinfónica Mexicana (later the Orquesta Sinfónica de México) in 1928. The composer Manuel Enríquez headed the Conservatorio Nacional from 1972 to August 1974, since when its directors have been the organist Victor Urbán (1974–7), the pianist-composer Armando Montiel Olvera (1978–82), Alberto Alba Rodríguez (1983–4), the cellist Leopoldo Téllez López (1984–8), the concert pianist María Teresa Rodríguez (the first woman director, 1988–9), Ana Marí Baez Saldaña (1991–2), Aurora Serratos Garibay (1992–4) and Ramón Romo Lizárraga, who took over on 23 March 1994. In 1993 the soprano Thusnelda Nieto became the 15th head of the Escuelo Nacional de Música, affiliated to the Universidad Nacional Autónoma de México.

The Musical Research Section of the National Institute of Fine Arts (INBA, founded by presidential decree in 1946 with Carlos Chávez as head), was superseded in 1977 by the Centro Nacional de Investigación, Documentación e Información Musical (commonly referred to as CENIDIM) with Manuel Enríquez as director. From 1985 to 1991 he headed the music section of INBA. The lustrous record of CENIDIM as standard bearer in all areas of musical research and scholarly publication places it in the forefront of government-sponsored investigative entities in the Spanish-speaking Americas. The Cambridge University alumnus and international prizewinner José Antonio Robles Cahero was named CENIDIM director in March 1994 and in 1996 became the editor of Mexico's leading musicological journal *Heterofonía* (founded in 1968 and directed until her death by the scholar-critic-performer Esperanza Pulido Silva (1900–91)). In 1982 the renowned composer Mario Lavista (*b* 1943) founded the pocket-sized quarterly *Pauta*, incorporating short articles of universal appeal, many translated or abbreviated from foreign sources.

Over 250 contemporary Mexican composers of concert music are anthologized in Eduardo Soto Millán's *Diccionario*, the great majority residing in Mexico City. The Foros Internacionales de Música Nueva, inaugurated in 1977 by Manuel Enríquez to promote native and international vanguard music of Darmstadt and Donaueschingen character, has seen performances of works by Enríquez himself, Federico Ibarra (*b* 1946) and Alicia Urreta, among a preponderance of non-Mexicans. In 1973, prior to the Foros, Urreta cooperated with Carlos Cruz de Castro in initiating the Festival Hispano-Mexicano de Música Contemporánea.

As early as 1948, Mexico City hosted four symphony orchestras. Mexican conductors known abroad who were born in Mexico City and remained active there include Luis Herrera de la Fuente (*b* 1916), Fernando Lozano (*b* 1940), Eduardo Mata (1942–95), Enrique Batiz (*b* 1942), Jorge Velazco (*b* 1942) and Enrique Arturo Diemercke (*b* 1955).

In the 1990s opera became the favoured genre for Mexico City composers. Under the aegis of Ricardo Miranda, the national director of concert music and opera, real attempts were made in the late 1990s to salvage Carlos Chávez's opera and to give young aspirants access to the Palacio de Bellas Artes. After 1980 the following operas were given their first performances in the Palacio: *La Güera Rodríguez* (26 Sept 1982) by Carlos Jiménez Mabarek (1916–94), *Orestes parte* (5 July 1987) and *Alicia* (9 July 1995) by Ibarra, and *Aura* in 1998 by Lavista. In February 1979 Daniel Catán (*b* 1949), a native of Mexico City, was awarded first prize by the Fundación Morales Esteves for his opera *Encuentro en el ocaso* (libretto by Carlos Montemayor). His *Florencia en el Amazonas* was first performed at Houston (25 Oct 1996), and also in Los Angeles (22 Jan 1997).

In the realm of popular music Consuelo Velázquez inherited the mantle of Agustin Lara (*d* 7 Nov 1970) with international successes such as *Bésame mucho*, recorded by the Beatles, *Qué seas feliz*, and other bestsellers. Leading the male popular music parade were Juan Gabriel (*b* 1950) and other platinum stars such as Marc Anthony, Alejandro Fernández, Enrique Iglesias and Luis Miguel.

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ROBERT STEVENSON

Meyer, André(-Charles) (*b* Colombes, 5 July 1884; *d* Paris, 10 May 1974). French collector. Having taken the degree in English literature at the Sorbonne (1904), he became an industrialist. When he was 15 he began an eclectic collection of considerable musical interest. Its most unusual section consists of drawings and engravings relating to music and musicians; its most important part comprises printed scores from the 17th century to the 19th, especially 18th-century instrumental music, chiefly French. Meyer always opened his collection to interested students. He was treasurer of the Société Française de Musicologie from 1945 to his death.

There are two published catalogues of Meyer's collection. The first (1961), listing autograph manuscripts, printed and manuscript music, theoretical, historical and educational works, librettos, iconography and musical instruments, contains descriptions of the documents and about 300 illustrations; it was compiled by François Lesure and Nanie Bridgman. A supplement (1963) marks the acquisition of the sketches for *The Rite of Spring*. The second catalogue (1973), listing autograph manuscripts and iconography, consists of illustrations (251 plates) of the items described in the 1961 catalogue, and of later acquisitions. It was published under the direction of Fromrich-Bonéfant.

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Meyer, Christian (Henri) (*b* Strasbourg, 20 Sept 1952). French musicologist. He studied philosophy and musicology at the University of Strasbourg II (1971–5), gaining the doctorat de 3ème cycle in 1977 with a dissertation on Sebastian Virdung, whose treatise *Musica getutscht*, he has translated with a commentary (Paris, 1980), and the doctorat ès lettres in 1986 with a dissertation on sources of lute music in Germany. He became a researcher at the CNRS in Paris in 1979. From 1988 to 1991 he supervised, with Marc Honegger, the research team Musique et Société dans les Pays Germaniques à l'Aube des Temps modernes and in 1996 was appointed a member of the Institut de Recherche sur le Patrimoine Musicale en France.

Meyer has carried out research in three main areas. The first of these is music theory in the Middle Ages; he is the general editor of the volumes of RISM entitled *The Theory of Music: Manuscripts from the Carolingian Era up to c1500* (Series B/III/3–B/III/5). The second is musical practice in Germany at the time of the Reformation and the third is lute music. In 1991 he published with others the catalogue *Sources manuscrites en tablature: luth et théorbe (c1500–c1800)* (Baden-Baden, 1991–7). Meyer is also prominent in the publication of musicological research both in France and internationally. In 1986 he was appointed editor-in-chief of the *Revue de musicologie* and in 1994, with C.-H. Mahling, he initiated *Musical Life 1600–1900*, a programme of the European Science Foundation.

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JEAN GRIBENSKI

Meyer, Daniel (*b* ?Göttingen, 1545–50; *d* Kassel, *c*1597). German organ builder. The earliest surviving records of his activities date from 1571; he may have been a pupil of the Göttingen organ builder Jost Pape. In 1595 he was appointed organ builder to the court of his patron Moritz, Landgrave of Hesse; Meyer was succeeded, after his death, by Jörg Weissland in 1597.

Meyer's instruments were usually claviorgans, combining a single-manual organ with a two-register harpsichord. None of these survives, however. The organs were characterized by predominantly wooden pipes, the juxtaposition of flutes and regals, the use of Vogelgesang stops, and façade pipes inlaid with ivory. He is known to have made claviorgans at Kassel (1574–5), Göttingen (1575), the chapel at Schloss Wilhelmsburg, Schmalkalden (1586), and the Schlosskirche, Rotenburg an der Fulda. He rebuilt the organ in the Jakobikirche, Göttingen (1591). The only extant Meyer instrument is the organ in Schloss Wilhelmsburg. It was restored in 1971, and is reputedly the oldest working organ in Thuringia.

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FELIX FRIEDRICH

Meyer, Ernst Hermann [Baker, Peter] (*b* Berlin, 8 Dec 1905; *d* Berlin, 8 Oct 1988). German composer and musicologist. He began to study the violin at the age of seven, and took theory and piano lessons with Walter Hirschberg while still a Gymnasium pupil. After working for a short time at a bank (1924–6), he enrolled in Friedrich-Wilhelm University, Berlin, where he studied musicology with Johannes Wolf, Arnold Schering, Friedrich Blume, Erich M. von Hornbostel and Curt Sachs. In 1928 he transferred to Heidelberg University (PhD 1930), where his teachers included Besseler. He later made the acquaintance of Hanns Eisler. While a student he composed more than 45 songs, primarily settings of German romantic poetry, and some chamber pieces.

Having completed his formal studies with distinction, Meyer went into a world where fascism and antisemitism were rampant. After experiencing Bloody Sunday in Berlin firsthand (May 1929), he joined the communist opposition, writing for *Die rote Fahne*, publishing *Die Kampfmusik*, composing political songs such as *Krieg* and *Lied vom Junker Magerbauch* and conducting workers' choruses. Hitler's seizure of power meant months of work underground and eventual emigration to England in 1933, where he maintained his efforts towards the defeat of fascism. During the war years he continued to write propaganda songs, such as *Schlaflose Nächte* and *Song of the Refugees*, and conduct, also becoming active in the Free German League of Culture, an anti-Nazi organization of artists, scientists and writers. He supported himself during this period by composing incidental music and film scores, especially for documentaries. His experiments in the film idiom, such as the real-life noises imposed on to the soundtrack of *Roadways* (1937), met with considerable success. His Quintet for Clarinet and Strings (1944), the first version of the Symphony for Strings (1946–7) and the treatise *English Chamber Music* (London, 1946, 2/1951; Ger. trans., rev., Leipzig, 1958), which had a seminal influence on English musicology, were all written in London.

In 1948 Meyer returned to Germany to take up the post of professor of music sociology at Humboldt University, Berlin, an appointment he held until his retirement in 1970. From this position, he exerted considerable influence over musical life in the German Democratic Republic. He co-founded the German Academy of Arts in 1950 (vice-president, 1965–9) and the Union of German Composers and Musicologists in 1951 (president, 1968–82; honorary president, 1982–8), and served as president of the Music Council of the GDR (1965–71). Deeply convinced of the necessity for the artist to be an active agent in the reform of society and the propagation of humanist ideals, Meyer threw himself into the affairs of the newly formed state. His list of compositions rapidly lengthened according to the requirements of the time; he was awarded national prizes in 1950, 1952 and 1963.

Meyer's compositional output consists of more than 500 works (some published under the pseudonym Peter Baker), over half of which are propagandizing songs and choral pieces. In these works direct expression and clear text setting are prioritized. His solo songs, however, go beyond the usual creative boundaries of agit-prop, displaying a wide range of formal structures. Songs of the 1920s owe much to the 19th-century lieder tradition, and attest to the composer's strong lyricism, sophisticated understanding of form and refined musical craftsmanship. Later works are freely tonal, employing a subtle diversification of melodic ideas, and fusing vocal and accompanimental lines through poetic imagery. His 26 vocal-orchestral works are mostly concerned with socio-political events. *Mansfelder Oratorium* (1950) is a monument to socialist realism. In the symphonic choral works of the 1960s, such as *Dem Neugeborenen* (1967), the lyrical, contemplative element of Meyer's style grew

stronger, and melodic, harmonic and orchestral writing became less orientated towards folksong.

Programmatic ideas, cyclical structures and modifications of traditional formal patterns illustrate Meyer's debt to the symphonic tradition in such instrumental works as the Symphony for Strings (1947, rev. 1958), the Symphony in B♭ (1968) and *Kontraste-Konflikte* (1977). His typical manner of thematic development, which aimed to make motivic changes and transformations perceptible, remained an essential component of his style. Some of the orchestral works are based on poetry; the *Konzertante Sinfonie* (1961) for piano and orchestra and the Violin Concerto (1964), for example, are inspired by Louis Fürnberg texts. A marked awareness of compositional problems and a reflective mood characterize the late works.

WORKS
(*selective list*)

DRAMATIC

Reiter der Nacht (op, G. Deicke, after P. Abraham: *The Path of Thunder*), 1970–73, Berlin, Staatsoper, 1973; 44 film scores, 1937–71

CHORAL

With orch and solo vv: Mansfelder Oratorium (S. Hermlin), spkr, S, Mez, A, T, B, SATB, orch, 1950; Der Flug der Taube (Hermlin), S, T, SATB, orch, 1952; Des Sieges Gewissheit (J.R. Becher), S, Bar/T, SATB, orch, 1952, rev. 1953; Ein Leben wahrhaft lebenswert (Becher), S, Bar, SATB, orch, 1953; Du Mutter der Freien (P. Neruda, trans. E. Ahrendt), Bar, SATB, orch, 1958; Gesang von der Jugend (L. Fürnberg), S, Bar, female/children's vv, SATB, orch, 1958; Das Tor von Buchenwald (N. Bush, trans. P. Wiens), Bar, SATB, orch, 1959; Jahrhundert der Erstgeborenen (Fürnberg), T, SATB, orch, 1961; Dem Neugeborenen (J. Gerlach), Mez, Bar, SATB, orch, 1967; Lenin hat gesprochen (H. Kahlau, Fürnberg, K.R. Böttger, Kussa, Becher, Layh), S/Mez, T/Bar, SATB, men's vv, orch, 1970; Hymnus der Freundschaft (G. Deicke), A, SATB, orch, 1976; Lied vom grossen Anderswerden (Becher), S, Bar, SATB, orch, 1981; Hymnus an Karl Marx (Deicke), S, Bar, SATB, orch, 1983

With orch: Labour's Marching Song (H. Farley, trans. Layh), 1936; Flüchtlingslied (J. Heartfield), 1939; Frau Kraemer (H. Arundel, trans. M. Zimmering), 1941; War Effort Song (F. Bernhard, trans. Zimmering), 1942; 4 Goethe-Chöre, 1949; An die Armeen Europas (E. Weinert), 1950; Dank an die Sowjetarmee (Becher), 1951; La pàz–la paix–der Frieden (Kussa/E. Fabian), 1957; Der Herr der Erde (Kussa), 1961; Der Staat (Becher), 1964; Der Völker Tribunal (Layh), 1967; Unser Heldentum (Becher), 1968; Der Ruf (Kussa), 1969; Hymnus, Finale zur Suite der Freundschaft (Deicke), 1974, collab. V. Paltanavicius, Z. Baginski, G. Behar, M. Chiriac, R. Freso, G. Kostov; Friedenslied (H. Helling), 1983; *c*110 other works

Unacc.: The Final Struggle (G. Atterbury), 1936; We are the Men (R. Swingler), 1937; For Cooperation (E. Ganley), 1941; Maientag (W. Dehmel), 1949; Heimatlied (E. Freund), 1950; Landschaftsbilder aus Deutschland (Becher, Layh), female vv, 1954; Sommernacht (L. Fürnberg), 1956; Hütet nun ihr der Wissenschaften Licht (B. Brecht), 1960; 3 Fürnberg-Vertonungen, 1963; Fürchtet der Völker Gericht (Layh), 1973; Ihr mächtigen Berge (G. Kube), 1976; Bäume (Helling), 1981; Ferien (S. Jakuntsewa, trans. Deicke), 1981; Gefahr (Helling), 1982

SOLO VOCAL

With orch: Now, Voyager (W. Whitman), Mez, str qt/str orch, 1946, rev. 1955; An meine Partei (P. Neruda, trans. E. Arendt), Bar, orch, 1985 [fifth movt of Gedanken zum Parteitag, collab. W. Lesser, F. Schenker, U. Zimmermann, R. Bredemeyer]

Over 200 Lieder, incl. Lieder und Gesänge Bks I–II (C.F. Meyer, H. Heine, L. Fürnberg, J.R. Becher, W. Layh and others), 1962, 1972

INSTRUMENTAL

Orch: Open Air Suite, 1934; Str Sym., 1946–7, rev. 1958; Den Freiheitskämpfern zum Gedächtnis, 1949; Suites nos.1–4, 1959 [based on film scores]; Konzertante Sinfonie, pf, orch, 1961; Poem, va, orch, 1962; Festliche Ouvertüre, 1963 [rev. as Sinfonisches Vorspiel, 1965]; Vn Conc., 1964; Serenata pensierosa, 1965; Conc. grosso, 1966, rev. 1969; Hp Conc., 1968; Sym., B♭, 1968 [orig. Sinfonietta]; Toccata, 1971; Divertimento concertante, 1973; Conc. for Orch, 1975; Prelude, 1976; Kontraste-Konflikte, 1977; Va Conc., 1978; Sinfonietta, 1980; Berliner Divertimento, 1981; Sinfonische Widmung, 1984

Str Qts: no.1, 1956; no.2, 1959; no.3, 1967; no.4, 1974; no.5, 1978 [arr. chbr orch]; no.6, 1985

Other chbr: Pf Trio, A, 1922; Sonata no.1, vn, pf, 1929; 6 Flöten Stücke, fl/rec, 1935; Trio, fl, ob, hp, 1935, rev. 1966; Cl Qnt, 1944; Pf Trio 'Reflections and Resolution', 1948; Sonatina-Fantasia, vn, 1965; 2 Preludes, vn, 1966; Intermezzo, fl, ob, cl, hn, bn, pf, 1968; Kleine Eröffnungsmusik, cl, str, 1968; Meditation, fl, mar, 1976; Pf Trio, 1980; Sonata no.2, vn, pf, 1984; Essay, va, 1985; Sextuor, 2 vn, 2 va, 2 vc, 1987

Pf: 6 Klavierstücke, 1929, rev. 1966; Thema, Variationen, Chaconne und Fughetta, 1935; Aus dem Tagebuch eines kleinen Mädchens, 1946; 4 Klavierstücke: nos.1–3, 1946, no.4, 1955; Toccata appassionata, 1966; 2 Klavierstücke für Sylvia, 1970; Präludium für DSCH, 1974; Vorspruch, 1987

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J. Vaet: 6 Motetten, 4–6vv (1929); J. Pezel: Turmmusik. Auswahl von 18 Stücken (1930); Spielmusik des Barock. Englische Fantasien für 3 Streich- oder Blasinstrumente (Kassel, 1934); Neues Volksliederbuch für gemischten Chor Mitherausgeber (Leipzig, 1960/*R*)

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Musik im Zeitgeschehen (Berlin, 1952)

Aufsätze über Musik (Berlin, 1957)

Musik der Renaissance – Aufklärung – Klassik (Leipzig, 1973)

Kontraste und Konflikte. Erinnerungen, Gespräche, Kommentare, ed. D. Brennecke and M. Hansen (Berlin, 1979)

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H. Schaefer: 'Mit dem Wissen um Weg und Ziel: Ernst Hermann Meyer zum 80. Geburtstag', *MG*, xxxv (1985), 645–7

K. Niemann: 'E.H. Meyers Vertonungen von Fürnbergs Dichtungen', *MG*, xxxix (1989), 512–16

W. Rackwitz: 'In Memoriam Ernst H. Meyer (8.12.1905 – 8.10.1988)', *Händel-Jb*, xxxv (1989), 173–6

VERA GRÜTZNER

Meyer, Johann David. *See* MAYER, JOHANN DAVID.

Meyer, Jürgen (*b* Brunswick, 16 March 1933). German acoustician. In 1957 he enrolled in the Technical University of Brunswick as a student of electronics and music, becoming a research scientist in the acoustics laboratory at the Physikalisch-Technische Bundesanstalt in Brunswick in 1958. In 1960 he was awarded the doctorate by the Technical University for a dissertation on the behaviour of organ flue pipes, supervised by Martin Grützmacher. Meyer was appointed head of the acoustics laboratory in 1971, and under his direction the laboratory established an international reputation in musical instrument acoustics, room acoustics and psychoacoustics. At the Musikhochschule in Detmold he became a lecturer (1968) and professor (1980); in 1985 he became head of the audio acoustics department at the Physikalisch-Technische Bundesanstalt in Brunswick, retiring in 1996.

A skilled violinist and conductor, his musical background has informed his research on the influence of acoustics on performance. Meyer has carried out definitive studies of the directional properties of instruments and the platform placing of orchestral groups. He has also given numerous public lectures involving acoustical demonstrations by live orchestras. President of the German Acoustical Society between 1995 and 1998, Meyer is a fellow of the Acoustical Society of America and of the Institute of Acoustics.

WRITINGS

Akustik der Holzblasinstrumente in Einzeldarstellungen (Frankfurt, 1966)
with W. Lottermoser: *Orgelakustik in Einzeldarstellungen* (Frankfurt, 1966, 2/1983)
Akustik und musikalische Aufführungspraxis (Frankfurt, 1972, 3/1995; Eng. trans., 1978)
Physikalische Aspekte des Geigenspiels (Siegberg, 1978, 2/1992)
Akustik der Gitarre in Einzeldarstellung (Frankfurt, 1985)

MURRAY CAMPBELL

Meyer, Kathi. *See* MEYER-BAER, KATHI.

Meyer, Kerstin (Margareta) (*b* Stockholm, 3 April 1928). Swedish mezzo-soprano. She studied in Stockholm, at the Salzburg Mozarteum, and in Siena, Rome and Vienna. She made her dêbut in 1952 as Azucena with the Swedish Royal Opera and became permanently associated with that company. She sang Carmen in Wieland Wagner's controversial 1959 production in Hamburg, where she also created Mrs Claiborne in Schuller's *The Visitation* (1966), Alice Arden in *Arden Must Die* (1967) and Gertrude in Searle's *Hamlet* (1968). In 1960 she sang Dido (*Les Troyens*) at Covent Garden, later appearing as Octavian and Clytemnestra. After her dêbut as Carolina in the first English-language performances of Henze's *Elegy for Young Lovers* (1961), she became a favourite at Glyndebourne; her roles there included Debussy's Geneviève, Monteverdi's Octavia, Clairon (*Capriccio*), Elisabeth in the première of Maw's *The Rising of the Moon* (1970) and Claire in the first British performance of Einem's *Der Besuch der alten Dame* (1973), a role she also sang in Stockholm (1976) in her own Swedish translation of the opera. At Salzburg she created Agave in *The Bassarids* (1966); she also appeared at the Metropolitan (1960–63) and Bayreuth (1962–5). She created Spermando (Amando) in Ligeti's *Le Grand Macabre* (1978, Stockholm). In recitals she often sang in duo with Elisabeth Söderström. Her voice, though not large, was used with skill and dramatic flair. Among her recordings are excerpts from her Orpheus and Octavian, as well as duets with Söderström.

HAROLD ROSENTHAL/R

Meyer, Krzysztof (*b* Kraków, 11 Aug 1943). Polish composer, pianist and writer on music. He studied composition with Wiechowicz and Penderecki at the academy in Kraków (1962–5), and took lessons with Boulanger in Paris. A teacher at the academy from 1965 to 1987, he was then appointed lecturer in composition at the Hochschule für Musik in Cologne. He was a member of the Polish contemporary music ensemble MW 2 (1965–7) and president of the Polish Composers' Union (1985–9). Awards he has received include first prize at the Prince Rainier of Monaco competition (1960, for *Cyberiada*) and the Szymanowski competition (1974, for Symphony no.4); the Herder Prize (1984), the Polish Composers' Union prize (1992) and the award of the New York Jurzykowski Foundation (1993). In 1981 he completed Shostakovich's opera *Igroki* ('The Gamblers'); the first performance was given in Wuppertal on 12 June 1984.

Meyer has contributed significantly to the genres of the symphony, concerto, quartet and sonata. His music is elegant, energetic and intense. While he showed a passing interest in Polish sonorism, as in the First Quartet, his style elsewhere draws on mainstream 20th-century music, particularly that of Hungary, Russia and Poland, and on 18th- and 19th-century forms. Contemporary pitch organization and textual concerns are tempered by a neoclassical sense of harmony and gesture, while the close association with Shostakovich is in evidence in his orchestral writing and use of expansive structures (particularly in works of the 1980s). His artful references to pre-existing music can be seriously symbolic, as in *Symfonia polska*, or humorous, as in *Caro Luigi*. His writing for string instruments is particularly lucid and contains a wide range of emotions.

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(*selective list*)

DRAMATIC AND ORCHESTRAL

Stage: Cyberiada (comic op, 3, K. Meyer, after S. Lem), 1967–70, Polish TV, 12 May 1971, rev. 1985, Wuppertal, 11 May 1986; Hrabina [The Countess] (ballet, 1), 1980, Poznań, 14 Nov 1981 [based on the op by Moniuszko]; Klonowi bracia [The Maple Brothers] (children's op, 2, K. Meyer, after E. Szwarc), 1989, Poznań, 3 March 1990; incid music

Syms.: no.1, 1964, rev. 1966; no.2 'Epitaphium Stanisław Wiechowicz in memoriam (J. Tuwim), chorus, orch, 1967; no.3 'Symphonie d'Orphée' (P. Valéry), chorus, orch, 1968; no.4, 1973; no.5, 15 str, 1979; no.6 'Symfonia Polska', 1982

Other orch: Conc. da camera no.1, fl, perc, str, 1964; Vn Conc., 1965; Conc. da camera no.2, ob, str, perc, 1972; Vc Conc. no.1, 1972; Tpt Conc., 1973; Fireballs, brass, str, perc, 1976; Sym. in D in the style of Mozart, 1977; Pf Conc., 1979, rev. 1989; Hommage à Johannes Brahms, 1982; Fl Conc., 1983; Canti Amadei, vc, chbr orch, 1984; Conc. da camera no.3, vc, hp, str, 1984; Musica incrostata, 1988; Caro Luigi, 4 vc, str, 1989; Conc., a sax, str, 1992; Carillon, 1993; Vc Conc. no.2, 1995; Farewell Music, 1997; film scores

VOCAL

Solo: Pieśni rezygnacji i zaprzeczenia [Songs of Resignation and Denial] (J. Szczeblowska), S, vn, pf, 1963; Quartettino (Tuwim), S, fl, vc, pf, 1966; 5 utworów kameralnych [5 Chbr Pieces], Mez, cl, vn, va, 1967; Śpiewy polskie [Polish Chants] (Tuwim), S, perc, str, 1974; Lyric Triptych (W.H. Auden), T, chbr orch, 1976

Choral: Mass, 1987; Wjelitczalnaja, 1988; TeD, 1995

Music for children

CHAMBER AND SOLO INSTRUMENTAL

Str qts: no.1, 1963; rev. 1986; no.2, 1969; no.3, 1971; no.4, 1974; no.5, 1977; no.6, 1981; no.7, 1985; no.8, 1985; no.9, 1990; no.10, 1994; Au dela d'une absence, 1997

Other chbr: Interludio statico, cl, 4 vc, 1964; Hommage à Nadia Boulanger, fl, va, hp, 1967, rev. 1971, rev. 1991; 4 colori, cl, trbn, vc, pf, 1970; Conc. retro, fl, vn, hpd, vc, 1976, arr. fl, vn, hpd, str, 1986; 3 Pieces, perc, tape, 1976; Interludio drammatico, ens, 1980; Pf Trio, 1980; Canzona, vc, pf, 1981; Pezzo capriccioso, ob, pf, 1982; Sonata, vc, pf, 1983; Cl Qnt, 1986; Qt, 4 sax, 1986 [transcr. of Str Qt no.7]; Capriccio, 6 insts, 1988; Pezzo per Mauro, fl, sax, trbn, db, pf, perc, 1991; Pf Qnt, 1991; Trio, fl, va, gui, 1992; Str Trio, 1993; Misterioso, vn, pf, 1994; Trio, cl, vc, pf, 1998

Solo inst: Sonata, vc, 1959–61; Pf Sonata no.1, 1962; Pf Sonata no.2, 1963; Pf Sonata no.3, 1964–6; Pf Sonata no.4, 1968; Hpd Sonata, 1973; Pf Sonata no.5, 1975; Sonata, vn, 1975; Moment musical, vc, 1976; 24 Preludes, pf, 1978; Sonata, fl, 1980; Fantasy, org, 1990; Monologue, vc, 1990

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'W piętnastolecie MW 2' [MW 2: 15 years on], *RM*, xxi/9 (1977), 6–7

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'Quartetto per archi nr.2 Krzysztofa Pendereckiego', *Współczesność i tradycje w muzyce Krzysztofa Pendereckiego*, ed. R. Chłopicka and K. Szwajgier (Kraków, 1983), 78–93

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ADRIAN THOMAS

Meyer, Leonard B. (*b* New York, 12 Jan 1918). American musicologist and writer on aesthetics. Meyer studied philosophy and music at Columbia University (MA in music, 1949) and the history of culture at the University of Chicago (PhD 1954), and studied composition privately with Stefan Wolpe and others. In 1946 he became a member of the department of music at the University of Chicago (professor and chairman, 1961–70; Phyllis Fay Horton professor in the humanities, 1972–5) and in 1975 was appointed Benjamin Franklin professor of music at the University of Pennsylvania. He was also visiting professor at a number of North American universities, including Harvard University and the Eastman School of Music. He became professor emeritus at Pennsylvania in 1988.

Meyer first became well known for the theory of musical meaning expounded in *Emotion and Meaning in Music* (1956). Here he develops a distinctive account of musical content by bringing together aspects of Gestalt psychology and American pragmatist thought following Charles S. Peirce. From the pragmatists John Dewey, George Herbert Mead and Charles Morris, Meyer took up Peirce's central pragmatic idea, that the 'meaning' of an event (X) could be found in the consequence (Y) to which it pointed. Peirce had argued that any automatic and habitual response to an event must embody an anticipation of its probable consequences (Y), showing that the person responding tacitly understood the event's meaning. Dewey suggested, further, that the failure of an habitual response would lead a person either to reason about an event's meaning or to respond emotionally, and it was this idea that formed Meyer's central position. Music's expressive content or meaning, he suggested, could be observed at those moments when an established pattern had given rise to an habitual response, but the pattern had then been interrupted in some way. Gestalt psychology provided an account of modes of perception that could be taken as 'naturally' ingrained habits. Complementing this with a recognition of style as a set of learned conventions, Meyer developed an account of musical expectancy as perceptually constrained and stylistically learned. His account of meaning and expressiveness in music was then carried through by attention to formal and stylistic patterns, as the content of listeners' expectancies. It was thus a combined formalist/expressivist position.

Meyer's early ideas developed in various ways in his later work. With the exception of his *Music, the Arts, and Ideas* (1967), largely concerned with 20th-century trends, his principal contributions have been to tonal theory. *Explaining Music* (1973) develops techniques for analysing melody based on the Gestalt ideas of pattern-completion and good continuity. His earlier emphasis on a listener's 'expectancies' is replaced with reference to musical 'implications' (a change in terminology taken up by Narmour, 1977). In the later 1970s and early 80s Meyer turned to the study of short recurrent patterns named 'archetypes' and later 'schemata' (with B.S. Rosner, 1982). The changing-note figure was one of these (1973, pp.191–6). Collaborative research with the psychologist Burton Rosner established that the pattern satisfied the function of a cognitive schema (1982; see also Gjerdingen, 1986). A study of how this figure evolved during the 18th and 19th centuries was, furthermore, an important turning-point for Meyer, convincing him of the influence of extra-musical factors on stylistic change (1980, p.180). This broader context is taken up in *Style and Music* (1989), when Meyer links compositional changes in the 19th century with an increasing social distaste for obvious convention. He interprets a Romantic preference for individuality in expression as the historical motivation for composers to obscure the presence of received tonal schemata in their sources. An aspect of his aesthetic thought thus becomes historically contextualized, in the suggestion that composers could turn a strategy of concealment to an expressive end, violating listeners' learnt expectancies.

Meyer has had a seminal influence in leading theorists of music to be responsive to advances in cognitive psychology. He has shown a rare ability to integrate systematic and historical studies, retaining a concern both with theoretical rigour and with the reality of historical change. This combination of interests has led him to repudiate postmodern scepticism about the possibility of creating general categories in theoretical work (1998).

See also ANALYSIS, §II, 5.

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Style and Music: Theory, History and Ideology (Philadelphia, 1989)
'A Pride of Prejudices; or, Delight in Diversity', *Music Theory Spectrum*, xiii (1991), 241–51
'Nature, Nurture, and Convention: the Cadential Six-Four Progression', *Convention in Eighteenth- and Nineteenth-Century Music: Essays in Honor of Leonard G. Ratner*, ed. W.A. Allanbrook, J.M. Levy, and W.P. Mahrt (New York, 1992), 473–516
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E. Narmour: *Beyond Schenkerism* (Chicago, 1977)
R. Cox: *The Aesthetics of Leonard Meyer: Music Formalism in the Twentieth Century* (diss., Ohio State U., 1983)
R. Gjerdingen: 'The Formation and Deformation of Classic/Romantic Phrase Schemata: a Theoretical Model and Historical Study', *Music Theory Spectrum*, viii (1986), 25–43
E. Narmour and R. Solie, eds.: *Explorations in Music, the Arts, and Ideas: Essays in Honor of Leonard B. Meyer* (Stuyvesant, NY, 1988) [incl. J.M. Levy: 'About Leonard B. Meyer: a Bibliographical Vignette', 439–52; list of writings, 453–6]
N. Cumming: 'Metaphors of Space and Motion in the Linear Analysis of Melody', *MMa*, xvii (1990), 143–66
N. Cumming: 'Analogy in Leonard B. Meyer's Theory of Musical Meaning', *Metaphor – a Musical Dimension*, ed. J. Kassler (Sydney, 1991), 177–92
R. Gjerdingen: 'Revisiting Meyer's "Grammatical Simplicity and Relational Richness"', *Cognitive Bases of Musical Communication*, ed. M.R. Jones and S. Holleran (Washington DC, 1991), 225–43
P. Kivy: 'From Ideology to Music: Leonard Meyer's Theory of Style-Change', *CMc*, no.49 (1992), 66–80
J.P. Swain: 'Leonard Meyer's New Theory of Style', *MAn*, xi (1992), 335–54

F.E. SPARSHOTT/NAOMI CUMMING

Meyer, Marcelle (*b* Lille, 22 May 1897; *d* Paris, 18 Nov 1958). French pianist. She studied at the Paris Conservatoire first with Marguerite Long and then with Cortot, in whose class she received a *premier prix* in 1913. She later studied privately with Viñes. An ardent champion of the group Les Six, she performed and recorded with Poulenc, Auric and Milhaud. She played the first performances of many works, including Milhaud's *Scaramouche* and *L'automne*, Stravinsky's Serenade and *Les noces*, and Poulenc's first two *Novelettes*. In 1930 she played Richard Strauss's *Burleske*, one of her specialities, under the composer's direction in Budapest. She also appeared frequently with German orchestras, including the Berlin Chamber Orchestra in Paris during the Occupation. Her numerous post-war recordings, especially of works by Rameau, Scarlatti and Stravinsky, reveal her exceptional virtuosity and flair for sharply contrasting timbres and insouciant rhythms.

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CHARLES TIMBRELL

Meyer [Meier, Mayer, Maier], **Peter** [Pieter] (*fl* 1640–78). German musician and composer. It may be assumed from his career that he was born and died in Hamburg. From 1640 he probably studied at Rostock University. Around 1650 he lived in Hamburg and fraternized with poets such as Johann Rist and Philipp von Zesen, and about five years later he moved to Amsterdam, where Zesen also lived from 1656. His Amsterdam publications are dedicated to wealthy merchants, whom he may have taught. From 1661 to 1672 he worked as a musician at the court of Christian August II, Count Palatine of Sulzbach. His move to Sulzbach may be connected with the simultaneous move there of several German ministers who had studied at Rostock and had held temporary posts in the Dutch Republic around 1660. After 1672 he returned to Hamburg, where he was still living in 1678. He suffered from partial deafness.

Meyer's compositions fall into genres typical of mid-17th-century North Germany. He contributed a fairly large number of continuo songs to sacred and secular collections issued in Hamburg around 1650, with texts by poets such as Johann Rist and Philipp von Zesen. He edited and published the first edition of Rist's *Des edlen Dafnis aus Cimbrien besungene Florabella*, in which the majority of the 50 song settings are his. During his Amsterdam period he published three volumes of dance music, including variations (*'t Konstigh speeltooneel*). The surviving fragments show a virtuoso style of variation not unlike that of Johann Schop (i) and other 17th-century North German composers for the violin. He also wrote some small-scale sacred concertos: the *Collectanea* is a collection of nine, dedicated to important people (Emperor Leopold I, Count Palatine Christian August) or to well-known Hamburg people (e.g. the musicians Gerstenbüttel, Reincken, Dietrich Becker and Christoph Hartwich).

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Christliche musikalische Klag und Trost Sprüche (3 sacred concs.), 3–4vv, bc (Hamburg, 1651), lost, mentioned in J. Moller, *Cimbria literata*, i (Copenhagen, 1744), p.402
Collectanea auff hoher und fürnehmer Herren (9 sacred concs.), 1v, bc (1 for 4vv, bc) (Hamburg, 1676–7)
Ich will den Herren loben, 8vv, *A-Wgm*

't Konstigh speeltooneel, vn, bc (Amsterdam, 1658–60), in 3 vols., inc., frags. of vols. 2 and 3 survive; 13 pieces ed. T. Wind (Amsterdam, 1993)

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RUDOLPH A. RASCH

Meyer, Philippe-Jacques [Philipp Jakob; Philip James] (*b* Strasbourg, 1737; *d* London, 1819). Alsatian harpist and composer who worked in Paris and London. He originally

studied theology but soon devoted himself to the harp. He became a pupil of Christian Hochbrucker in Paris, then the centre of harp playing; his first solo appearance at the Concert Spirituel was in 1761 and he performed there for three more years, often playing his own compositions. He established himself as a teacher and published a harp method in 1763 (*Essai sur la vraie manière de jouer de la harpe* op.1). After marrying in his homeland he was again active in Paris after 1765 as a teacher and composer. He introduced the new pedal harp to England during his first visit there in 1772. For the next eight years he travelled between London, Paris and Strasbourg until he settled in London in 1784.

Meyer's harp method is important as the first historical survey of harps and as one of the earliest specialist tutors. In it he discussed both the old hook harp and the new pedal harp, gave the correct tuning of both, dealt with the positioning of the hands, elaborated on *agréments* and recommended the arpeggio; the wording is expressly for beginners and laymen. He published many works for solo harp and harp with other instruments in Paris and London. The setting of *Apollon et Daphné*, 1782, attributed to him by Sainsbury, is by the Bohemian stage composer Anton Mayer (*b* Libicz, *c*1750; *d* after 1793).

Meyer's sons, Philippe-Jacques Meyer jr (*d* London, 1841) and Frédéric-Charles Meyer, were harpists, teachers and composers in England. Each published light music for the harp such as lessons, arrangements of songs, variations, divertimentos and sonatas; Frédéric-Charles also wrote a harp method (*A New Treatise on the Art of Playing upon the Double Movement Harp*, *c*1825). It is doubtful whether the harpists Johann Bernhard Meyer and Johann Baptist Meyer were related to Philippe-Jacques Meyer, although both were active in Paris and London and both published harp compositions and methods.

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(*only those extant*)

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Solo harp: 6 sonate, op.3 (Paris, 1768); 6 sonates, op.4 (Paris, 1770); 4 Original Lessons, i–ii (London, n.d.); Favorite Lesson (Dublin, n.d.)

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Many arrs. of songs and variations for hp/kbd pubd in London and Paris

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HANS J. ZINGEL

Meyer-Baer [née Meyer], **Kathi** (*b* Berlin, 27 July 1892). American musicologist and librarian of German birth. She studied musicology at Berlin under Kretzschmar, Riemann and Johannes Wolf, and obtained the PhD in 1916. She had a varied and distinguished career as a scholar, music librarian and critic. From 1922 she worked mainly as assistant to Paul Hirsch in his music library at Frankfurt for nearly 14 years, during which period she was also research librarian at the Berlin State Library (1928), and worked on the organization of the music department in the city library at Frankfurt (1927–9). She supervised various important exhibitions, including the international music exhibition at Frankfurt in 1927, the 'Goethe and Music' exhibition of 1932 and the Wagner Memorial Exhibition of 1933. From 1923 to 1932 she was a music critic on the *Frankfurter Zeitung* and, for a shorter period, on the *Neue Musik-Zeitung* of Stuttgart. After emigrating to the USA in 1939 she became a member of the editorial board of Schirmer in 1941 and joined the music department of the New York Public Library (1942–3).

Meyer-Baer undertook research on the aesthetic aspects of music, liturgical music, musical iconography, musical bibliography and music printing. In the last of these areas, her long research culminated in *Liturgical Music Incunabula* (1962) which was the first thorough study of the subject. This, though an invaluable book, should be used with caution because of certain basic inadequacies in identifying printers and presses. Her other outstanding achievement was the four volumes of the Hirsch Library catalogue (1928–36) which she compiled in conjunction with Paul Hirsch. Her studies in musical iconography were the product of keen observation and fine critical judgment, and like so much of her work reflect a wide-ranging and thoughtful mind.

WRITINGS

those before 1947 appeared under her maiden name Kathi Meyer

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ALEC HYATT KING/R

Meyerbeer [Beer], **Giacomo** [Jakob Liebmann Meyer] (*b* Vogelsdorf, nr Berlin, 5 Sept 1791; *d* Paris, 2 May 1864). German composer. The most frequently performed opera composer during the 19th century, linking Mozart and Wagner.

1. Early years and education. 2. The Italian operas. 3. Meyerbeer's discourse: the grand historical operas. 4. Last years. 5. Reception and research.

1. EARLY YEARS AND EDUCATION. Meyerbeer was descended from distinguished families in the Jewish society of Berlin. His father Jakob (Juda) Herz Beer (1769–1825) was an industrialist and contractor to the Prussian army, and his mother Amalia (1767–1854) was the daughter of the banker Liebmann Meyer Wulff, whose family can be traced back to Jost Liebmann, a Jew at the court of the Great Elector. Amalia Beer received the finest minds of Prussia in her salon, including the future King Friedrich Wilhelm IV, the poet A.W. Iffland and Alexander von Humboldt, with whom Meyerbeer maintained a close lifelong friendship. At an early age he took piano lessons from Franz Lauska, and by the time he was 11 he was a successful prodigy, although he encountered hostile anti-Semitism in his childhood.

After taking early lessons in composition from Zelter (1805–7) and Bernhard Anselm Weber (1807–10), he left the family home in 1810 to continue his studies with Abbé Vogler in Darmstadt. It was then that he began combining his maternal family name Meyer with his paternal surname Beer. He formed lifelong friendships with Vogler's pupils Carl Maria von Weber, Gänsbacher, Gottfried Weber and Alexander Dusch; they founded a 'Harmonischer Verein' to support each other in the press. Meyerbeer made great progress in his piano lessons with Vogler and composed his first works, the most important of which is the opera *Jephthas Gelübde*, produced in Munich on 23 December 1812 though with minimal success. Meyerbeer attended the performance and in 1813 went to Vienna for the production of another youthful work, *Wirth und Gast*, originally written for Stuttgart and revised for Vienna as *Die beiden Kalifen*. At this period Meyerbeer was best known as an outstanding pianist; Moscheles thought his playing 'incomparable' and Weber described him in 1815 as 'one of the best pianists, if not *the* best pianist of our time' (*Sämtliche Schriften*, Berlin, 1908, p.308). Throughout Meyerbeer's life his example was Mozart, whose piano concertos he frequently performed. In November 1814 he went to Paris, which he regarded as 'the principal and most important place for my education in music drama' (*Briefwechsel*, i, 248). He was overwhelmed by the metropolis, its art treasures and its theatrical life, and already entertained thoughts of making his début as a composer there. In December 1815 he visited London to hear the outstanding piano virtuosos of the time, who included Cramer, Kalkbrenner and Ries.



1. Giacomo Meyerbeer: portrait by Friedrich Georg Weitsch, 1802 (Musikinstrumenten-Museum, Berlin); the public exhibition of this picture at the Berlin Akademie der Künste offended anti-Semites

2. THE ITALIAN OPERAS. Meyerbeer visited Italy for the first time in 1816, on a study tour that was, with short interruptions, to last nine years. It was here that he truly became a composer of opera, and in gratitude to the country to which he owed his career he began to use the Italian form of his first name, Giacomo. He was to return to Italy regularly throughout his life, visiting many cities to hear the current repertory and above all the best singers. He was given his first contract in Padua, in 1817, to set a libretto by the famous librettist Gaetano Rossi, with whom he always remained friends. This work, *Romilda e Costanza* (19 July 1817), is in the tradition of rescue operas popular at the time, and as his début opera in Italy it brought Meyerbeer local success. In its melodies and instrumentation it owes more to Mozart than Rossini. At this stage, if not earlier, Meyerbeer began tailoring his parts for certain singers, taking their vocal and histrionic abilities into careful consideration. The title role of his next opera, *Semiramide riconosciuta*, was designed for the contralto Carolina Bassi Manna, a famous singer of the time, who excelled in the part at the work's première in Turin on 3 February 1819. However, Bassi Manna made little use of her rights of exclusive performance, and this hindered the work's wider circulation.

The success of Meyerbeer's first commission in Venice, *Emma di Resburgo*, was thus all the more important to him. Rossi's libretto skilfully transformed the fashionable Ossianism of the time into a sentimental domestic drama.

This genre, incorporating a melodramatic child's role, had been particularly popular ever since such works as Paer's *Camilla* (1799). The Scottish local colour and romantic topoi of the settings (a castle, a knightly hall, a graveyard) gave Meyerbeer his first opportunity to show his skill in depicting character and scenic background. Critics immediately recognized the opera's individuality, and the première, on 26 June 1819, was Meyerbeer's first major success. There were further Italian productions, and the opera was staged internationally: in 1820 Weber produced his friend's work in Dresden, and in 1820 and 1821 it was also performed in Berlin, Vienna, Budapest, Brno and Warsaw.

Romani's adaptation of the popular melodrama *Marguerite d'Anjou*, by Guilbert de Pixérécourt (1810), was Meyerbeer's first encounter with modern French drama. The action, set in 1462, depicts an episode in the wars between England and France. The army commander Lavarenne represents the type of the 'irresolute hero', unable to choose between two women, and there is a new note of comedy in the character of the cunning doctor Michele Gaumotte. Meyerbeer created distinctively pastoral, Scottish and martial atmospheres in the manner already familiar from *Emma di Resburgo*, and drew musical and dramatic capital from the contrasting depiction of the two nations. He also employed a spatial dimension, positioning a band behind the stage to signal the decisive shifts in the confrontation in the introduction and the first finale. *Margherita d'Anjou* was Meyerbeer's first opera for La Scala, Milan, where an Italian composer's international success was usually decided. It lived up to Meyerbeer's expectations, with scenery by the distinguished Italian stage designer Sanquirico, and a brilliant cast, including (as Carlo) Nicolas Levasseur, for whom Meyerbeer was to write his most important bass roles, Bertram and Marcel. Soon after its triumphant première on 14 November 1820 it was produced on the stages of many European capitals.

After the relatively unsuccessful *L'esule di Granata* (12 March 1822, Milan), Meyerbeer surpassed even the success of *Margherita* with *Il crociato in Egitto* (7 March 1824, Venice). This work has a unique place in operatic history, for while it adheres to the contemporary Italian style of domestic drama, with the addition of an 'irresolute hero' and a colourful historical background, the leading part, written for Velluti, is one of the last castrato roles. He makes a virtue of this anomaly by skilfully incorporating many neo-Baroque references and other archaisms into the score, while developing the illustrative techniques that had proved successful in *Margherita*. The introductory scene now becomes a monumental tableau, and national confrontation is expressed in the opposition of two bands of musicians (no.11, *finale primo*), intercutting with each other in the stretta and combining with the chorus and orchestra. The exotic subject, an encounter between Egyptians and Crusaders, inspired Meyerbeer to instrumentation of a new kind to depict character: the Egyptians' janissary music employs percussion and five clarinets in C, supported in the upper register by the piercing timbre of a piccolo flute and a piccolo clarinet in F, and in the lower register by a *serpentone*, a trombone and two bassoons. The reminiscence motif of the *romanza* 'Giovinetto Cavalier' in the central recognition scene (Act 1, *terzetto*, no.9) is introduced with a similarly new effect. The *romanza* is a kind of parable relating to the action, telling the tale of an unfaithful knight, as all three characters, the two women and the hero, recall the melody torn between them, they recognize each other.

With *Il crociato* Meyerbeer became the leading Italian operatic composer after Rossini. His status is illustrated by the fact that Goethe envisaged someone 'like Meyerbeer' setting his *Faust* (see J.P. Eckermann: *Gespräche mit Goethe in den letzten Jahren seines Lebens*, Leipzig, 1837–48/*R*). Writing on 12 February 1829, he saw Meyerbeer as Mozart's only true successor: 'Mozart would have been bound to compose *Faust*. Meyerbeer might be capable of it, but will not embark on such a venture'.

As early as 1823 the director of the Paris Opéra had approached Meyerbeer, through Levasseur, to enquire about his interest in the French stage. In September 1825 Rossini, as director of the Théâtre Italien in Paris, produced *Il crociato*, with a brilliant performance by Giuditta Pasta in the leading role. It was followed by a production of *Margherita* with French dialogue at the Théâtre de l'Odéon. Meyerbeer was now planning several French projects, but they were deferred in 1826 when Pixérécourt commissioned him to write a three-act *opéra comique*. He began working on *Robert le diable* with Scribe on 1 January 1827; the first reading of the libretto with the director took place on 24 February. However, when Pixérécourt resigned as director of the Opéra-Comique in the summer of 1827, Meyerbeer interrupted his work on the composition, and did not begin to revise it for the Opéra until some time later: he signed his first contract with the world's leading opera house on 29 December 1829.

Before this, however, family duties recalled him to Berlin. After his father's unexpected death on 27 October 1825, Meyerbeer, as the eldest son, was expected to found a family of his own, and he married his cousin Minna Mosson on 25 May 1826. There were five children of this marriage, but only the three daughters survived childhood. Plans for the couple to move to Paris were never realized because of Minna's frail health, and for the same reason she seldom accompanied Meyerbeer on his frequent professional tours. However, they often took a cure together at such popular spas of the time as Bad Ems, Baden-Baden, Ischl and Spa, or in Italy. Although Meyerbeer could be a tough negotiator on artistic issues, he was personally anxious and vulnerable, and his family provided essential support in the real and imagined crises of his life. This strong family feeling sprang from his profound Jewish faith. He had a particularly close relationship with his mother, whose blessing he asked on every important occasion, and he was also very close to his brother Michael Beer, a gifted dramatist, whose premature death in 1833 deeply affected Meyerbeer, as did the early loss of his friend Weber in 1826.

3. Meyerbeer's discourse: the grand historical operas. At the time when Meyerbeer came to Paris with his first French projects, Joseph d'Ortigue, the leading representative of a school of music criticism orientated towards philosophy and history, was calling for fundamental reform of French opera. The aim was to combine German instrumental music, as exemplified by Beethoven, and the operatic *bel canto* of Rossini into a comprehensive *Gesamtkunstwerk*. This 'art of the future' would be expressive of modern society, whose technical and industrial foundations must undergo radical change.

D'Ortigue regarded Rossini's last French opera, *Guillaume Tell* (1829), as a stepping stone, and a little later he announced that his vision of the modern work of art was realized in Meyerbeer's first grand opera, *Robert le diable* (1831): 'The union that the author of this article prides himself on having proclaimed is now realized: that of the vocal genre created by Rossini and the instrumental genre developed by Beethoven and applied by Weber to dramatic music' (D'Ortigue, 122–3).

When Meyerbeer died suddenly 33 years later, during rehearsals of his last opera *L'Africaine*, the character of opera as an art was established beyond dispute. The style of grand opera developed by Meyerbeer was the recognized international model for music drama for almost a century. There were many consequences of this aesthetic reassessment: the setting of a libretto, which once took merely a few weeks, became an intellectual collaboration between composers and librettists that might last years, even decades. New compositional techniques were devised for each work and adapted to the opera's individual dramatic structure. Premières were staged after intensive historical and technical research by a whole staff of specialists, and the results of their labours were meticulously documented in a *livret de mise en scène*, or production manual. Above all, opera became a platform for the expression of metaphysical and philosophical ideas. Meyerbeer's four main works may be seen as phases in a conceptual operatic discourse: *Robert le diable* shows humanity torn between entanglement in evil and metaphysical redemption. *Les Huguenots* sets a sceptical historical viewpoint against the contemporary eschatological philosophy of history. *Le prophète* shows the individual involved in the historical emergence of the modern European world, and *L'Africaine* relates the same theme to the history of colonization, this time on a global scale. Meyerbeer's attitude is basically conservative and founded in his deep sense of religion. His historical operas are not simply based on historical subjects but take the historical process itself as their subject.

The fundamental modernity of Meyerbeer's concept of opera was clear to his contemporaries. In discussing the première of *Robert*, Fétis described the work as 'une production remarquable dans l'histoire de l'art' (*Revue musicale*, 26 November 1831). Even in 1891 Hanslick could write of *Robert* and *Les Huguenots* that he found 'the dazzlingly new and entirely unique impression they made unforgettable' (*Aus dem Tagebuch eines Musikers*, Berlin, 1892/*R*, p.105). For Verdi, writing in 1852, *Le prophète* was a model for his own work: 'I need a grandiose subject, impassioned, original; an imposing, dazzling *mise en scène*. I always have several in front of me ... among others the coronation scene from *Le prophète*! In this scene no other composer could have done better than Meyerbeer' (letter to Scribe of 26 July 1852; see Gerhard, 1992). However, Meyerbeer's contemporaries did not perceive the consistent nature of his philosophical discourse of history, particularly its metaphysical foundations in *Robert le diable*; perhaps the historical experiences of the 20th century have been a spur to its full recognition. Nor can there be any doubt that the extreme modernity of his musical and dramatic methods of representation, and the novelty of countless individual effects, obscured the intellectual conception of the works. Meyerbeer's operas define the beginning of the modern age: they are shaped by the perspectives of a mass urban society. Not only have their musical and theatrical techniques continued to influence music drama of the 20th century, for instance in the works of Schreker, Berg and B.A. Zimmermann; in their use of cutting and cross-cutting effects they point the way forward to film and other modern media.

Meyerbeer's first collaboration with Scribe, the most famous librettist of the century, was in 1827. *Robert le diable* had originally been planned for the Opéra-Comique, with spoken dialogue. The later through-composed version, given its première at the Opéra on 21 November 1831 (fig.2), shows clear traces of the original concept. The libretto is an example of Scribe's *pièce bien faite*: each act presents a self-contained episode of the plot, and its resolution paves the way for the conflict of the next episode. The action is constructed on a single theme and a central *quid pro quo*: Bertram must win Robert's soul for hell by midnight, and Robert does not know that Bertram is his father. Bertram's efforts at temptation are motivated by paternal love, since he does not want to lose his son for all eternity. At the culmination of the plot in a *scène à faire*, Robert must decide between his father and his mother – the temptation of hell and the voice of heaven. The dramatic and musical structure, however, goes beyond the standard *pièce bien faite*: the opera makes the passage of time a central theme of the action by presenting the course of the day in ever shorter sections. The ambivalence of evil in the figure of Bertram certainly belongs to a literary tradition found in many variants from Cazotte's *Diable amoureux* onwards, but on the operatic stage it created an entirely novel effect; Balzac, analyzing the work in his novella *Gambara*, saw Mozart's Don Giovanni as the only comparable example. Finally, the hero's *scène à faire* is unconventionally constructed: Robert is the modern type of the 'irresolute



2. Final trio from Act 5 of Meyerbeer's 'Robert le diable', with Nicolas Levasseur (Bertram), Adolphe Nourrit (Robert) and Cornélie Falcon (Alice): painting by François-Gabriel Lépaulle (Conservatoire National Supérieur de Musique et de Danse, Paris); Falcon took on the role of Alice during 1832

hero' *in extremis*, unable to decide between the mythic powers contending for his soul. Only the fact that time is finally running out saves him and seals the fate of his demonic tempter.

Like the general plan of the *pièce bien faite*, the exposition of preceding events in the form of a ballad is part of the formal repertory of *opéra comique*. The return of the ballad motif at central moments in the opera is also very typical of the genre. However, the dramatic function of such references is novel. They create an independent level of meaning, with the ballad motif identifying Bertram as a satanic figure (Act 1, no.2, recitative, and Act 5, no.21, recitative). In this respect, Raimbaud's ballad (Act 1) can be seen as a model for Senta's ballad in Wagner's *Der fliegende Holländer*. The Prince of Grenada's motif (Act 2, no.8) also returns at key moments in the third and fourth acts. Its 'surreal' instrumentation, with four solo timpani used as melodic instruments, defines the figure's phantasmagorical nature. Another innovation was the replacement of the traditional overture by a programmatic prelude, an idea also adopted by Wagner. Besides setting out the theme of the central 'Evocation des nonnes' (Act 3, no.15a), it introduces the demonic orchestral sonority that dominates the opera.

Meyerbeer developed the instrumentation, as well as the significance of the thematic motifs, into an independent strand of the drama. The libretto contrasts three spheres: the chivalrous world of courtiers and knights, the demonic world of Bertram, and the world of the heavenly powers opposing him. In response to the demand for 'local colour', as popularized by the works of Walter Scott, Meyerbeer raised the instrumental characterization of these dramatic spheres to the status of a fundamental structural principle. He gave each of the three spheres certain characteristic sonorities which permeate the entire opera. For instance, he employs timpani, with bassoons and brass in the lower register, to illustrate the demonic sphere. The confrontation of various facets of 'local colour' leads to instrumental distancing and stylization, with many new orchestral effects, such as the use of horns and solo bassoons in their pale middle register, frequently mentioned in works on instrumentation from Berlioz onwards ('Evocation des nonnes: procession', Act 3, no.15a), and the offstage demonic chorus singing through megaphones (Act 3, no.10). There are also dramatic reasons for the first use of an organ in the theatre (Act 5, nos.20 and 21), and the positioning of two trumpets below the prompter's box to suggest the 'voice from the grave' of Robert's dead mother (Act 5, terzet, no.23). Meyerbeer's contemporaries saw the Wolf's Glen scene in Weber's *Der Freischütz* as the model for this advanced orchestral technique, and consequently regarded Meyerbeer's own development of instrumentation to define character as specifically German. However, Meyerbeer also proved himself Rossini's heir in his structuring of the singing parts, consistently putting vocal virtuosity to the service of the drama. In the aria in which Isabelle begs for mercy (Act 4, no.18c), the dramatic effect of coloratura is exploited, setting off the crucial moment of peripeteia: Robert is moved by the singing of his intended victim and abjures the demonic power at his command.

The modern concept of moving pictures, also found in the diorama of the period, is another factor determining the construction of the individual acts. The introductory tableau of the first act places the exposition – with Raimbaud's ballad, Alice's entrance and the identification of Bertram – in the epic context of an evocation of chivalric life in the 13th century. Consequently, the conventional Italian formal repertory is abandoned for musical structures of a more individual kind. The Opéra's director, Louis Véron, wanted the action to be intelligible in pantomime, and here again Meyerbeer's response was determined by the aesthetics of the tableau. A particularly good example occurs in the nuns' scene in Act 3 (*see* GRAND OPERA, fig.4, and BALLET, fig.17), where the central temptation episode is illustrated in ballet pantomime. The ballet, emancipated from its traditional status as a mere operatic divertissement, becomes an independent component of the drama. The entire plot is presented as a series of contrasting pictures, alternating between settings using the front of the stage and settings using its entire depth. New lighting techniques and special effects reinforced the visual impression. The pale, bluish light of the nuns' tableau was a novelty in the era of gas lighting. At the end of the first act, and during the course of the fourth act, the authors also incorporated a *tableau vivant* into the action, presenting viewers with a static scene in the manner of the contemporary panorama.

This principle of visualization on stage called for new dramatic functions in the music. The composer approaches the tableau like a stage director, commenting on the action with relevant motifs and instrumental characterization. Details are picked out of the tableau, and musical light is cast on them. The stage itself is extended, as it were, by means of distant choruses and incidental music. Cutting and montage techniques allow simultaneous cross-cutting between the various musical strata. The beginning of Act 5 (nos.20 and 21) provides an example. The distant choruses of the faithful at prayer and the offstage organ are cross-cut with the dialogue, and they participate interactively: Robert is prevented from signing a pact with the Devil by the musical evocation of the heavenly sphere. The following terzet (no.23) is of historical importance because this was the first time Meyerbeer introduced into a score the technique for heightening tension described by Charles Asselineau as 'tenir l'esprit en suspens', and often known as the 'suspense effect' in 20th-century cinematic thrillers. At the moment when a decision must be made, the action suddenly freezes. Robert is held spellbound, unable to decide between the opposing metaphysical powers. As the allotted span runs out, time itself is felt as the sole force of dramatic momentum. In contrast, the real climax of the action, Bertram's fall into hell, is of very short duration; because of the work's metaphysical structure, Meyerbeer required another closing image for the final apotheosis of the victorious heavenly power. In his next two operas, the 'suspense effect' is introduced with increasing dramatic force into the final climax.

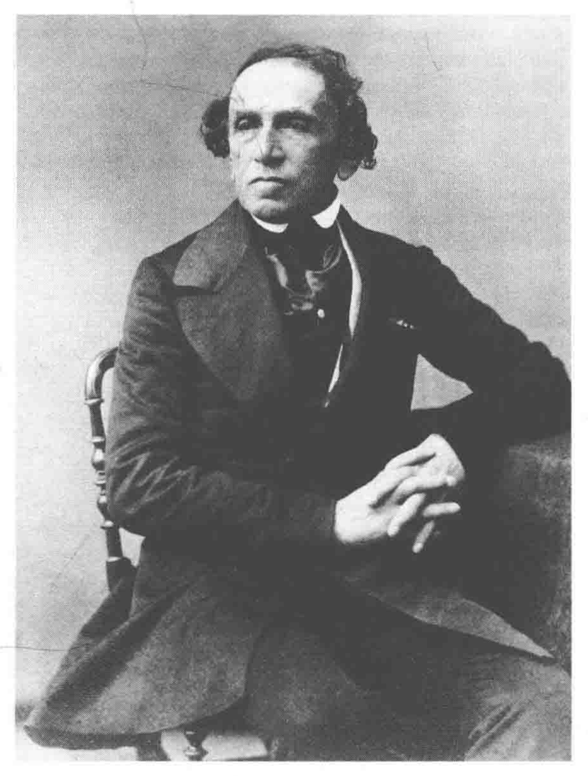
On 28 February 1831 Véron had been appointed the first private director of the Opéra, although he still had access to considerable state subsidies. No expense was spared to make his first première as director an outstanding theatrical event. He had the services of leading experts in Edmond Duponchel (theatrical director), Pierre Ciceri (stage designer), Filippo Taglioni (choreographer) and François-Antoine Habeneck (conductor). The leading roles were created by Adolphe Nourrit (Robert), Nicolas Prosper Levasseur (Bertram), Laure Cinti-Damoreau (Isabelle) and Julie Dorus-Gras (Alice), with the prima

ballerina Marie Taglioni (Hélène). Its success was unparalleled in operatic history: by 1893 *Robert* had been performed 756 times at the Opéra alone, and it was very soon being produced in all the leading opera houses of the world, as well as in countless provincial theatres.

The revolutions of 1789 and 1830 in France made it possible for the first time to see history as a dynamic process determined by social groups rather than individual rulers. The revival movements of the 1820s and 30s reacted by formulating new philosophical concepts of history. The neo-Catholic philosophy of Félicité Robert de Lammenais, and the Saint-Simonians with their concepts of a social utopia, propounded the notion of a self-perfecting human history to replace Christian ideas of redemption. The Opéra had a long tradition of concerning itself with historical events. Revolutionary incidents had already been reflected in Auber's *La muette de Portici* (1828) and Rossini's *Guillaume Tell* (1829); the dangerous nature of collective mass hysteria was also a theme of the choral pogrom scenes in Halévy's *La Juive* (1835). It was not surprising, therefore, that after considering and rejecting various projects Meyerbeer came to an agreement with Scribe and Véron, on 23 October 1832, for an opera centred on the bloody events of the Massacre of St Bartholomew's Day in 1572. However, difficulties soon arose. Meyerbeer thought that Scribe's outline lacked the 'colour of the chosen period' (*Briefwechsel*, ii, 232), and stopped work on the opera. He broke his contract with Véron, paying the stipulated penalty of 30,000 francs, which was repaid to him when the contract was reinstated on 29 September 1834. Meanwhile, he had been revising the concept of the opera with his Italian librettist Rossi. The character of Marcel, in particular, was reassessed so as to make him an advocate of the ideas behind the plot, and in this context Meyerbeer sought an authentic traditional melody to provide Protestant colour. He studied the Huguenot Psalter but eventually decided on Luther's chorale 'Ein feste Burg ist unser Gott'. Rossi's revisions were translated into French by Emile Deschamps, who also provided all the other alterations made necessary by objections from the censor. In addition, Meyerbeer developed ideas suggested by the director Duponchel and the tenor Nourrit, for whom he rewrote the duet in Act 4 (no.24).

This was the complex genesis of the first opera to present a modern concept of history. Traditionally, opera had represented history essentially as intrigue between rulers; *Les Huguenots* shows history following a dynamic of its own, largely conveyed by anonymous massed choruses. In a genre that depended on dramatic conflict between soloists, this approach called for the creation of an entirely new kind of drama. Scribe's libretto offered the usual treatment of soloists that was typical of the genre: a tragic love story between two people belonging to hostile groups, the Protestant Raoul and the Catholic Valentine. The idea that had already proved its worth in *Robert*, of letting the action spring from a failed intrigue, was skilfully combined with the historical background in the failure of Queen Marguerite's attempt to reconcile Catholics and Protestants through arranged marriages. However, two new techniques were necessary to make it clear that this private intrigue had been wrecked by the independent dynamic of the historical situation: the musical and dramatic flow of time had to be given its own momentum and a final 'shock effect' was required.

Meyerbeer constructed the first three acts of the work as historical tableaux, richly varied in themselves and mutually contrasted, but intentionally thin in conventional plot elements. The composer's art consisted instead in illustrating the growth of the underlying tension between the two groups, a tension apparently no longer capable of control by individuals, however high their rank. The resultant failure unfolds in a new kind of dramatic dynamic – one that will finally bring all involved, without distinction, to ruin. This is clear as early as the first act, when Marcel, servant to the Huguenot knight Raoul, tries to provoke Raoul's Catholic hosts by singing the Lutheran chorale. Although he then strikes up a Huguenot war-song, Marcel's provocation has no effect on the plot. Nonetheless, the principle of the 'idyll disturbed' as a central dramatic element in the first act is already present here – and the topos of interrupted festivities was subsequently taken up again and again, from Verdi's *Rigoletto* to Schreker's *Der ferne Klang*. In this first act of *Les Huguenots*, the idyllic atmosphere is particularly well realized in the page's aria (no.6b). Its coquettish profusion of coloratura and rocking rhythm display the refined courtly colour that is evoked in Act 2 against the setting of the château of Chenonceaux. On the occasion of her own marriage, arranged to bring peace, Queen Marguerite wishes to marry her lady-in-waiting Valentine to Raoul. So far the audience is presented with an entirely traditional attempt to depict politics as a matter of private intrigue on the part of rulers. The failure of this attempt is shown on stage in a reversal of fortune deriving from the *quid pro quo* of the action: Raoul wrongly believes Valentine to be the mistress of the Catholic nobleman Nevers. At this point the queen has difficulty in preventing this twist of the plot from



3. Giacomo Meyerbeer

leading to open battle between the parties. The fragility of the courtly idyll arises from the way in which private misunderstandings caused by the opposition of hostile groups immediately assume political significance.

This state of affairs is displayed in Act 3 in a kind of sociological panorama involving all classes of society. The perspective of the urban masses dominates the act (see Gerhard, 1992). As the soloists retreat into the background, the depiction of collective confrontation comes to the fore, twice rising to a climax which is prevented only at the last moment from turning to bloody slaughter. On the first occasion the entrance of a troupe of gypsies momentarily distract the crowds; here again the ballet is incorporated into the action. The second threatened clash between the hostile parties is prevented by the queen, who appears by chance. In terms of music drama, Meyerbeer builds up this group confrontation by contrasting the simultaneous sounds of a Huguenot soldiers' chorus and a litany sung by Catholic maidens, and by accelerating the distribution of phrases in the four sections of the 'Choeur de la dispute' (no.20). The construction of the first three acts transforms the dynamic of dramatic suspense, from provocation with no result (Act 1), to the failure of a courtly scheme (Act 2) and so to double confrontations (Act 3). The Consecration of the Swords scene (Act 4, no.23) intensifies mass hysteria to the point of ritual fanaticism. The mediant modulations of this scene are regarded as a fine example of advanced 19th-century harmonies. Meyerbeer enhances the harmonic effect by extreme dynamic contrasts and the louring combination of horn, bassoon and trombones. The final suspense scene before the dramatic catharsis is underpinned psychologically: Valentine lets slip the confession of her love for Raoul at a moment of the utmost danger (duet, no.24). Meyerbeer reacts to this extreme situation with a freely through-composed structure determined by the psychological situation in the dialogue. The central section, 'Tu l'as dit', has been analysed as the paradigm of a self-contained melodic period, representing a specific 'musical culture' (Dahlhaus, 1980, p.10). In its dramatic context, it signals the psychological parting of the characters at the moment of greatest peril: Raoul must leave at once to warn the Huguenots. As in the terzet in *Robert*, the passage of time becomes dramatically crucial. With time running out, a utopian scene emerges from this moment of extreme tension: a tragic love that can never be realized is conjured up as a dream of happiness in a moment of fulfilment.

The constant energizing of the musical passage of time culminates in the closing catastrophe, which dramatizes the historical core of the action, the Massacre of St Bartholomew's Day (Act 5, no.27). In the foreground Valentine and Raoul are united by Marcel in an impromptu wedding. Meyerbeer used the newly invented bass clarinet for the first time to accompany this plane of the action. At the back of the stage, the Huguenot women and children have taken refuge in a chapel and are singing the Lutheran chorale as fanatical bands of Catholic murderers enter the chapel. The final moment of drama grows from Meyerbeer's ingenious idea of introducing the chorale at key moments throughout the scene at a progressively accelerated tempo. The tune is taken up by the protagonists just as the murderers reach them. The final stage of acceleration ends with the melody disintegrating into fragments, together with the chorus of murderers. The principle of progressive quickening determines the spatial and temporal construction of the entire scene, and the various stages of acceleration correspond to precise stage directions: the gradual spread of the massacre is expressed simultaneously in terms of space (as the murderers approach), drama (the interaction between the murderers and the protagonists) and music (the disintegration of the chorale melody). Meyerbeer emphasizes the fact that this structural concept embodies the work's central philosophical statement by introducing the sequence described above in the opera's orchestral prelude: the dynamics of the historical process become perceptible in the acceleration of the chorale melody.

The inclusion of the murderers' chorus in the disintegration of the chorale indicates that the perpetrators as well as the victims of the massacre are being overrun by the unleashed forces of the historical process. This is confirmed in the stage action of the final scene: Valentine, who alone has survived the massacre unharmed, is shot by her father, and in a last silent entrance the queen is confronted by the body of her favourite lady-in-waiting, riddled with bullets. With the theatrical means available in the 19th century, the negation of any heroic concept of history could not have been more shockingly staged. The historical pessimism evident in this work undoubtedly also has its roots in Meyerbeer's own history. As a devout Jew, and often enough the subject of anti-Semitic attacks himself, he was well aware of the ever-present danger of new pogroms. Fear of mob hysteria, however, was something that all his contemporaries could imagine: the bloody scenes of the July Revolution had taken place just six years before the opera had its première, and those of the French Revolution were only 40 years in the past. The radical nature of the opera's historical and philosophical dimensions, however, was not evident to Meyerbeer's contemporaries, who usually understood it to be identifying with the Protestants, the victims of the story.

In his instrumentation, Meyerbeer had broken with the Italian layout of the orchestra and created the Franco-Italian synthesis often erroneously attributed to Wagner. Fétis mentions the fact in his discussion of the première: 'The novelty of the instrumentation gives the ensemble a character of creation' (Coudroy, 153). Meyerbeer's writing for wind developed into an independent stratum that could no longer be reduced to the four-part framework of the setting for strings. Novel sonorities appear with increasing frequency; for instance, an english horn is used instead of oboes between the flutes and clarinets in the orchestral prelude. There is an extreme contrast of register in the 'Chanson Huguenote' (no.4) between a piccolo and bassoon, double bass, bass drum and cymbals, emphasizing the frenetic character of the song.

In spite of its success with the public, the première of *Les Huguenots* on 29 February 1836 initially baffled the critics. They could see that the work was basically innovatory, but it was thought by many to present an unfortunate contrast between the poverty of action at the beginning of the opera, and the extremely rapid progress of the plot in the two closing acts. Subsequent performances, however, established its success, and it was received with increasing enthusiasm at every performance. The leading roles were taken by Dorus-Gras (Marguerite), Cornélie Falcon (Valentine), Nourrit (Raoul) and Levasseur (Marcel), with Habeneck as conductor. Nourrit was also responsible for the stage direction and this time the

settings were painted by four different designers. The work became the most successful opera of the 19th century; it was the first to have over 1000 performances at the Opéra, a record that to this day has been broken only by Gounod's *Faust*. Its dissemination through the rest of the world was delayed particularly in Catholic countries by censorship, but it eventually had an international success to match that of *Robert*.

Meyerbeer was aware that with the epic dramatic writing of *Les Huguenots* he had reached the utmost limits of what was possible within the genre's conventions in the 19th century: in the printed score of the Paris production, not even the heroine Valentine has an aria to herself. Soon after the première he determined to base his 'dramatic system on indestructible pillars with a third work' (letter of 20 May 1836, *Briefwechsel*, ii, 527). However, he encountered significant difficulties. Although he considered a number of subjects, he finally settled on two possible projects: *L'Africaine* and *Le prophète*. The genesis of these works is closely interwoven. Meyerbeer began work first on *L'Africaine*, but abandoned it on 1 August 1838 when Falcon, for whom he had intended the title role, had lost her voice. A first version of *Le prophète* was deposited with a Parisian notary on 25 March 1841. Difficulties in the casting, however, delayed production. Meyerbeer had intended the exalted, missionary character of the title role for the leading tenor, Duprez, who sang with full chest voice in the upper register. In December 1843, when it transpired that Duprez was no longer up to the demands of the part, Meyerbeer deferred composition, and over the next four years he conducted fruitless negotiations with the Opéra over alternative singers, coming to an agreement only when Roqueplan and Duponchel took over the directorship on 1 July 1847. When he heard Pauline Viardot, Meyerbeer revised his ideas of the part of Fidès; it is a unique role, one of the great parts of the century, demanding the vocal range of mezzo-soprano and soprano in its dramatic coloratura. In contrast, the tenor part was simplified for Gustave Roger, and as a result the entire original dramatic concept was revised. During rehearsals, Meyerbeer made more cuts, and the opera had its première in this form on 16 April 1849.

Between 1851 and 1853 Meyerbeer resumed work on the first version of *L'Africaine*, the 'vecchia Africana', which he had abandoned in 1843. He made basic revisions to Acts 1 and 2, and transferred the action of Acts 4 and 5 from Central Africa to India. After a brief period of work on the score in 1857, he again let it lie until 1860. Despite another interruption as a result of Scribe's death on 20 February 1861, Meyerbeer completed his rehearsal score on 29 November 1863. However, he was unable to put his own finishing touches to the work since he died a few weeks after rehearsals began. Fétis made a performance version from the extensive score material, and the opera had its première on 28 April 1865.

The dramatic parallels between the operas are obvious: in both, the historical action is presented from the viewpoint of a paradigmatic individual. There is a charismatic leader at the centre of each: Jean de Leide (John of Leiden), leader of the Anabaptist movement of the Reformation period, and the seafarer Vasco da Gama. Like Robert before them, the protagonists seem to be motivated by metaphysical powers, as is evident from the fact that their respective missions are revealed in dream scenes. In *Le prophète*, Meyerbeer was the first composer to use the leitmotif as an indication of what lies ahead, a function described later by Wagner as *Ahnung* or premonition: the themes of the coronation scene in Act 4 have already been introduced in instrumental form, and distanced. In both operas, the moment of peripeteia is marked by a spectacular stage effect: in *Le prophète* it was the first successful use in any theatre of an electric spotlight, which Meyerbeer had specially made by the physicist Léon Foucault. Meyerbeer's multi-media conception caused him to reject older notions of tone-painting at this point. His contemporaries felt they were blinded by a 'real sun'. Technologically, the sunrise effect resulted from the most developed technology of the time, and the work itself became a synonym for a new age; the prophet was seen, as Wagner put it, as the 'prophet of a new world'.

L'Africaine featured the first completely revolving stage set, on which the ship of Vasco da Gama's rival could be shown changing course. Both these stage effects marked crucial moments in the action: Jean's final guilty involvement in the historical process, and the premature failure of Vasco's mission of colonization. The change of fortune also forms part of analogous scenes: Sélika saves Vasco by forcing Nélusko to testify, falsely, that she and Vasco are married, while conversely, in the coronation scene, John forces his mother to disown him. Meyerbeer realized this dramatic climax of the opera on a variety of scenic and musical levels: the themes of the stretta of the aria, a ritual Anabaptist chorus and the contrasting chorus of the people are interwoven phrase by phrase (no.24d). There are also similarities in the protagonists' respective opponents. Nélusko, as the embodiment of specific ideas, is most closely comparable to Marcel in *Les Huguenots*. He stands for the unconditional rescue of his people from colonization and is thus opposed to Vasco's metaphysically based mission. Similarly, Jean's mother Fidès is the opponent of his mission as prophet of the Anabaptists: she symbolizes divine providence and forces him to give up his blasphemous ambition. The instrumentation of the two operas is also comparable. Differentiation of the woodwind in tutti is now the rule. In the autograph score of *Le prophète*, Meyerbeer usually began by setting the middle registers (horns, clarinets) very densely and did not thin the writing out until later. The coronation scene (Act 4, nos.23–4) calls for a children's chorus (with soloists), two mixed choruses, a complete saxhorn family and an organ for four hands. In *L'Africaine*, Meyerbeer adds only a few exotic touches connected with the subject of the opera. The *grand air* (Act 4, no.15) brings in a saxophone, which Meyerbeer had already planned to use in *Le prophète*. There is also three-part writing for strings combined with three flutes (Act 5, finale, no.22).

However, the specific concepts in the dramaturgy of the two operas are very different. *Le prophète* combines the philosophical view of history seen in *Les Huguenots* with the metaphysical image of humanity in *Robert*. To provide the historical colour of the Anabaptist revolts, Meyerbeer composed the chorale 'Ad nos, ad salutarem undam', repeated many times over in the course of the opera, like the chorale of *Les Huguenots*. The sacred colour becomes unctuously grotesque when the chorale is given to the trio of Anabaptist preachers.

The idyllic strand of *Les Huguenots* is also continued. Meyerbeer found the contrasting colour of the idyll in the

realm of the pastoral, evoked by the dialogue between two clarinets at the beginning of the opening tableau. The thematic structure of the score is considerably more dense than in *Les Huguenots*, however, owing to the function of pastoral themes in the discourse. The 'idyll disturbed' becomes not merely an external dramatic pattern, as in the first act, but provides metaphysical motivation for the protagonist. Directly after his dream vision, evoking his vocation to become a prophet, John describes the dream of idyllic private happiness with his bride Berthe in his *pastorale* (Act 2, no.8), as a counterbalance to the Anabaptists. This idyll symbolizes the second of the metaphysical forces between which John is torn, like Robert before him. For a time Meyerbeer even thought of repeating the melody of the *pastorale* as a leitmotif whenever the action of the opera referred to Berthe or Jean's mother Fidès, who embodies the power of heaven (*Briefwechsel*, iii, 539). Consequently the *pastorale* is quoted in the army camp scene in Act 3 (*scène*, after no.16), when John, longing for his mother, wishes he could give up his prophetic calling. The reference to the closing terzet (Act 5, no.28) was originally to be played on an E♭ saxophone, both here and in the suicide scene. The theme of the pastoral passage in the final trio is derived from an inversion of the leitmotif. When the three principals – for the first and only time in the opera – meet in happy circumstances, the pastoral passage symbolizes the utopia of an idyllic simple life.

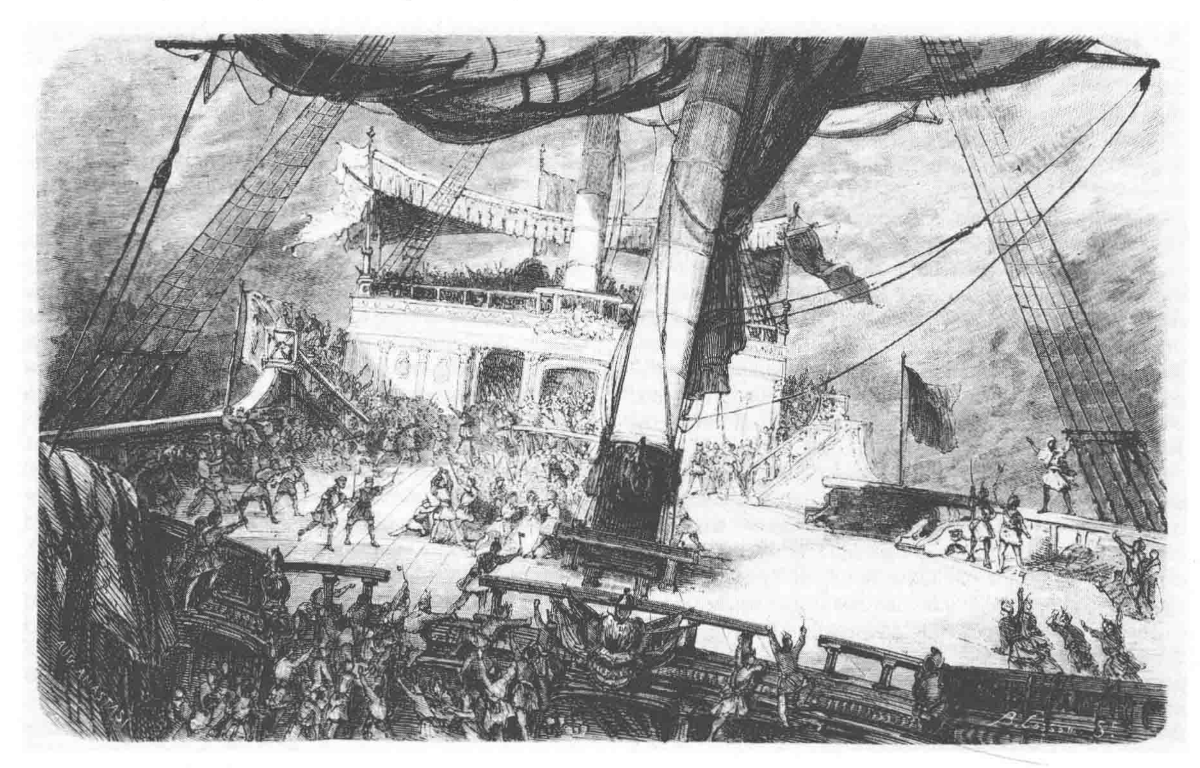
Here the dramatic treatment of suspense arises not from the passage of time, as in the analogous passages of Meyerbeer's earlier works, but from the extreme instability of the situation. At any moment Berthe will discover that her lover and the hated prophet are one and the same; in the event the revelation is made quite casually by a minor character. The action of *Le prophète* culminates in an extreme example of the final drama of the 'shock effect', previously encountered in *Les Huguenots*: Berthe, having set out to kill the prophet, stabs herself in horror. Extensive cuts were made to this strand of the plot during rehearsals and a version of Berthe's dying monologue, which at one time Meyerbeer had intended to be accompanied by the saxophone, was also cut, with the consequent abandonment of saxophone instrumentation for the leitmotif in the third act.

Despite these cuts, Berthe is far more clearly drawn as an active female principal than her predecessor Valentine. Her character develops from a simple country girl to a figure of avenging authority. If Fidès incarnates the principle of divine forgiveness, Berthe is driven by a positively Biblical anger that eventually becomes self-destructive. In the eponymous heroine of *L'Africaine*, who is the determining figure throughout the action, Meyerbeer created a synthesis of these two types of female character. In the closing tableau of *Le prophète*, the topos of 'festivities disturbed' grows to apocalyptic dimensions. The music constantly presents the idea of bacchanalian festivities, and the bacchanal itself (no.29a) was reduced to its essential elements only just before the première. John's drinking song ('Couplets bachiques', no.29b) functions as a symbol of the catastrophe, and light is cast on the metaphysical motivation of his downfall when the pastoral theme of the terzet is heard in its orchestral introduction: John's ruin is shown to be the outcome of sin against the divine power, symbolized by the pastoral colour. The spectacular explosion of the palace is realized in purely scenic terms, while the text of the drinking song, still heard, identifies this apocalypse as purgatory. As in *Les Huguenots*, both parties to the historical event, the Anabaptists and the army of the legitimate emperor, are destroyed. This philosophical dimension is not suited to the closing scene of *L'Africaine*. Sélika's *Liebestod* under the manchineel tree remains a private tragedy with no meaning outside itself, and of no significance for Vasco's mission. Of the two operas, it is *L'Africaine* that points the way forward more clearly; the *drame lyrique* of the second half of the century can be sensed in the dramatic writing of the closing scene. Like Wagner's music dramas, *L'Africaine* concentrates exclusively on the action of the principals. The media art and video clips that shape our viewing habits in the early 21st century seem like an aesthetic step backwards from the mature Meyerbeer's multi-media projects.

The première of *Le prophète* was a triumph of theatrical history, and its success was undoubtedly heightened by its unintentional political topicality following the 1848 revolutions. The main roles were sung by Viardot (Fidès), Roger (Jean) and Jeanne Anaïs Castellan (Berthe); Eugène Scribe directed the production, and the orchestra was conducted by Girard. Like Meyerbeer's other grand operas, *Le prophète* retained its place in the repertories of all the major international opera houses for decades, and was in the repertory of the Paris Opéra until 1912. The spectacular Paris première of *L'Africaine* was created by Marie Sasse (Sélika), Marie Battu (Inès), Emilio Naudin (Vasco) and Jean-Baptiste Faure (Nélusko), in a production directed by Alexis Colleville and conducted by Georges-François Hainl (fig.4). Being so clearly conceived as a work for soloists, it was the most frequently performed of Meyerbeer's operas in the 20th century, and has been produced wherever adequate interpreters could be found, although most such performances have embodied disfiguring cuts.

4. Last years. Meyerbeer's undisputed leading position in international musical life brought him many honours and many requests for help. On 11 June 1842, after the change of government in Prussia had brought the enlightened monarch Friedrich Wilhelm IV to the throne in 1840, Meyerbeer was appointed Generalmusikdirektor of Prussia through the offices of Alexander von Humboldt. However, he took permanent leave of absence in 1846 because of constant disputes with the intendant, Küstner, and on 26 November 1848 he resigned the post although he remained director of the Royal Court Music. The works he conducted most frequently were those of Gluck and Mozart; among his contemporaries, Spohr occupied a prominent place in his concerts. He also conducted many performances of his own works on his numerous tours.

Meyerbeer wrote several occasional works for the Prussian court; the most important is the patriotic festival Singspiel *Ein Feldlager in Schlesien*, written for the re-opening of the Berlin opera house on 7 December 1844 after a fire. The author of the libretto was named as the Berlin music critic Ludwig Rellstab, but in fact Rellstab merely translated and versified Scribe's outline. The opera tells the story of an incident from the life of Frederick the Great, and the Swedish soprano Jenny Lind, whom Meyerbeer had discovered in Paris in 1843, excelled in the leading role of the gypsy Vielka. A revised version tailor-made for the same singer was performed in Vienna



4. Finale of Act 3 of 'L'Africaine', Paris Opéra, 1865: engraving by B. Cosson after Auguste-Paul-Charles Anastasi from 'L'illustration' (6 May 1865); the sinking of Don Pédro's ship on stage caused a sensation

in 1847 under the title of *Vielka*. Meyerbeer later used six numbers from this opera in *L'étoile du nord*, one of his two operas written for the Opéra-Comique in the long interval between *Le prophète* and *L'Africaine*. It had a new libretto by Scribe, and the première was on 16 February 1854. On 4 April 1859 it was followed by *Le pardon de Ploërmel* (also known as *Dinorah*). This time the libretto was not by Scribe but by Jules Paul Barbier and Michel Florentin Carré. Both operas employ the procedure that had proved its worth in *Le prophète*, combining various motifs within the mad scene typical of the genre: in *L'étoile* (Act 3, finale) this links quotations from the preceding acts as 'fragments of memory' (*PEM*). Vielka's famous virtuoso flute aria is cleverly used to bring about a cure, a theme which had been favoured subject matter in *semiseria* opera since Paer's *Agnese*. Dinorah's central mad scene (Act 2, no.11) unites analogous dramatic themes to create an extensive scenic complex: in the aria in which the heroine dances with her shadow, her mental disturbance is signalled by excessive virtuosity. The ensuing melodrama is a montage of themes setting out the psychological motivation of her madness. Both works became central to the repertory of the Opéra-Comique in following decades. Outside France, versions were performed with recitative composed by Meyerbeer to replace the spoken dialogue.

Among his many other minor and occasional works, Meyerbeer's lieder deserve special mention. He developed the French salon *romance* into a small-scale drama. Many settings of German texts, such as Heine's *Die Rose, die Lilie, die Taube* and Müller's *Der Garten des Herzens*, may be ranked with the works of the great German lieder composers. Fétis commented that the *romance* was 'a product of Germanic genius . . . as it alone has these forms, these details, these hints, which complete a thought and give it an air of creation' (*Revue et gazette musicale*, 1841).

Meyerbeer was regarded as the only composer to have united the national schools of Europe. In his grand operas he created the prototype of a synthetic and synaesthetic work in which different arts merge to create new perspectives. The cosmopolitan nature of his conception has never been in dispute; however, it is this very aspect that nationalistic criticism was bound to see as a flaw. He was the first composer to be given a funeral cortège worthy of a state funeral, on both sides of the Rhine, which his body crossed for the last time in a special train on the night of 6 May 1864.

5. Reception and research. The frequent attacks on Meyerbeer in his native land of Germany always distressed him. The nationalistic and sometimes anti-Semitic background to these attacks, however, is usually obvious. Robert Schumann descended to the level of such criticism in his review of *Les Huguenots*, which left the famous Viennese music critic Hanslick uttterly baffled. Hanslick – usually a champion of pure instrumental music – could explain Schumann's condemnation only through Schumann's own obvious lack of talent for opera: 'A composer who, after close and honest study of *Les Huguenots*, is unable to discover even a single merit in its music, who has not a good word to say for it, may safely be assumed to be no composer of opera himself' (Hanslick, 1875). Schumann's criticism, he added, therefore represented only 'a memorable contribution to our knowledge of Schumann, but not of Meyerbeer'. Other reviewers had clearer motives: Heine, for instance, did not hesitate to

use his pen to blackmail the vulnerable but wealthy composer.

The ambiguous relationship of Richard Wagner to Meyerbeer, however, cannot be explained in any such way; it can be accounted for only as a case of psychological patricide. Wagner took the opportunity to approach Meyerbeer on 20 August 1839, in Boulogne, to ask for financial support and help in promoting his plans for French operas. Meyerbeer was always ready to help his fellow countrymen, and was moreover convinced of the young composer's gifts. He therefore not only gave Wagner money but recommended his work in Paris, Berlin and Dresden. Without his active support neither *Rienzi* nor *Der fliegende Holländer* would have been performed so soon. In Paris, Wagner reacted with some remarkable and excitable letters, signing off with such phrases as 'your property', 'your most humble slave', somewhat to Meyerbeer's surprise (*Briefwechsel*, iii, 262, 285), but he continued his support for Wagner. However, in November 1846 he refused a request for another 1200 thalers (*Briefwechsel*, iv, 147). At this time Wagner was well provided for by his appointment as Hofkapellmeister to the King of Saxony.

After the failure of the 1848 revolution, Wagner saw his own career greatly endangered. Meyerbeer's latest work sent him into a state of enthusiastic euphoria: 'At this time I also saw the "Prophet" for the first time – the prophet of the new world: I felt happy and exalted' (letter of 13 March 1850). A few months later, he wrote an anti-Semitic pamphlet attacking Meyerbeer ('Das Judenthum in der Musik', *NZM*, 6 September 1850). It is as extravagant in tone as were his earlier articles in Meyerbeer's praise. At the time of the *Tannhäuser* scandal in Paris, Wagner believed that Meyerbeer was his secret enemy, a wholly mistaken idea. Even after Wagner's anti-Semitic pamphlet, Meyerbeer had followed his development with interest, and on hearing of the fiasco of the production of Wagner's opera, wrote in his diary: 'It seems to me that to find fault in so unusual a way with what is, after all, a very noteworthy and talented opera must be the work of cabals, not of genuine judgment, and in my view it may even be useful to the opera in subsequent performances' (Becker, 1980. p.128). The experienced composer was right in his assessment, for leading men of letters such as Baudelaire now began to speak up for Wagner. However, Wagner withdrew the opera of his own accord.

Wagner's behaviour cannot really be explained by the anti-Semitism endemic to his time. He could not admit to himself that – like all other operatic composers – he owed much to Meyerbeer's ideas. His early works are very close, even in their details, to Meyerbeer's style of grand opera. Hanslick himself noticed the connection: 'Richard Wagner, whose *Rienzi*, *Tannhäuser* and *Holländer* cannot be imagined without the example of Meyerbeer, judges Meyerbeer not as an artist but as a criminal is judged' (1875). Even the Wagnerian idea of a *Gesamtkunstwerk* is unimaginable without the synaesthetic and conceptual features of grand opera.

Such attacks wounded Meyerbeer deeply, since they came almost exclusively from his native land. For the same reason, however, they could not affect the international dissemination of his works. Even the growing nationalism of the late 19th century did no serious damage to the reception of Meyerbeer's operas: only the eventual international trend towards a return to the simplicity and classicism of the 17th and 18th centuries could significantly affect his popularity. That trend began in the 1920s, under the influence of the *Neue Sachlichkeit* ('new objectivity') opposed to Meyerbeer's metaphysically based and theatrically demanding concept of opera. In Germany, the National Socialist ban on performances of Meyerbeer was disastrous.

After World War II, the great singers of the century were responsible for the revival of his works, including Sutherland, Horne, Price, Gedda, Domingo and others. At the same time unprejudiced musicologists began studying the available sources. The great pioneer of German operatic research, Heinz Becker, and his wife Gudrun, edited the letters and diaries. This edition set standards for scholarship of the 20th century, and the Beckers' work is being continued by Sabine Henze-Döhring. A new interpretation of Meyerbeer's historical role was also necessary. Becker's arguments in his many studies were predominantly defensive, designed to prove the injustice of nationalistic prejudice. Since then, there has been a wide measure of agreement among younger specialists that Meyerbeer should be ranked among the great composers. It is impossible to imagine the musical history of Europe without him. The most important task that still remains is to produce a critical edition of the works, and this has been made possible, in particular, by the rediscovery of the autograph scores in Kraków, and the examination of important items in the Bibliothèque Nationale in Paris and large quantities of material relating to the premières of the operas, now at the Bibliothèque de l'Opéra.

WORKS

Edition: *Meyerbeer Werkausgabe*, ed. R. Didion, S. Döhring, P. Kaiser and W. Kühnnold (Feldkirchen, forthcoming) [MWA]

OPERAS

Title	*Genre, acts*	*Libretto*	*First performance*	*Sources and remarks*	*MWA*
Jephtas Gelübde	3	A. Schraeber	Munich, Hof, 23 Dec 1812	*GB-Lbl*, duet (Munich, ?1812)	
Wirth und Gast, oder Aus Scherz Ernst	Lustspiel, 2	J.G. Wohlbrück	Stuttgart, 6 Jan 1813	as Die beiden Kalifen, 1814; as Alimelek, 1820, arr. pf 4 hands (Milan, n.d.)	
Das Brandenburger Tor	Spl	E. Veith	unperf.	comp. for Berlin, 1814	
Romilda e Costanza	melodramma semiserio, 2	G. Rossi	Padua, Nuovo, 19 July 1817	*I-Bc*, *Fc*, *Mr*, excerpts (Milan, n.d.)	
Semiramide riconosciuta	dramma per musica, 2	Rossi, after P. Metastasio	Turin, Regio, March 1819	excerpts pubd	

Title	*Genre, acts*	*Libretto*	*First performance*	*Sources and remarks*	*MWA*
Emma di Resburgo	melodramma eroico, 2	Rossi	Venice, S Benedetto, 26 June 1819	as Emma di Leicester, 1820; *Fc*, *Mr*, vs (Berlin, ?1820)	
Margherita d'Anjou	melodramma semiserio, 2	F. Romani, after R.C.G. de Pixérécourt	Milan, Scala, 14 Nov 1820	rev. Paris, 1826; *Mr*, vs (Paris, 1826)	
L'Almanzore		Rossi	unperf.	intended for Rome, Argentina, carn. 1821, probably unfinished	
L'esule di Granata	melodramma serio, 2	Romani	Milan, Scala, 12 March 1821	*Mr*, excerpts (Milan, n.d.)	
Il crociato in Egitto	melodramma eroico, 2	Rossi	Venice, Fenice, 7 March 1824	rev. Paris, 1825; *GB-Lbl*, *I-Bc*, *Mr*, (*Vt*/*R* 1979: ERO, xviii), *US-Bp*, *Cu*, *Wc*, vs (Milan, 1824; Bonn and Cologne, 1824; Paris, 1826)	i
Robert le diable	grand opéra, 5	E. Scribe and G. Delavigne	Paris, Opéra, 21 Nov 1831	*PL-Kj**; (Paris, 1831/*R*: ERO, xix); scene and prayer added for Mario's début, 1839; rondo for Mme Alboni added to It. version	i/1
Les Huguenots	grand opéra, 5	Scribe and E. Deschamps	Paris, Opéra, 29 Feb 1836	*Kj**; (Paris, 1836/*R*: ERO, xx)	i
Ein Feldlager in Schlesien	Spl, 3	Scribe, trans. L. Rellstab and C. Birch-Pfeiffer	Berlin, Hof, 7 Dec 1844	as Vielka, 1847	
Le prophète	grand opéra, 5	Scribe	Paris, Opéra, 16 April 1849	begun 1836; *Kj**; (Paris, 1849/*R*: ERO, xxi); ov., Berthe's cavatina and barcarolle added *c*1850	i/2
L'étoile du nord	oc, 3	Scribe, partly after his ballet La cantinière	Paris, OC (Favart), 16 Feb 1854	based on the music of Ein Feldlager in Schlesien (Paris, ?1854/*R*: ERO, xxii)	i
Le pardon de Ploërmel	oc, 3	J. Barbier and M. Carré, after Carré: *Les chercheurs de trésor*	Paris, OC (Favart), 4 April 1859	also known as Le chercheur du trésor and as Dinorah, oder Die Wallfahrt nach Ploërmel (Paris, ?1859/*R*: ERO, xxiii)	i
L'Africaine	grand opéra, 5	Scribe, F.J. Fétis and others	Paris Opéra, 28 April 1865	also known as Vasco da Gama; begun 1837, final revisions by Fétis; *Kj**; (Paris, 1865/*R*: ERO, xxiv); 22 pieces and frags. not used in final version, ed. Fétis in vs (Paris, 1865)	i

Opera frags.: Abu Hassan, comp. 1810 Darmstadt, unperf.; Der Admiral, oder Der verlorene Prozess, comp. 1811, Darmstadt, unperf.; Le bachelier de Salamanque, ?1815, inc.; Ines de Castro 1824 (Rossi), inc.; Malek Adel 1824 (Rossi), inc.; La nymphe de Danube, 1826 (T. Sauvage), inc.; Die drei Pintos, Oper, after Weber's sketches, frags, Berlin/Paris, 1826–52; Le portefaix, 1831 (Scribe), inc.; Les brigands (A. Dumas *père*), planned 1832, not begun; Cinq mars, Dec 1837 (J.-H. Vernoy de Saint-Georges and E. de Planard, after A. de Vigny), inc.; Noëma, ou Le repentir [L'ange au exil] (Scribe and Saint-Georges), contract signed 15 Jan 1846, inc.; Judith, 1854 (Scribe), inc.

OTHER DRAMATIC

Der Fischer und das Milchmädchen, oder Viel Lärm um einen Kuss (Le passage de la rivière, ou La femme jalouse; Le pêcheur et la laitière) (divertissement, 1, E. Lauchery), Berlin, Royal, 26 March 1810

Gli amori di Teolinda (Teolindens Liebschaften) (dram. cant., G. Rossi), S, cl, chorus, orch, Verona and Genoa, 1816; *A-Wgm*

Das Hoffest von Ferrara (masque, E. Raupach, after Tasso), Berlin, 28 Feb 1843; excerpts pubd

Struensee (incid music, M. Beer), Berlin, Schauspielhaus, 19 Sept 1846 (Berlin, n.d.)

Ballade in the play Murillo, ou La corde du pendu (Aylic-Langlé [M.A.F. Langlois]), Paris, Comédie-Française, 18 Oct 1853 (Paris, n.d.)

La jeunesse de Goethe (L'étudiant de Strasbourg) (incid music, H. Blaze de Bury), Nov–Dec 1860, Aug 1862, not perf., lost [incl. scenes to Faust, Der Erlkönig (after Schubert), Mignon, Der König von Thule, Iphigenie]

OCCASIONAL AND CHORAL

Kantate zur Geburtstagsfeier von Liebmann Meyer Wulff, 1806

Kantate zum Geburtstag von Amalia Beer (A. Wolfssohn), 1809

Zur Feier des 15ten Juni 1810, solo vv, vv, pf, for Vogler's birthday, collab. J. Gänsbacher; *US-STu**
Kantate zum Geburtstag von Jacob Beer (A. Wolfssohn), 1811
Das Königslied eines freien Volkes (F.W. Gubitz), TTBB, wind insts, 1814
Des Teutschen Vaterland (E.M. Arndt), TTBB, wind insts, 1814
Der Götterbund (E. Kley), allegorical drama, for Amalia Beer's birthday, 1814
Perche muni tiranni, aria, S, vv, orch, Genoa, 1816
Canone finito a 4, for Louis Spohr, Rome, 1817
Bayerischer Schützenmarsch (King Ludwig I of Bavaria) (cant.), 4 solo vv, male vv, wind insts, 1829
Festgesang zur Errichtung des Guttenberg-Denkmals in Mainz (C. Rosenberg), T, T, B, B, TTBB, pf ad lib, 1834 (Mainz, ?1835)
Freundschaft, TTBB, for foundation festival of the Friends of the Berliner Singakademie, 1842 (Berlin, n.d.; Fr. trans., Paris, 1862)
Dem Vaterland, T, T, B, B, TTBB, Berlin, 1842 (Berlin, n.d.; Fr. trans., Paris, 1861)
Die lust'gen Jägersleut, TTBB (Berlin, n.d.; Fr. trans., Paris, 1861)
Dem Meister deutschen Lieds ein Lied, TTBB, Berlin, for reception of Spohr, 1845
Der Wanderer und die Geister an Beethovens Grabe (F. Braun), trans. as Le voyageur au tombeau de Beethoven (M. Bourges), solo B, SSAA, unacc., 1845 (Paris, n.d.)
Fridericus Magnus (L. Rellstab 'Für solchen König Blut und Leben'), inserted song in *Ein Feldlager in Schlesien*, Singspiel for the dedication of a movement to Frederick the Great, SATB, orch, Berlin 1851
Festhymne (C.G.T. Winkler), solo vv, vv, pf ad lib, for 25th wedding anniversary of king and queen of Prussia, 1848 (Berlin, 1854)
Ode an [Christian] Rauch (A. Kopisch), solo vv, SATB, orch, vs (Berlin, 1851); as Opferhymne an den Zeus (L. Rellstab) (Berlin, 1854)
Maria und ihr Genius (cant., Goldtammer), ST, SATB, pf/orch, Berlin, for 25th wedding anniversary of Prince and Princess Carl, 1852 (Berlin, 1852)
Brautgeleite aus der Heimat (Adieux aux jeunes mariés), serenade, SSAATTBB, unacc., Berlin, for wedding of Princess Luise, 1856 (Berlin and Posen, 1856; Fr. trans., Paris, 1857)
Choeur des sybarites, Lyons, 1857
Nice à Stephanie, S, 3vv, pf, for birthday of Grand Duchess Stephanie of Baden, 1857 (Paris, 1858)
Festgesang zur Feier des 100 jährigen Geburtsfestes von Fr. Schiller (L. Pfau), S, A, T, B, SATB, orch, 1859 (Berlin and Paris 1860)
Bundeslied (Invocation à la terre), TTBB, pf ad lib, Berlin, 1861 (Berlin, n.d.; Paris, 1861) [on 'God Save the King']
Festhymnus (H. Köster), solo vv, vv, pf ad lib/orch, Königsberg, for coronation of Wilhelm I, 1861 (Berlin, n.d.)
Das Lied vom blinden Hessen (C. Altmüller), T, 4 male vv, pf, for the Schwalbacher Liedertafel, 1862 (Berlin, ?1863; Fr. trans., Paris, 1863)

SACRED

16 chorales, 1805
Gott des Weltalls Herrscher ist König, fugue (4 vv), 1809
Psalms: i, 1809; cxxx, chorus, orch, 1810; xii, 1810; xcviii, chorus unacc., 1811; xxiii, solo vv, double chorus, 1813; xci, S, A, T, B, double chorus SATB, unacc., Berlin, 1853 (Berlin 1853/*R*, Paris, 1858)
Gott und die Natur (orat, A. Schreiber), Berlin, Singakademie, 8 May 1811; *F-Pn*
Der heilige Lucas, chorus, Berlin, 1813
Geistliche Gesänge (Klopstock), S, A, T, B, pf ad lib (Darmstadt, 1812): 1 Wenn ich einst von jenem Schlummer, 2 Preis ihm, 1st pubd in *AMZ*, xv (1813), suppl.2, 3 Erheb' uns zu dir, du, 4 Auf ewig ist der Herr mein Theil, repr. (Paris, 1841) with 3 added nos.: 5 Müde sündevolle Seele, 6 Wach auf mein Herz und singe, 7 Jesus Christus wir sind hier
An Gott (F.W. Cubitz), hymn, S, A, T, B, pf, 1814 (Leipzig, ?1817)
Hallelujah (E. Kley), cantatine, 4 male solo vv, vv ad lib, org, before 1815, *US-Wc**
Geistliche Lieder, 1815
2 religiöse Gedichte von Jakob Neus, SSA, org (Mainz, *c*1891): Gloria in der Höhe, Halleluja, der Herr ist da
Pater noster, off, SATB, unacc., in *La maîtrise*, i (15 Nov 1857), also (Berlin, n.d.); ed. T. Schwarz (Cologne, 1994)
Busslied (Qui sequitur me) (Corneille and Rellstab, after Thomas à Kempis), solo B, SSATTB, org, Berlin, 1859, in *La maîtrise*, iii (1859)
Prière du matin (E. Deschamps), 2 choirs, pf ad lib, Paris, 1864 (Paris, n.d.)
Prière, 3 female vv, unacc. (Paris, n.d., also pubd in *AMZ*, xli (1839), suppl.6)
Cantique à 6 voix avec récit., tiré de l'Imitation de Jesus Christ (P. Corneille: 'Ineffable splendeur de la gloire éternelle'), B, chorus, org, in *Journal de maîtrise* (n.d.)

SONGS

many published in Meyerbeers sizilianische Volkslieder, ed. F. Bose (Berlin, 1970); Lieder, mélodies, ed. R. Zimmermann (Leipzig, 1982/R); RFS

6 élégies et romances (Leipzig, 1839) [A]
12 mélodies (Paris, 1839 or 1840) [B]
40 mélodies (Paris, 1849) [C]

6 canzonettes italiennes (P. Metastasio), 1810, *D-Dl**; Italienische Aria und Szene, 1810; Aria per mezzosoprano (Naples, 1816); Das Traumgesicht (L. Robert), 1824; Ballade de la reine Marguerite de Valois (Marguerite de Valois), 1829, in *Hommage aux dames* (Paris, 1829), C; La barque légère (Naudet) (Paris, 1829), C; Le voeu pendant l'orage (A. Bétourné) (Paris, 1830), C; La nonna (de Lanzières), duet (Paris, 1832); Au revoir, ?1833 (Paris, 1833); L'absence (M. Desbordes-Valmore), 1833 (Paris, 1833); Le miroir magique, 1833 (Paris, 1833); Soave l'istante, 1833, autograph in Floersheim Collection, Switzerland; Le ricordanze (G. Rossi), 1833 (Paris, 1834; Milan, 1834); L'enlèvement, 1834; Le moine (E. Pacini), 1834, in *Keepsake lyrique* (Paris, 1834), C; Rachel à Nephtali (E. Deschamps), 1834, in *Keepsake lyrique* (Paris, 1834), C; Sie und ich (F. Rückert), 1835, B, C; Le poète mourant (C. Millevoye), élégie, 1836 (Paris, 1836), A, C
Fantaisie (H. Blaze), 1836, in *Revue de Paris* (4 Sept 1836), A, B, C; Hör ich das Liedchen klingen (De ma première amie) (H. Heine), 1837 (Paris, 1837), B; Komm du schönes Fischermädchen (Guide au bord ta nacelle) (Heine), 1837 (Paris, 1837), B, C; La fille de l'air (F.J. Méry), 1837 (Leipzig, 1837), A, C; La folle de St Joseph (Marquis de Custine), 1837 (Paris, 1837; Leipzig, 1837), A, C; Scirocco (M. Beer), 1837 (Paris, 1837), B, C; Lied des venezianischen Gondoliers (Mina) (Beer), ?1837, in *Album für Pianoforte und Gesang für das Jahr 1839* (Leipzig, 1838), C; Chant de mai (Blaze), 1837, in *Revue de Paris* (25 June 1837), A, B, C
Menschenfeindlich (Seul) (Beer), 1837, in *Revue de Paris* (25 June 1837), B, C; La Marguerite du poète (Blaze), 1837, in *Europa*, ii (1838), A, B, C; Die Rose, die Lilie, die Taube (C'est elle) (Heine), 1838, in *Album für Pianoforte und Gesang für das Jahr 1839* (Leipzig, 1838), C; Die Rosenblätter (W. Müller), in *Album für Pianoforte und Gesang für das Jahr 1839* (Leipzig, 1838); Chant des moissoneurs vendéens (Blaze), 1839 (Paris, 1839), B, C; Nella (Deschamps), chansonette, *c*1839 (Paris, 1840); Suleika (J.W. von Goethe), 1838 (Paris, 1839), C; Der Garten des Herzens [Le jardin du coeur] (Müller), 1839 (Paris, 1839), B, C
Le baptême (M. de Flassan), 1839, as Magdalena (W. von Chézy), in *Europa* (1841), C; La chanson de Maître Floh (Blaze), 1839, B, C; A une jeune mère (Durand), 1839 (Paris, n.d.), C; De miei giorni (Délire) (F.N. dei Santo Mango), canzona, 1840, in *Le ménestrel*, v (1840), C; Le repos du gondolier (T. Normand), 1840, in *Le ménestrel*, v (1840); Ständchen (G. Seidel), 1840 in *Orpheus*, ii (1841), C; Denkspruch (W.G. Griepenkert), 1841; La luna in ciel risplende (Rossi), canzona, ?1841; Sonntagslied (G. Kletke), 1841, in *Le ménestrel* (15 Jan 1843), C; Gottergebenheit (Mahlmann), 1841, in *Wiener allgemeine Musik-Zeitung* (1842); Luft: von Morgen (Le pénitent) (Knapp), 1841 (Paris, 1842), C; Gebet am Donnerstag Morgen, 1841, in *Wiener allgemeine Musik-Zeitung* (1842); Au victoire (Am Rhein) (K. Kaskel), 1842
Hirtenlied (Des Schäfers Lied) (L. Rellstab), T, cl, pf, 1842 (Paris, 1857); Cantique du trappiste, 1842, in *France musicale* (13 Nov 1842), C; Reue (Oft muss ich weinen) (G. Gottschalk), geistliches Lied, in Album für Gesang, ii (Leipzig, 1843); Sicilienne (Méry), ?1845 (Paris, 1849), C; Sur le balcon (E. Thierry), romance, 1845 (Paris, 1845), C; La dame invisible (Thierry), chanson persane, 1845 (Paris, 1845), C; An den Neugeborenen, 1846; Aimez (Aufforderung zur Liebe), chansonette, 1846 (Paris, 1847); Frühling im Versteck [Printemps caché] (Lua), 1847 (Paris, 1848), C; Drei Küsse (Klein), 1847
Confidences (Liederbothe) (M. Bourges), ?1851 (Paris, 1851); Les plus beaux jours (Crével de Charlemagne), arioso, 1852 (?Paris, 1853); Les fleurs de la vie (Crével de Charlemagne), 1853 (Paris 1853); Se per tutte ordisce amore (Metastasio), canzonetta, 1855 (Florence, 1866); La lavandière (M. Carré), ballade, in *Messager*

des dames et des demoiselles (15 Oct 1855); A Venezia (P. Beltrame), barcarolle, 1856 (Paris, 1856); Près de toi (Roger and Duisberg), T, vc, pf, *c*1857 (Paris, 1857); Le revenant du vieux château de Bade (Méry), ballade, 1858 (Paris, 1859); Die helle Sonne leuchtet (M. Schaffy) 1860, Le retour (C.H. Millevoye), 1860, Giuseppe in carcere, monologue lyrique, *c*1860

Le ranz-des-vâches d'Appenzell (E. Scribe), chanson suisse, 2vv, pf, 1828, rev. 1846 (Paris, 1828), C; La mère-grand (Bétourné), nocturne, 2vv, pf, 1830 (Paris, 1830); Kindergebet, SSA, unacc, autograph facs. in *AMZ*, xli (1839), suppl.6

INSTRUMENTAL

4 Fackeltänze, military band, for Prussian royal weddings: 1, B♭, for Princess Marie, 1842 (Berlin, ?1854), 2, E♭, for Princess Charlotte, 1850 (Berlin, ?1854), 3, c, for Princess Anna, 1853 (Berlin, n.d.), 4, C, for welcome of newly married Prussian crown prince, 1858 (Berlin, n.d.)

Festmarsch, orch, Vienna and Paris, for centenary of Schiller's birth, 1859 (Berlin, 1860; Paris and Florence, 1860)

Krönungsmarsch, 2 wind orchs, Königsberg, for coronation of Wilhelm I, 1861 (Königsberg/Berlin, ?1861; Paris, 1862)

Fest-Ouvertüre im Marschstyl, orch, for inauguration of London World Exhibition, 1862 (Paris and Florence, 1862; Berlin and Posen, 1863)

Sym., E♭, 1811; Conc., pf, vn, orch, 1812

Pf: Conc., 1811; Concert Piece, with orch; Variations, with orch; Sonata; Fugues; Dances; Variations, all early, unpubd; Page d'album inédite, in *L'illustration* (1897), suppl. to no.2832

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GENERAL

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H. Becker: 'Eine *Undine*-Oper Meyerbeers für Paris', *Festschrift Martin Ruhnke zum 65.Geburtstag* (Stuttgart, 1986), 31–44
F. Claudon: 'Meyerbeer: 'Il crociato–le grand opéra avant le grand opéra', *L'opera tra Venezia e Parigi*, ed. M.T. Muraro (Florence, 1988), 119–32
G. and H. Becker: 'Giacomo Meyerbeers Opéra Comique *L'étoile du nord*: Anmerkungen zur Entstehungsgeschichte des Librettos', *Festschrift Hubert Unverricht zum 65.Geburtstag* (Tutzing, 1992), 17–34
D. Klöcker: 'Meyerbeers wiederentdecktes und für Heinrich Baermann entstandenes Klarinettenquintett', *Tibia*, xvii (1992), 178–81; [incl. facs.]
M.-H. Coudroy-Saghai, *Giacomo Meyerbeer, 'Le pardon de Ploërmel': dossier de presse parisienne (1859)*, (Saarbrücken, 1992)
H. Becker: '"Es ist ein ernstes Lebensgeschäft für mich": zur Genese von Meyerbeers Preussenoper *Ein Feldlager in Schlesien*', *Traditionen-Neuansätze: für Anna Amalia Abert*, ed. K. Hortschansky (Tutzing, 1997)

MATTHIAS BRZOSKA

Meyerovich, Mikhail Aleksandrovich (*b* Kiev, 26 Feb 1920; *d* Moscow, 12 July 1993). Russian composer and pianist.

He graduated from the Moscow Conservatory (1943–4) where he studied composition with Anatoly Aleksandrov, Glière and Litinsky and the piano with Yakov Zak. He was a member of the Union of Composers and worked in a variety of genres including opera and ballet; he wrote numerous symphonic and chamber works in addition to music for children and cartoon films (for which he received a State Prize). His individuality is most striking in his children's music, with its vivid imagery, bold thematism and subtly-styled, fascinating intrigue. His treatment of 'instrumentalism' – with theatrical elements, original approaches to formal problems and instrumental goupings – is notable in his concertos and chamber works. His often lyrical creative character is marked by his optimistic perception of life and humorous inclination, both admirably displayed in the Second Chamber Symphony and the music for the cartoons *Yozhik v tumanye* ('The Hedgehog in the Fog') and *Lisa i zayats* ('The Fox and the Hare').

WORKS
(selective list)

Stage: Printsessa Kaguya (ballet, after Jap. tale), 1977; Trilogiya (ballet, after V. Mayakovsky); Kukla Nadya [Nadya the Doll] (children's musical comedy), 1980; O chyom rasskazali volshebniki [What the Magicians Told of] (children's musical comedy), 1980; Zhizn' i priklyucheniya Kotofeyeva/Kontsert dlya treugol'nika s orkestrom [The Life and Adventures of Kotofeyev/Conc. for Triangle and Orch] (op, after tales by M. Zoshchenko), 1981; 7 Robinzonov [7 Robinsons] (operetta), 1985

Orch: Syuita, 1941; Ov., 1942; Syuita, small orch, 1946; Tsïganskaya rapsodiya [Gypsy Rhapsody], 1946; Torzhestvennaya pesn' [Triumphal Song], 1947: Kontsertnïye val'sï nos.l–2, 1949; Marsh [March], 1949; Syuitï, 1949, 1950; Cheshskaya rapsodiya [Czech Rhapsody], 1953; Yakutskoye kaprichchio, 1955; Conc., ob, 2 vn, db, orch, 1979; Sym. no.1, 1980; Sym. no.2, 1980; Double Conc., vn, vc, 1989; Double Conc., fl, hp, chbr orch, 1990; Pf Conc., 1991; Conc. grosso, str

Chbr and solo inst: Syuita, pf, 1939; Pf Sonata, 1940; Ukrainskaya syuita, pf, 1942; Kaprichchio, pf, 1945; Yakutskaya syuita no.1, cl, vn, pf, 1945; Yakutskaya syuita no.2, vn, vc, pf, 1945; Kaprichchio, fl, 1963; Str Qt no.1, 1978; Syuita, fl, ob, cl, bn, 1978; Malen'kaya nochnaya serenada [Little Night Serenade], eng hn, vn, 1980; Str Qt no.2, 1980; Trio, 3 vn, 1980; Pf Trio 1992

Vocal: Velikaya otechestvennaya voyna [The Great Patriotic War], song cycle, 1v, pf, 1942–3; Ballada, 1v, pf, 1943; Yakutskiye pesni [Yakut Songs], 1v, pf, 1950; Bengal'skiye pesni [Bengali Songs], 1v, pf, 1955; Detskiye pesni [Children's Songs] (cant., verses by children), 1980; 5 romansov (O. Mandelstam), Bar, cl, va, 1980; Semeynïy kontsert [Family Concerto], 1v, vn, pf 4 hands, 1980; Vesyolïye pesni [Cheerful Songs] (E. Lear), 1v, pf, 1980

Arrs. of Belorussian and Jewish songs, 1v, pf, 1942–3; also music for films and cartoons

ALLA VLADIMIROVNA GRIGOR'YEVA

Meyerowitz, Jan (*b* Breslau [now Wrocław, Poland], 23 April 1913; *d* Colmar, 15 Dec 1998). American composer of German birth. He studied at the Hochschule für Musik, Berlin, with Walther Gmeindl and Zemlinsky; in 1933 he left Germany and went to Rome, where he was a pupil of Respighi and Casella (composition) and Bernardino Molinari (conducting) at the Accademia di S Cecilia. In 1946 he married the French singer Marguerite Fricker and emigrated to the USA; he became an American citizen in 1951. A strong believer in the role of music in education, he held teaching positions at the opera department of the Berkshire Music Center (1948–51) and at Brooklyn (1954–61) and City (1962–80) colleges, CUNY. He lectured frequently for German radio services and wrote a monograph on Schoenberg (1967). He also appeared as a pianist and conductor, mainly in Italy. His awards include two Guggenheim fellowships (1956, 1958) and an NEA grant (1977). On his retirement from CUNY in 1980 he settled in France.

As a composer, Meyerowitz has adhered to tonality and attempted to build his own style on Classic-Romantic traditions. Occasionally his music betrays the influences of Schoenberg and Berg. Meyerowitz considers Italian neo-classicism to have been the principal influence of his formative years, while the lyric expressionism of his operas testifies to 19th-century ideals (Meyerbeer, Verdi, Ponchielli). Without abandoning the European substance of his style, he utilized typically American idioms in his operas on American topics. *The Barrier*, on a libretto by Langston Hughes dealing with the racial problems in the South, was performed on Broadway (1950) and revived by the Teatro S Carlo, Naples (1971).

WORKS
only those composed after 1944

Ops: Simoon (P. Stephens, after A. Strindberg), 1948; The Barrier (2, L. Hughes), 1950; Eastward in Eden (5 scenes, D. Gardner), 1951, renamed Emily Dickinson; Bad Boys in School (Meyerowitz, after J. Nestroy), 1953; Esther (3, Hughes), 1957; Port Town (1, Hughes), 1960; Godfather Death (3, Stephens), 1961; Winterballade (3, after G. Hauptmann), 1967

Vocal: The Glory around his Head (L. Hughes), B, chorus, orch, 1955; The Five Foolish Virgins (Hughes), chorus, orch, 1956; Stabat mater, chorus, orch, 1957; Hebrew Service, T, Mez, chorus, org, 1962; I rabbini (Talmud), solo vv, chorus, orch, 1962; Missa Rachel plorans, S, T, chorus, org ad lib, 1962; other works, incl. 3 cants., 1954–6; choruses; songs and song cycles, incl. 6 Songs (A. von Platen), 1976

Orch/band: 3 Comments on War, band, 1957; Silesian Sym., orch, 1957; Esther Midrash, sym., orch, 1957; Flemish Ov., orch, 1959; Ob Conc., 1962; Fl Conc., 1963; 6 Pieces, orch, 1967; Sinfonia brevissima, orch, 1968; 7 Pieces, orch, 1974; 4 Romantic Pieces, band, 1978; other works

Other inst: Homage to Hieronymus Bosch, 2 pf, 1945; Trio, fl, vc, pf, 1946; Vc Sonata, 1946; Ww Qnt, 1954; Str Qt, 1955; Pf Sonata, 1958; Vn Sonata, 1960; Fl Sonata, 1961; other works

Principal publishers: Associated, Broude

SIEGMUND LEVARIE

Meyer-Siat, Pie (*b* Ribeauvillé, Haut-Rhin, 15 Oct 1913; *d* Schiltigheim, Bas-Rhin, 4 April 1989). French musicologist. At the University of Strasbourg he took a degree in philosophy (1937), the agrégation in German (1948) and, with a dissertation on the Callinets, the doctorate in musicology (1962). From 1948 he taught German at the Lycée Kléber in Strasbourg. He devoted his research to the study of organ building in Alsace, in particular organ building at the end of the classical period which, in Alsace, extended into the mid-19th century. At first he was interested in the Callinets; the best-preserved organ by Joseph Callinet is in Mollau, a village in the Haut-Rhin at the bottom of the Thur valley where Meyer-Siat's father was a schoolteacher. He extended his research to other 19th-century Alsatian builders, and produced an exhaustive work on the most important of them, the Stiehr-Mockers. His articles in *Les cahiers de la Société d'histoire de Saverne* are concerned with lesser builders (the Sauers, N.A. Lété, the Moellers, Pierre Rivinach, Ludwig Geib, Sébastien Krämer, Nicolas Hellé, Johann Gottlob Sachse, Antoine and Aloïse Meyer, Jacques Henn, J.N. Hesse, Jacques and Jean Erckmann and Georg Wegmann).

Meyer-Siat's work is characterized by its pioneering approach (the Callinets, now a familiar subject, were scarcely known when he became interested in them) and its soundness, the product of limitless dedication, a rigorous method of investigation and perfect knowledge of the subject.

WRITINGS

Les Callinet, facteurs d'orgues à Rouffach, et leur oeuvre en Alsace (diss., U. of Strasbourg, 1962; Strasbourg, 1965)
Les orgues Callinet de Masevaux (Mulhouse, 1962)
L'orgue Joseph Callinet de Mollau (Haut-Rhin) (Strasbourg, 1963)
'La facture d'orgues en Alsace au XIXe siècle', *Artisans d'Alsace*, ed. F. Kniffke (Strasbourg, 1965), 237–51
'La réforme alsacienne de l'orgue', *Bulletin des professeurs de Mulhouse*, iii (1965), 13–20
Preface to J. Goebel: *Theorie und Praxis des Orgelpfeifenklangs* (Frankfurt, 1967)
Preface to W. Kwasnik: *Emile Rupp als Orgelreformer, Kirchenmusiker und Mensch* (Frankfurt, 1967)
'Die Orgelbauerfamilie Callinet', *Acta organologica*, ii (1968), 82–100
'Le projet d'orgue Callinet pour la cathédrale de Metz', *Annuaire de la Société d'histoire de Metz* (1968), 189–229
'Antoine Herbuté', *Archives de l'église d'Alsace*, new ser., xvii (1969), 159–241; xviii (1970), 350–55
'Die Orgelbauerfamilie Sauer', *Acta organologica*, iii (1969), 100–32; iv (1970), 206 only
'L'orgue Silbermann de St-Georges de Sélestat', *Annuaire de la Société d'histoire de Colmar* (1969), 96–110
'Les projets d'orgues pour la cathédrale de Metz au XIXe siècle', *Annuaire de la Société d'histoire de Metz* (1969), 215–36
'Administration et musique au milieu du XIXe siècle', *La musique en Alsace hier et aujourd'hui* (Strasbourg, 1970), 197–242
'L'orgue Konrad Sauer de Kolbsheim', *Annuaire de la Société d'histoire de Molsheim* (1970), 54–96
Preface to H.G. Klais, ed.: *Die Würzburger Domorgeln* (Frankfurt, 1970)
'L'église St-André d'Andlau et d'Eichhoffen au XIXe siècle', *Annuaire de la Société d'histoire et d'archéologie de Dambach-la-Ville, Barr, Obenai*, v (1971), 82–96
'Die Orgeln zu St-Nicolas, Strassburg', *Acta organologica*, v (1971), 140–59
'Les orgues de Westhoffen', *Cahiers de la Société d'histoire de Saverne*, lxxix–lxxx (1972), 37–42
Stiehr-Mockers, facteurs d'orgues (Hagenau, 1972) [incl. list of publications]
'Les orgues de Breitenbach (Hohwald)', *Annuaire de la Société d'histoire et d'archéologie de Dambach-la-Ville, Barr, Obenai*, vii (1973), 121–6
'Les orgues de Dorlisheim', *Annuaire de la Société d'histoire de Molsheim* (1974), 37–45
'Georg Wegmann: facteur d'orgues', *Archives de l'église d'Alsace*, new ser., xxiii (1975), 272–322
'Orgue et musique à Andlau', *Annuaire de la Société d'histoire et d'archéologie de Dambach-la-Ville, Barr, Obenai*, x (1976), 57–68
'Quelques orgues d'Outre-Forêt', *Saisons d'Alsace*, no.59 (1976), 171–80
'Toussaint, Vater und Sohn, Orgelmacher zu Westhoffen', *Acta organologica*, x (1976), 125–67
'Die Silbermann-Genealogie nach den Strasburger Akten', *Acta organologica*, xi (1977), 137–45
'Die fünf Orgeln von Bergheim', *Acta organologica*, xii (1978), 81–112
Valentin Rinkenbach, François Ignace Hérisé, les fils Wetzel, facteurs d'orgues (Strasbourg, 1979)
'Georg Friderich Merckel (1691–1766): Chronologie von Leben und Werk', *Acta organologica*, xv (1981), 88–113
with A. Reichling: 'Christian Langes, Orgelmacher von Uffholtz (1730–1790)', *Acta organologica*, xvi (1982), 35–64
Historische Orgeln im Elsass, 1489–1869 (Munich, 1983)
Orgue de l'église Notre Siegneur Jésus-Christ Bischheim 1715–1983 (Bischwiller, 1983)
with others: *Orgues en Alsace*, i: *Inventaire historique* (Strasbourg, 1985)
'L'orgue Cavaillé-Coll de Mulhouse', *Archives de l'église d'Alsace*, new ser., xxxvi (1988), 127–45
'L'orgue en Alsace durant la Révolution', *Connaissance de l'orgue*, nos.67–8 (1988), 41–56
'L'orgue dit "de transition": le rôle de l'Alsace', *Cavaillé-Coll I: Espernay 1987* [*L'orgue*, no.48 (1992)], 65–88

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G. Bourligueux: 'L'oeuvre de Pie Meyer-Siat', *L'orgue*, no.222 (1992), 23–40

CHRISTIANE SPIETH-WEISSENBACHER

Meyer von Schauensee, Franz Joseph Leonti (*b* Lucerne, 10 Aug 1720; *d* Lucerne, 2 Jan 1789). Swiss organist and composer. He was a member of an aristocratic Lucerne family, the son of Joseph Leonti and his wife Cäcilia (née Rusconi). He was taught the organ, cello and violin (the last by Galimberti in Milan 1740–42). In 1738 he entered the Cistercian monastery of St Urban but left after a year. In 1742–4 he served in a mercenary regiment in Sardinia and on his return, in keeping with his aristocratic background, worked in public life in Lucerne (1744–1752), while also following his musical interests. Having already taken minor orders, he became organist at the collegiate church of St Leodegar und Mauritius in Lucerne (1752), and rose to become successively titular chaplain (1760), minor canon (1764) and prebendary (1765). In 1760 he established a public college of music, and in 1768 founded the Helvetische Konkordiagesellschaft, remaining its president until 1783. In his last years he was active as an organist.

Meyer von Schauensee was one of the first Swiss musicians to become known beyond the boundaries of his own country. According to Koller his works show him to be a representative of a late Neapolitan style, revealing many points of contact with Hasse, Sammartini and Pergolesi, as well as Handel's influence.

WORKS
(*selective list*)

for complete list with thematic index see Koller

Stage: Die Parnassische Gesandschaft (operetta), 1746; Hans Hüttenstock (ob), 1769; Angenehmer und wohllautender Streit dreyer Polizeiständen (Spl), 1773; Die Engelbergische Talhochzeit (ob), 1781; Heli (Spl), 1785, Iphigenie (Spl), 1785, Lucerne, Allgemeine Musikgesellschaft; incid music
Sacred: De semine bono flos vernans, 40 arias, op.1 (Unterammergau, 1748); Obeliscus musicus, 16 offs, op.2 (Unterammergau, 1752); Ecclesia triumphans, op.3 (Unterammergau, 1753); Pontificale Romano-Constantiniense, 7 masses, op.4 (Augsburg, 1757); Cantica Doctoris Melliflui Mariano dulcisona, op.5 (Augsburg, 1757); Omne Trinum perfectum, op.6 (Zug, 1763); Par nobile fratrum, op.7 (Zug, 1764)
Other inst works

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E. Koller: *Franz Joseph Leonti Meyer von Schauensee 1720–1789* (Frauenfeld, 1922)
J.E. Saladin: *Die Musikpflege am Stift St. Leodegar in Luzern* (Stans, 1948)
W. Jerger: 'Zur Musikgeschichte der deutschsprachigen Schweiz im 18. Jahrhundert', *Mf*, xiv (1961), 303–12
M. Vogt: 'Unbekannte Briefe Meyer von Schauensees: zur Biographie und Charakteristik der Luzerner Komponisten', *Neue Zürcher Zeitung* (14 Feb 1971)

WILHELM JERGER

Meyfred, (Jean) Joseph (Pierre) Emile. *See* MEIFRED, (JEAN) JOSEPH (PIERRE) ÉMILE.

Meylan, Pierre (*b* Lucens, Vaud, 22 Oct 1908; *d* Morges, 7 May 1974). Swiss musicologist and critic. After studies in Lausanne, Halle and Leipzig, where he took a degree in social sciences and literature, he taught at Vevey and Lausanne (1940–70). In 1954 he became editor of the *Revue musicale de Suisse romande* (formerly *Feuilles musicales*) and director of the Editions du Cervin at Morges; he was one of the authors of the *Schweizer Musiker Lexikon*. As a musicologist he was interested essentially in the relationship between music and literature, and in the musical history of the Suisse Romande. He wrote opera librettos for Sutermeister, Schibler and

Kelterborn. (*SML* [incl. complete list of writings up to 1964])

WRITINGS

Les écrivains et la musique (Lausanne, 1944–51)
Une amitié célèbre: C.F. Ramuz-Igor Stravinsky (Lausanne, 1962)
René Morax et Arthur Honegger au Théâtre du Jorat (Lausanne, 1966/*R*)
Arthur Honegger: humanitäre Botschaft der Musik (Frauenfeld, 1970)

ETIENNE DARBELLAY

Meyland, Jacob. *See* MEILAND, JACOB.

Meyner, Giorgio. *See* MAINERIO, GIORGIO.

Meytus, Yuly Serhiyovych (*b* Yelizavetgrad, 15/28 Jan 1903; *d* Kiev, 2 April 1997). Ukrainian composer. The thriving cultural life of his native city proved important for the young Meytus. His first teacher was Gustav Neuhaus; Meytus later continued his studies with the latter's son Heinrich. He then studied composition with S.S Bogatïryov at the Khar'kiv Institute of Music and Drama (1923–31) and it was while Meytus was still a student that the influential stage director Les Kurbas invited him to compose music for his innovative productions of plays by M. Kulish, *Narodnyi malakhiy* and *Myna Mazailo*. The highly refined and startling productions of Kurbas's Berezil company made a profound impact on Meytus and developed his taste for dramatic art. During the same period he became, along with V. Kostenko, a founding member of the Association of Revolutionary Composers of Ukraine which was active until its dissolution in 1932. During the later 1920s he started making arrangements of folk music from Ukraine, Russia and elsewhere; some of these arrangements won praise from Bartók and Meytus soon incorporated folk elements into his own works. In 1927 he composed his first orchestral suite based on Ukrainian song styles, but it was with his second orchestral suite, *Na Dniprel'stani* ('On the Dnepr Dam') of 1929, that Meytus won international recognition. With its pre-minimalist rhythmic ostinatos and vast percussion section, the work reflected the current captivation with industry and is in many senses a quasi-futurist hommage to machine power. In the late 1930s he began working in the field that would undeniably become for him the most important genre, opera. His first two operatic endeavours were written in collaboration with two other composers – V.P. Rybalchenko and Tits. While living in Alma-Ata and Ashkabad during World War II, he developed an intense interest in Turkmen music and worked with Kuliyev on the opera *Abadan*, the first such work to deal with the subject of the ongoing war. Returning to Kiev in 1944, Meytus independently wrote *Moloda Hvardia* (1947), and it was with this work that he gained his first operatic success. He wrote ten additional operas between 1951 and 1997; in between composing these works he wrote occasional instrumental works and a series of stylistically refined song cycles in which he managed to condense his operatic sensibilities into miniature dramatic scenes. Although he began his career as a composer with experimental leanings and eclectic interests, his operas are profoundly conservative and display heartfelt national colouring (*Ukradene shchastia* ('Stolen Happiness'), is still in repertory in post-Soviet Ukraine). He was never able to shake off the stylistic fingerprint of socialist realism, but in his best works he created passages of elegant beauty and subtle, psychological characterization.

WORKS
(*selective list*)

OPERAS

Perekop [The Trench] (V. Bichko and B. Shelontsev), 1918–20, collab. V.P. Ribal'chenko and M.D. Tits, Kiev, 20 Jan 1939
Haidamaky [Ukrainian Cossacks] (Bichko, after T. Shevchenko), 1941, collab. Ribal'chenko and Tits, Ashkhabad, 15 Oct 1943
Abadan (B. Kerbabayev), 1943, collab. A. Kuliyev, rev. 1946–7, Ashkhabad, Turkmenia Theatre of Opera and Ballet, 1943
Leili i Medzhun (4, 5 scenes, K. Burunov), 1945–6, collab. B. Obezov, Ashkhabad, Turkmenia Theatre of Opera and Ballet, 2 Nov 1946
Moloda hvardiya [The Young Guard] (4, 7 scenes, A. Malyshko, after A. Fadeyev), 1947, Kiev, Shevchenko Academic Theatre of Opera and Ballet, 7 Nov 1947; rev. 1950, Leningrad, 1950
Zarya nad Dvinoy [Dawn over the River Dvina] (4, 6 scenes, V. Rozhdestvensky, after N. Nikitin: *Severnaya aurora* [Northern Aurora], 1952–4, Kiev, 5 July 1955; rev. as Severnyye zori [Northern Dawns], 1957
Ukradene shchastya [Stolen Happiness] (3, 5 scenes, M. Ryl's'ky, after I. Franko), 1958–9, L'viv, Ivan Franko State Academic Theatre of Opera and Ballet, 10 Sept 1960
Makhtumkuli (3, 5 scenes, A. Karliyev, Kerbabayev), 1961–2, Ashkhabad, Turkmenia Theatre of Opera and Ballet, 29 Dec 1962
Vitrova don'ka [The Daughter of the Wind] (prol, 3, 5 scenes, O. Vasyl'yeva and V. Zubar, after Zubar), 1965, Odessa, 1965
Braty Ul'yanovy [The Brothers Ulyanov] (3, 9 scenes, Vasyl'yeva and D. Pavlychko), 1965–6, Ufa, 25 Nov 1967; rev. 1970, Alma-Ata, 1970
Anna Karenina (3, 12 scenes, Vasyl'yeva and L. Smirnov, after L.N. Tolstoy), 1969–70
Yaroslav mudryy [Yaroslav the Wise] (3, Vasyl'yeva, after M. Kocherha), 1971–2, Donets'k, 3 March 1973
Rikhard Zorge (prol, 3, 10 scenes, Vasyl'yeva, and Smirnov), 1974–5, L'viv, 1976
Mar'yana Pineda (3, Vasyl'yeva, after F. García Lorca), 1977
Ivan Groznyy [Ivan the Terrible] (3, 10 scenes, Vasyl'yeva, after A.N. Tolstoy), 1980
Mariya Volkonskaya (historical op, 3, 7 scenes, Vasyl'yeva), 1988–9, vs
Antoniy i Kleopatra (3, 9 scenes, Vasyl'yeva), 1997, vs

OTHER WORKS

Inst: Suite no.1, orch, 1927; Suite no.2 'Na Dniprel'stani/Na Dneprostoye' [On the Dnepr Dam], orch, 1929; Variation on a Ukrainian Theme, vn, pf, 1930; Suite no.3, orch, 1939; Suite no.4, orch, 1942; Suite no.5, orch, 1944; Turkmens'ka symfoniya [Turkmenian Sym.], orch, 1946; Poem, Nocturne and Allegro, vn, pf, 1965; V Karpatakh [In the Carpathians], pf, 1973; 12 Children's Pieces, pf, 1979
Vocal: Klyatva [The Oath] (cant., M. Bazhan), solo vv, chorus, orch, 1941; Iz Moabyts'koy tetrady (M. Dzhalilya), cycle no.1, 1956; Kobzarevi (vocal cycle, Malyshko), 1962; 6 Romances (V. Sosyur), 1v, pf, 1963; Maty [Mother] (Malyshko), 1v, pf, 1966; 4 Romances (V. Symonenko), 1967; 5 Romances (L. Ukrainka), 1v, pf, 1971; Iz Moabyts'koy tetrady (Dzhalilya), cycle no.2, 1973, cycle no.3, 1979; choral works, *c*200 songs, folksong arrs.
Film scores, 30 incid music scores

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I. Nemtsov: 'Dramturhiya opery Yu. Meytusa "Braty Ul'yanovy"' [The dramaturgy of Meytus's opera *Braty Ul'yanovy*], *Ukraïns'ke muzykoznavsto*, ix (1974), 256–73
B. Yarustovsky: 'Ėntuziast sovremennoy temï' [Enthusiast of contemporary themes], *SovM* (1974), no.11, pp.7–10

VIRKO BALEY

Mezanio [Mezengau], **René.** *See* MESANGEAU, RENÉ.

Mezari, Maddalena. *See* CASULANA, MADDALENA.

Mezengau [Mezeniot, Mezenot], **René.** *See* MESANGEAU, RENÉ.

Mezza voce. *See* MEZZO, MEZZA.

Mezzetti, Enrico (*b* Iaşi, 17 Nov 1870; *d* Iaşi, 25 May 1930). Romanian composer of Italian descent. He was the son of the composer Pietro Mezzetti (1826–94). After studying with Musicescu (harmony), Constantin Ionescu-Gros (piano) and his father (singing) at the Iaşi Conservatory (1879–87), he continued his studies with Martucci and Gustavo Tofano (piano), Cesare Dal'Olio (counterpoint) and Alessandro Bussi (singing and composition) at the Liceo Musicale in Bologna (1888–93). On his return to Iaşi, Mezzetti devoted himself to education. At the Conservatory he taught the piano and singing, and held the directorship three times (1905–7, 1912–14, 1921–3). He also conducted orchestras, taught at several schools, and worked as a critic on the journals *Evenimentul* and *Opinia*. A composer primarily of theatrical and vocal-orchestral works, his compositional career developed around his pedagogical activities.

WORKS
(*selective list*)

Inst: Preludiu simfonic, orch, 1894; Ov., orch, 1896; Gavote, Menuet, Musette, pf

Vocal: Sărbătoarea luminii [Festival of Light] (cant., S. Dragomir), 1910; folk-song arrs., lieder, choral music collections

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V. Cosma: *Muzicieni români* (Bucharest, 1970)

O.L. Cosma: *Hronicul muzicii româneşti* [Chronicle of Romanian music], vii (Bucharest, 1986)

OCTAVIAN COSMA

Mezzo, mezza (It.: 'half', 'medium'). A word used in several different musical contexts, one of the commonest of which is the MEZZO-SOPRANO voice. In current Italian *mezza manica* means the half-position in string playing, *mezza cadenza* a half-cadence or half-close and *mezzotono* a semitone. In addition the following universally used technical meanings appear.

(1) *Mezza voce*, *mezzavoce* ('*half-voice*'). A direction in both vocal and instrumental music to produce a quiet, restrained tone, found as early as Tosi's *Opinioni* (1723, pp.20–21), where it is recommended that ascending appoggiaturas, especially those involving chromatic intervals, be performed *mezza voce*. This very specific direction is most often found in operatic scores of the 19th century: in the second act of Verdi's *Otello*, for example, Iago's narration of Cassio's dream ('Era la notte, Cassio dormiva') is marked *mezza voce*; and the opening scene of *Simon Boccanegra* is marked 'tutta questa scena a mezzavoce'. It appears also in instrumental music, for example in the slow movements of Beethoven's opp.106, 109, 125 and 131; in very similar circumstances Beethoven also used *sotto voce* (*see* SOTTO). The French equivalent in the 18th century, *à demi* or *à demi voix*, also applied to both vocal and instrumental music. *Mezza voce* is entirely different from MESSA DI VOCE.

(2) *Mezzo carattere*. A term sometimes applied in operatic parlance to a character part-serious, part-comic, as for example Elvira in *Don Giovanni*.

(3) *Mezzo-forte*, *mezzo-piano* (*mf*, *mp*). Dynamic indications implying moderation. Thus *mezzo-forte* is less loud than *forte*; and *mezzo-piano* is less soft, therefore louder, than *piano*. So vague are these directions, however, that a leading conductor has referred to *mezzo-piano* as 'the worst dynamic marking in the world'.

See also TEMPO AND EXPRESSION MARKS.

(4) *Mezzo-legato*, *mezzo-staccato* (and *legato-staccato*). Articulations normally designated by a slur with staccato dots beneath it.

□

Mezzo, Pietro de. *See* DEMEZZO, PIETRO.

Mezzo-contralto (It.). A term first used in the 19th century to describe a voice with affinities to both the mezzo-soprano and the contralto. Singers to whom it has been applied include Maria Malibran and Rosine Stoltz. The term is little used today, but it could usefully be applied to the voices of such mezzo-sopranos as Marilyn Horne or Cecilia Bartoli to distinguish them from the lighter and higher MEZZO-SOPRANO.

See also CONTRALTO.

ELLEN T. HARRIS

Mezzogorri [Mezzogori], **Giovanni Nicolò** (*b* Comacchio, late 16th century; *d* ?Comacchio, after 1622). Italian composer. He was a pupil of Girolamo Belli at nearby Argenta. He was a beneficed priest and was *maestro di cappella* at Comacchio Cathedral in 1611; he was still there in 1623. He must have been on good terms with the town authorities, for in 1614 (according to the title-page of his *Cantilene ecclesiastiche*) Lorenzo Ferrucci, the governor of Comacchio, defended him against wrongful accusations, ordering that all 'foolish rumours' should cease. Mezzogorri probably spent his entire life in modest surroundings in his native town. He may have had connections with nearby Ravenna, for his *La celeste sposa* is dedicated to the Archbishop of Ravenna. His output consists almost entirely of sacred music for two to four voices; in the four-voice works he favoured low voice-groupings, making particular use of combining one alto, two tenors and a bass.

WORKS
all published in Venice

Del primo libro de sacri concerti, 2, 3vv, bc (org) (1611)

La citara sacra: secondo libro degli ecclesiastici concerti, 2–3vv, bc (1612)

La celeste sposa: terzo libro de gli ecclesiastici concerti, 2–4vv, bc (org) (1613)

Cantilene ecclesiastiche, varie messe, mottetti, e un Miserere intiero, 4vv, libro quarto (1614)

Il pastor fido armonico, in due parti diviso, parte prima, secondo libro de [21] madrigali, 5vv, bc (hpd/spinet/chit) (1617)

Cantico della Beatissima Vergine sopra gli otto toni . . . con l'inno Ave maris stella, 4vv, bc (org) [op.8] (1622)

Salmi festivi vespertini intieri, 4vv, bc (org) (1623)

Works in 1616^2, 1623^2, 1627^1, 1627^2, 1628^2, 1638^5

JUDITH NAGLEY

Mezzo-soprano [mezzo] (It.: 'medium soprano'; Fr. *mezzo-soprano*, *bas-dessus*, *second dessus*; Ger. *Mezzosopran*, *tiefer Sopran*). A voice, intermediate in pitch between contralto and soprano. It is usually written for in the range *a* to *f*♯″ and may be extended at either end, particularly in solo writing. Non-vocal uses of the term derive from a similar use of range; for example, the C-clef identified as mezzo-soprano, with *c*′ on the second line up, defines a staff whose range is *a* to *b*′. In regard to voices, the term may apply historically both to women and men (castratos or countertenors), although more commonly it refers only to women. The distinction between soprano and mezzo-soprano (or 'mezzo') became common only towards the end of the 18th century.

1. Before 1800. 2. 19th century. 3. 20th century.

1. BEFORE 1800. In the 17th century most music for 'soprano' had a range *c*′ to *g*″, which by later criteria would be deemed appropriate for a mezzo-soprano. During the first half of the 18th century, however, composers of operas and cantatas began writing soprano

parts that not only extended the upper range slightly, frequently reaching *a″*, but also demanded lengthy *fioriture* in the range *g′* to *g″*. Along with this trend towards higher and lighter parts for the soprano voice came an awareness of the somewhat weightier mezzo-soprano voice, which was unsuited to the new soprano roles. J.J. Quantz, in his autobiography in Marpurg's *Historisch-kritische Beyträge zur Aufnahme der Musik* (i, 1754–5, pp. 213, 240–41), carefully distinguishes contralto, mezzo-soprano and soprano. The castrato Senesino, 'who was always regarded in England as a contralto' (Burney, *History*, iv, 1789, p.275), was described by Quantz as having 'a penetrating, clear, even, and pleasant deep soprano voice (mezzo soprano)' which he rarely used above *f″*. In comparing the soprano Cuzzoni (whose range was *c′* to *c‴*) with Faustina Bordoni, Quantz (quoted in Burney, iv, 318ff) similarly reported that the latter had 'a less clear than penetrating mezzosoprano voice' with the range *b* to *g″*. However, Quantz's use of the term mezzo-soprano was not generally accepted into practice until after 1800. Even then, operatic roles, other vocal music (both solo and choral) and voices themselves can often be identified as mezzo-soprano only by association with what is deemed mezzo-soprano today, for, as implied in Quantz's prescient use of the term, the mezzo-soprano partakes of both soprano and contralto qualities.

The leading male roles in Handel's operas were generally taken by alto castratos who sang in the range *a* to *e″*; foremost among these was Senesino (Francesco Bernardi). Although the *primo uomo* part was for castrato, the *secondo uomo* part was frequently written for a woman in the same range. Handel unusually composed the *primo uomo* part in *Radamisto* for Margherita Durastante; it was taken over by Senesino (with compositional changes) on his arrival. Handel did not again compose a *primo uomo* part for a woman until 1748 when he wrote Solomon for the mezzo-soprano Caterina Galli.

Handel wrote leading female roles in the soprano range, but rarely went above *a″*. A somewhat lower range was used for older female roles, such as the widow Cornelia, played by Anastasia Robinson, in *Giulio Cesare*, and the wives of Hercules (Dejanira) and Jephtha (Storgè), both sung by Galli. Robinson began her career as a soprano, but her voice deepened. That she is today referred to as a contralto, while Galli is termed a mezzo and Bordoni a soprano, illustrates the problem of identifying a female mezzo-soprano before 1800.

In theatre music, women singers typically sang in the mezzo-soprano range. Susanna Cibber, an outstanding singing actress sang the alto solos in the *Messiah* première and performed a number of male roles in revivals of Handel's oratorios: David (*Saul*), Micah (*Samson*) and Lichas (*Hercules*). In Lutheran church music, alto choral parts and solos would have been sung by boys, but in Anglican services often by countertenors. Handel reserved the countertenor voice in his dramatic music for young men. The countertenor Daniel Sullivan sang Athamas (*Semele*), Micah (*Samson*), David (*Saul*) and the title role of *Joseph*, all mezzo-soprano parts by range and early examples of the tendency to compose young men's parts in this register (Cherubino, Oktavian). Castratos sang only rarely in oratorios, but in the 1750s the alto castrato Gaetano Guadagni performed in many Handel oratorio revivals, singing parts originally composed for Cibber.

In France, the importance of a higher and lower soprano voice in solo and choral ensembles created a more consistent terminology: DESSUS for the soprano voice and BAS-DESSUS for the mezzo-soprano. Rousseau (*Dictionnaire*, 1768) commented that the solo mezzo-soprano voice was more esteemed in Italy than in France, but referred to the acclaim for a certain Mlle Gondré, 'a very fine *bas-dessus*'. Mozart's use of the treble voices in his serious operas remained similar to his Baroque predecessors. He wrote young, heroic male roles for castrato (Idamantes in *Idomeneo* and Sextus in *La clemenza di Tito*); his female roles are all for soprano, but some fall into the mezzo range including Cherubino (a breeches role), Dorabella and, in *La clemenza di Tito*, Annius (another breeches role) and arguably Vitellia.

2. 19TH CENTURY. The extension of the upper soprano range in the early 19th century caused many singers who would previously have been simply 'soprano' to take the classification of mezzo-soprano. The disappearance of the castrato, who generally occupied a similar pitch range, gave further impetus to the development of the place of the mezzo-soprano in opera, and indeed many of the important mezzo parts in the first decades of the 19th century are heroic, travesty roles (*see* TRAVESTY). Benedetta Pisaroni, who began her career as a soprano, took many male roles, creating Malcolm in Rossini's *La donna del lago* (1819) and performing both Arsace in *Semiramide* and the title role of *Tancredi*. Karoline Unger, whose range extended from *a* to *d‴*, is sometimes referred to as a contralto, but her roles and her range seem to belie it. Maria Malibran, a fiery and exciting singer, is now categorized as a mezzo-soprano although her greatest rival was the soprano Henriette Sontag; they performed many of the same roles, including Norma. Her range was allegedly *g* to *e‴*, but Bellini lowered the role of Elvira in *I puritani* for her (she never sang that version, which was not heard until the 1980s). Some roles today associated specifically with the mezzo-soprano were written for soprano, such as Adalgisa in Bellini's *Norma* (written for the soprano Giulia Grisi).

It is not always possible to be specific in establishing distinctions between voice types in the mezzo range: there are singers who are described sometimes as soprano and other times as mezzo, and others variously described as contralto and mezzo. The term MEZZO-CONTRALTO has also been used, for example for Malibran and for Rosine Stolz, for whom Donizetti wrote two rewarding parts when he was writing for the Paris Opéra, Léonor (*La favorite*, 1840) and Zayda (*Dom Sébastien*, 1843). Stoltz also created Ascanio in *Benvenuto Cellini* (1838); Halévy also wrote roles for her.

Beginning with Azucena in *Il trovatore* (1853), Verdi composed a long series of magnificent mezzo parts. Maddalena (*Rigoletto*) and Ulrica (*Un ballo in maschera*), originally intended for contralto, have usually been sung by mezzo-sopranos. Princess Eboli in *Don Carlos*, perhaps Verdi's finest mezzo role, was first sung in Paris by Pauline Guéymard-Lauters (1867), whose wide compass and powerful upper register also enabled her to sing soprano roles. At the Italian première of *Don Carlos*, Eboli was sung by Giuseppina Pasqua, whose strength lay more in her middle register; later she created Mistress Quickly in *Falstaff* (1893). Sofia Scalchi, whose large, imposing voice had a range of *f* to *b″*, sang Azucena, Amneris and other Verdi mezzo roles and was Siébel at the performance of

Gounod's *Faust* at the opening of the New York Metropolitan Opera.

In Germany the three categories of female voice are even more difficult to distinguish. Eglantine, the villainess of Weber's *Euryanthe*, was written for a mezzo but created by the soprano Therese Grünbaum (1823). Adriano (*Rienzi*, 1842) and Venus (*Tannhäuser*, 1845) were first sung by a soprano, Wilhelmine Schröder-Devrient. These three roles and Ortrud (*Lohengrin*), Magdalene (*Die Meistersinger*) and Brangäne (*Tristan und Isolde*) were all introduced to the Metropolitan by Marianne Brandt, a contralto whose range allowed her to sing any part from the coloratura role of Astaroth (Goldmark's *Die Königin von Saba*) to Kundry (*Parsifal*). The mezzo role of Fricka (*Das Rheingold*) was created in Munich by a soprano, Sophie Stehle (1869–70); it again fell to a soprano, Friederike Grün, at Bayreuth in the first complete *Ring* cycle. Later the Liverpool-born mezzo Marie Brema, who made her début as Lola in the London première of *Cavalleria rusticana*, was much praised as Fricka; she also sang Ortrud and Kundry at Bayreuth. In the first London *Ring*, Fricka was sung by Hedwig Reicher-Kindermann, another mezzo with an extraordinary compass who sang Erda in the first cycle at Bayreuth and was later a magnificent Brünnhilde.

3. 20TH CENTURY. The difficulty of categorizing mezzo-sopranos did not abate in the 20th century and if anything grew more acute with a continuing decline in the use of the term 'contralto' for a particularly rich female voice with an extended lower register; there are therefore 'high' and 'low' mezzo-sopranos. In addition, a distinction in vocal timbre can be drawn between lyric mezzos and dramatic mezzos, which categories are not tied directly to range (and parallel the lyric and dramatic soprano). Further, coloratura mezzos are not identified by an upper extension of the voice (as sometimes with sopranos) but rather by extraordinary agility, which may be found in mezzos of all combinations of range and timbre.

Lucy Arbell, the inspiration of Massenet's last years, first sang in one of his works at the Opéra in 1906 (as Persephone in *Ariane*). Massenet then wrote *Thérèse* (1907) for her, the title role of which was perfectly suited to her strong, vibrant mezzo-contralto and vivacious personality. She created Queen Amahelli in *Bacchus* (1909, the sequel to *Ariane*); then, in his last unequivocal success, *Don Quichotte* (1910), Massenet provided her with another tailor-made role, Dulcinée. She sang two more Massenet premières, as Postumia in *Roma* (1912) and, after the composer's death, as Colombe in *Panurge* (1913). Arbell was also renowned for her interpretation of Charlotte in *Werther*. Delilah, a role seized upon by mezzos and contraltos alike, figured largely in the repertory of Louise Kirkby Lunn, the English mezzo, who was equally at home in French, Italian and German opera; a notable Ortrud, Fricka and Brangäne, she sang Kundry in the first production of *Parsifal* in English, at Boston in 1904. She was also greatly admired as Gluck's Orpheus.

Puccini's mezzo roles are generally minor, but in the early 20th century Strauss wrote several superb mezzo roles. Most are older women: Herodias in *Salome* and Clytemnestra in *Elektra* are the obvious examples (though the latter role was created by a contralto, Ernestine Schumann-Heink). Two sympathetic travesty roles in operas by Strauss, Oktavian in *Der Rosenkavalier* and the Composer in *Ariadne auf Naxos*, both written for a soprano, are now usually sung by mezzos. The finest Oktavian in the post-World War II period, mezzo-soprano Christa Ludwig, was also a particularly fine interpreter of Mahler's *Das Lied von der Erde* and of lieder; Ludwig's compass was remarkable, spanning such soprano roles as Leonore (*Fidelio*) and the Marschallin on the one hand and Brahms's *Alto Rhapsody* on the other. Shirley Verrett, like Malibran a century before, had a range that allowed her to take on both soprano and mezzo-soprano roles; she was the first to perform both Dido and Cassandra in the same performance of Berlioz's *Les Troyens* in 1973 – Josephina Veasey (a noted Fricka) had alternated in these roles at Covent Garden in 1972–3 – and the first of the 20th century to sing both Adalgisa and Norma (as Giulia Grisi had in the 19th century). The German mezzo Brigitte Fassbaender was particularly admired in such travesty roles as Sextus (*La clemenza di Tito*), Cherubino, Hänsel and Nicklausse (*Les contes d'Hoffmann*), but especially Oktavian; her other roles include Dorabella, Carmen and Eboli. Anne Sophie von Otter has also excelled in trouser roles across a wide range, from Mozart's Cherubino and Sextus to Oktavian and Composer, as well as the dramatic coloratura role of Rossini's Tancredi.

In the mid-1930s, the Spanish mezzo Conchita Supervia initiated a renewal of interest in the comic operas of Rossini by singing the title roles of *La Cenerentola* and *L'italiana in Algeri* at Covent Garden (Rosina in *Il barbiere* was still being sung in a transposed soprano version). Her successor Teresa Berganza was also especially admired as Carmen, in Rossini's comic operas and in the Spanish song repertory. After 1970, Frederica von Stade excelled in much the same coloratura mezzo repertory, as well as in the roles of Charlotte and Oktavian and in 17th- and 18th-century opera. Cecilia Bartoli has risen to stardom in such roles as Cinderella and Dorabella.

After the *bel canto* revival of the 1940s and 50s, mezzos once again began to tackle the leading male roles in Rossini's serious operas. The leader here was Marilyn Horne, who displayed amazing virtuosity and style as Arsace (*Semiramide*), Malcolm (*La donna del lago*) and Tancredi. Although Horne describes her own voice as a 'Rossini contralto' (Ellison, 1997), she also has the upper range for Adalgisa (*Norma*), and has sung 18th-century opera, notably the title roles in Handel's *Rinaldo* and Gluck's *Orfeo*. Mezzos who have followed Horne in the Rossini dramatic coloratura repertory include von Otter, Jennifer Larmore, Vesselina Kasarova and Sonia Ganassi.

As with the soprano repertory, the revival of early 19th-century mezzo-soprano coloratura roles encouraged an interest as well in 18th-century and earlier opera. Horne was again prominent, as was Janet Baker, who sang the title role in Handel's *Giulio Cesare* and recorded a particularly moving Dido (Purcell) as well as Rameau's Phaedra (*Hippolyte et Aricie*) and Handel's Ariodante. This earlier repertory has also attracted younger singers trained in early music vocal techniques, calling for a reduction or elimination of vibrato and the distinctive use of head and chest voice so that higher notes are ringing but not loud or forced and lower notes are full and rich. Lorraine Hunt Lieberson's voice seems particularly suited to Handel's operas and oratorios; she has sung such title roles as Xerxes, Ariodante and the soprano parts of Susanna and Theodora.

Composers have continued to write new roles and to adapt old ones: Britten composed Kate in *Owen Wingrave*

for Baker, for whose mezzo Walton altered the soprano role of Cressida. Baker also enjoyed success in *Maria Stuarda* and excelled as Dido in *Les Troyens*. Tatiana Troyanos made her debut as Hippolyta in the New York première of Britten's *A Midsummer Night's Dream* and created Jeanne in Penderecki's *The Devils of Loudun* (1969); her other roles included Carmen, Charlotte, Adalgisa and Ariodante. Yvonne Minton, in addition to many other operatic roles, created Thea in Tippett's *The Knot Garden* and sang Helen in his *King Priam*. Jan De Gaetani specialized in avant-garde repertory, singing, among many premières, the first performance of Crumb's *Ancient Voices of Children* and Maxwell Davies's *A Stone Litany*; she also recorded *Pierrot lunaire* and sang and recorded much early music, including the medieval *Play of Herod*.

The mezzo-soprano in opera has frequently been cast as nurse or confidante (Brangäne in *Tristan und Isolde*, Magdalena in *Die Meistersinger*, Emilia in *Otello* and Suzuki in *Madama Butterfly*) or the mature married woman (Herodias in Strauss's *Salome*, Adelaide in *Arabella* and Kate Pinkerton in *Madama Butterfly*). The same is true of operetta, where the works of Gilbert and Sullivan provide multiple examples, and musical theatre. Gertrude Lawrence, a featured soloist and actress in works by Gershwin, Noel Coward and Moss Hart, made her last stage appearance as the widowed schoolteacher Anna in the Rogers and Hammerstein musical *The King and I*. Other such roles in musical theatre include the title roles of *Annie get your Gun* (Ethel Merman, renowned for her belting style), *Hello Dolly* (the husky-voiced Carol Channing, also sung in revival by Merman) and *Evita* (Patti LuPone, but sung in the film version by pop star Madonna). Whereas the lower female voice often has been considered unromantic by operatic composers, conjuring up the dowager duchess or elderly aunt (Carmen and Dalila are striking exceptions), it has been considered especially sensual and sultry in popular music, jazz and cabaret, where the upper extension of the soprano voice has largely been avoided. Doris Day, Edith Piaf and Judy Garland are among the actresses whose voices are of mezzo-soprano pitch. Blues and jazz singers, such as Sippie Wallace and Billy Holiday, have also cultivated this range.

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OWEN JANDER, J.B. STEANE, ELIZABETH FORBES/ELLEN T. HARRIS (with GERALD WALDMAN)

Mezzo-sospiro (It.). *See* SUSPENSION, §2.

mf. *Mezzo-forte* (It.: 'moderately loud'). *See* MEZZO, MEZZA.

MG. *Main gauche* (Fr.: 'left hand'). An instruction found in keyboard music.

Mi. The third degree of the Guidonian HEXACHORD. *See also* SOLMIZATION, §I. In French, Italian and Spanish, the note E. *See* PITCH NOMENCLATURE.

Miami. American city in Florida. A diffused urban area made up of a string of population centres, it is the musical centre of the state, both in number and variety of performing groups. Although Florida is a southern state, it is culturally closer to the north-eastern USA and to the Caribbean area than to the Deep South. It has an active art music life; its popular and folk music is heavily Latin American. Until the late 19th century it was a small town, isolated except by water travel. During the first decade of the 20th century, Flagler's coastal railroad connected Miami with the rest of the East Coast, and the town began to grow. Within 20 years Miami was famous as a beach resort and as a refuge from winter cold.

1. Art music. 2. Popular and traditional music.

1. ART MUSIC. There is a wealth of professional, semi-professional and amateur music-making in Miami, and a great emphasis on community involvement and performance. There are six main academic institutions that have performing ensembles and departments of music: Barry University (founded 1940), Florida International University (1972), Florida Memorial College (1879, moving to Miami in 1968), Miami-Dade Community College (1960), New World School of the Arts (1987) and the University of Miami (1925).

The city's regional professional orchestra, the Florida PO, originally founded in 1965 as the Greater Miami SO, is now the largest cultural institution in the state, serving the five-county south Florida area. The New World SO (1986) is directed by Michael Tilson Thomas and a variety of guest conductors as 'America's Orchestral Academy', preparing graduates of leading music schools for professional careers around the world. Other orchestras include the Miami Chamber Symphony (1981), the Miami SO (1989), the Hallandale SO and the North Miami Beach SO (1953). There are two community concert bands, Greater Miami Symphonic Band (1979) and the North Miami Concert Band (1976).

The Concert Association of Florida and Festival Miami, produced by the University of Miami, are the major presenting organizations in the area. Other groups, churches and temples also have concert series. Major organizations primarily devoted to the works of particular composers are the Miami Bach Society (1984), the Chopin Foundation (1977) and the Mozart Festival, based in Coral Gables. The Murray Dranoff International Two Piano Competition (1987) is an important event in the community arts calendar. The Florida Grand Opera (formerly the Opera Guild of Greater Miami, founded 1941) presents five major productions annually. The main community choral groups are the Civic Chorale of Greater Miami, the Florida PO Chorus, the Miami Master Chorale and the Miami Choral Society Children's Chorus. The Miami City Ballet (1986), directed by Edward Villella, leads the city's dance scene. Dance ensembles range in style from classical ballet to jazz ballet and dance theatre. The University of Miami and New World School of the Arts also have dance programmes.

2. Popular and traditional music. Latin jazz is the most important form of popular music in Miami, with groups from the various islands and regions of the pan-Caribbean and Latin America playing their countries' particular styles, including Cuban dance genres, Haitian compas, Jamaican reggae, Trinidadian calypso, Dominican merengue and Colombian currulao. Black American rap has influenced the Latin music of South Florida. Bands change and exchange membership frequently; this fluidity, as well as the high rate of new composition, contributes to a dynamic, creative environment similar to that of jazz performers in Kansas City and Chicago earlier in the 20th century. There are a number of festivals of traditional and popular music in Miami, including the Calle Ocho Festival (1978), which highlights Cuban music and the culture of Miami's 'Little Havana' area, the Hispanic Heritage Month (1973), which focusses on Latin arts of all kinds, and others ranging from jazz, Latin music and reggae to bluegrass. Less evident to the public are the continuing folk traditions of many Latin groups, as well as those of other ethnic groups including Mexican migrant workers, black Americans, the Seminole and Miccosukee Amerindians (whose reservations are close to Miami) and the Jewish community. Afro-Caribbean cult religions such as Cuban Santeria and Haitian Vodou have adherents in Miami, their rituals involving drum music and songs to summon the 'saints'. In late July the Miccosukee Tribe of Indians of Florida holds an outdoor music festival on its lands along the Tamiami Trail just west of Miami. The sizable community of black Americans in Miami nurtures its traditions of spirituals and gospel music. The large Jewish population continues its musical traditions; the Cuban-Jewish community, mixing both traditions in what is called 'Juban' music, is a strong presence in Miami. Leading figures in Miami popular music include Gloria Estefan and the Miami Sound Machine, the Bee Gees, KC & the Sunshine Band and the jazz artists Arturo Sandoval and Nestor Torres.

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DORIS J. DYEN/DONALD OGLESBY

Míča [Micza, Mischa, Mitscha], **František Adam** [Jan Adam František de Paula] (*b* Jaroměřice nad Rokytnou, Moravia, 11 Jan 1746; *d* Lemberg [now L′viv], 19 March 1811). Czech composer. He was the nephew of František Antonín Míča. He studied music probably with his father Karel Antonín Míča (1699–1784), a Kammerdiener (valet) and musician of Count Questenberg at Jaroměřice, later a door-keeper and musician to the imperial court at Vienna. After law studies at Vienna (completed 1767), he became a government official there, and later in Styria (*c*1786–96) as well as in the Austrian provinces of Poland (from May 1796). He devoted himself to music as an amateur, mostly while in Vienna (to December 1785). He played several instruments, and his compositions enjoyed considerable esteem, notably with W.A. Mozart and Emperor Joseph II. His symphonies (of which the earliest manuscript is dated 1771) and string quartets (manuscripts dated 1786) use the general expressive techniques of the period. They consist of three or four movements, the first two sometimes being reversed (slow–fast); the movements in sonata form usually have two contrasting themes. A manuscript biography of Míča, including a detailed though incomplete list of his works, is in the library of the Gesellschaft der Musikfreunde in Vienna, and was partly published in Veselý (1968).

WORKS

INSTRUMENTAL

Orch: 27 syms., some in *CZ-Bm*, *Pnm*, *I-MOe*, 1 in *D-Bsb*, 4 listed in Breitkopf catalogues (1776–8), 1 attrib. Haydn in 6 Sinfonie . . . par G. Hayden, op.14 no.3 (Paris, 1772), 1 in E♭ ed. E. Hradecký (Prague, 1958), 1 in D ed. J. Racek (Prague, 1946) also attrib. F. Antonín Míča; 4 vn concs., 1777–81; Hpd Conc.; dances, incl. *c*40 minuets, 12 German dances, krakowiak (lost)

Chbr: 12 str qts: all *A-Wn*, 6 also in *CZ-Bm*, no.2 ed. in MAB, vi (1949, 2/1965), nos.8–9 ed. A. Bílková (Prague, 1968–9); 6 qts, fl, str; 3 qts, ob, vn, va, b, *Pnm*, 1 ed. in Diletto musicale, cclviii (Vienna and Munich, 1967); Trio, 2 vn, vc; 4 sonatas, harp, 1781; 6 notturnos, 2 vn, 2 va, 2 hn, b, 1 in *CZ-K*; Notturno, vn solo, 2 vn, 2 ob, 2 hn, 2 bn, 2 va, b, ed. in MAB, xix (1953, 2/1964); Divertissement, pf, 2 vn, 2 va, 2 ob, 2 hn, b; Sextet, fl, ob, 2 vn, va, b, *Pnm*

VOCAL

Adrast und Isidore, oder Die Nachtmusik (Spl, 2, C.F. Bretzner, after Molière), Vienna, Burg, 26 April 1781, lib pubd
Bernardon, die Gouvernante (Spl, 2, J. Kurz-Bernardon)
Der 50ste Psalm Davids (orat), 1810, Lemberg, 16 April 1813
Arias, ariettas, duets, serenades (Studenten-Cassation), incl. Memento homo, sacred duetto, S, A, 2 vn, org, *CZ-Bm*, doubtful

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A. Bílková: *Smyčcové kvartety Františka Adama Míči: rozbor z hlediska tektoniky* [Míča's string quartets: a structural analysis] (diss., U. of Prague, 1968) [with thematic catalogue of string quartets]
O. Veselý: 'Rod Míčů' [Míča family], *HV*, v (1968), 264–95
O. Michtner: *Das alte Burgtheater als Opernbühne* (Vienna, 1970), 97–8, 117, 373, 466
Z. Pilková: 'Dramatic Music', *Musica bohemica et europaea: Brno V 1970*, 317–24
J. Vysloužil: 'Vorklassische Phänomene in der Musik des böhmischen Ländern und die Mannheimer Schule', ibid., 255–66
A. Plichta, ed.: 'O životě a umění: listy z jaroměřické kroniky 1700–1752' [On life and the arts: pages from the Jaroměřice chronicles 1700–1752] (Jaroměřice nad Rokytnou, 1974), 59, 349, 398
Z. Pilková: 'Doba osvícenského absolutismu (1740–1810)' [The age of enlightened absolutism (1740–1810)], *Hudba v českých dějinách: od středověku do nové doby* [Music in Czech history: from the Middle Ages to the modern era] (Prague, 1983, 2/1989), 211–84, esp. 272

MILAN POŠTOLKA

Míča [Micza, Mitscha], **František Antonín (Václav)** (*b* Třebíč, 5 Sept 1694; *d* Jaroměřice nad Rokytnou, 15 Feb 1744). Czech composer and conductor. He was the son of Mikuláš Ondřej Míča (1659–1729) and was taken as a child to Jaroměřice, where his father had been appointed organist to Count Questenberg. After studying music as the count's page in Vienna (1711), he was Kammerdiener (valet) and Kapellmeister of the count's orchestra from about 1722. He conducted performances of operatic works by Caldara, F.B. Conti, I.M. Conti, D.N. Sarro, Vinci, Leo, Hasse and others, occasionally with insertions and adaptations of his own, and frequently sang the tenor parts.

Míča's compositions date from about 1723 to 1738. They are in a late Baroque operatic idiom close to that of

Caldara. The overtures (sinfonias) of his secular cantatas and of his only extant opera belong to the Italian type, with a tripartite fast–slow–fast order, the first allegros including elements of the pre-Classical sonata form. His authorship of a Sinfonia in D (Prague, 1946) is refuted by stylistic factors; it is now ascribed to his nephew František Adam Míča, but on slim evidence.

WORKS

Complete list in Helfert (1916), 158ff; first performed at Jaroměřice, unless otherwise stated

DRAMATIC

L'origine di Jaromeriz in Moravia (op, 2, It. text N. Blinoni; Cz., A.F. Dubravius; 3, Ger., H. Rademin), with 2 ints (Bonlini), Dec 1730; score, *A-Wn*; 1 recit and aria, ed. in DČHP (1958), no.122

Other ints, arias, ops (some Cz.), ballets, 1723–38, lost

OTHER VOCAL

Cants., solo vv, chorus, insts: Bellezza e decoro (D. Blinoni), 17 Jan 1729, score, *Wgm*; Nel giorno natalizio, 1732, score, *Wgm*; Der glorreiche Nahmen Adami (J. Želivský), 24 Dec 1734, score, *CZ-Pu*, pt.2 ed. H. Krupka as Quatuor elementa (Prague, 1960, 2/1966); Operosa terni colossi moles (Želivský), 23 or 24 Dec 1735, score, *A-Wgm*

Easter orats (sepolcri), solo vv, chorus, insts, some also perf. Brno, Olomouc, music lost (under otherwise stated), pubd libs extant: Abgesungene Betrachtungen, 11 April 1727, score *Wn*; Krátké rozjímání (Dubravius), 26 March 1728; Obviněná nevinnost (Dubravius), 15 April 1729; Öfterer Anstoss (Dubravius), 7 April 1730; Die heilige Helena, 1733

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J. Trojan: 'Jak to dopadlo v Jaroměřicích: německý tisk libreta opery *L'origine di Jaromeriz in Moravia*' [A German print of the libretto of the opera *L'origine di Jaromeriz in Moravia*], *OM*, vi (1974), 82–5

J. Černý and others: *Hudba v českých dějinách: od středověku do nové doby* [Music in Czech history: from the Middle Ages to the modern era], ed. I. Popelka (Prague, 1983, 2/1989)

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MILAN POŠTOLKA

Michael. German family of composers and musicians. (1) Rogier Michael was a notable late representative of the Dutch school; (2) Tobias Michael was also a notable composer and, as Kantor of the Thomaskirche, Leipzig, between Schein and Knüpfer, held one of the principal musical posts in Germany.

(1) Rogier Michael (*b* Mons or Bergen op Zoom, *c*1552; *d* Dresden, after 25 Jan 1619). Composer and singer of Dutch birth. His father was a tenor in the Vienna Hofkapelle, where Rogier became a choirboy. In 1564 he was transferred to the Graz Hofkapelle of Archduke Karl II, where the Kapellmeister was first Johannes de Cleve and then Annibale Padovano and where the boys were taught from 1567 by Jacob de Brouck. In 1569 he was given a three-year scholarship and may have studied in Italy. He was a tenor in the Hofkapelle of Margrave Georg Friedrich von Brandenburg-Ansbach at Ansbach from 1572 to 1574, when he went to the Dresden Hofkapelle as singer and musician. He remained there until his death, serving four electors during this 45-year period. From 12 December 1587 he was Hofkapellmeister, but because of increasing infirmity he was assisted from 1613 by Michael Praetorius and later by Schütz, who was appointed his successor in 1619. As well as his sons (2) Tobias, (3) Christian and (4) Samuel Michael, his pupils included Schein (from 1599 to 1603).

The basically late Dutch style of his music was doubtless modified to some extent by contact with more recent Italian music through his teachers in Vienna and Graz, his residence at Dresden and, if he went there, his experiences in Italy. Italian influences appear clearly in *Introitus dominicorum dierum ac praecipuorum festorum* (1603), a collection of 52 five-part motets, 49 of his own composition and one each by Andrea Gabrieli, Lassus and Padovano. None of the motets is based on a cantus firmus, and motet-like writing is fused with madrigalian elements, producing simple melodies and a good deal of homophony. In historical terms Michael's volume of chorale settings (1593) is more significant. Placing the melody in the descant, as Lucas Osiander did in his collection of 1586, he tried to combine a feeling for a type of melody appropriate to a prominent top part with the polyphonic style of the older type of chorale setting of Luther's day as represented by the work of Johann Walter (i). More important still are his two sacred histories of 1602, *Die Empfängnis unseres Herrn Jesu Christi* and *Die Geburt unseres Herrn Jesu Christi*. They are similar in layout: the recitation tone of the Evangelist is unaccompanied (in the former it is based on the *Canticum Mariae*, in the latter on the *Canticum Simeonis*), the turbae and the parts of the individual characters are for two to four voices, and the works are framed by an exordium and conclusion for six voices, and a *Magnificat* and *Nunc dimittis* for four and five voices respectively, with the psalm tones used as cantus firmi in the descant. The two works are interesting links in the tradition of sacred histories at Dresden between those by Michael's predecessors, Matthaeus Le Maistre and Antonio Scandello, and those by his successor Schütz. What was probably his last work, the five-part psalm in *Angst der Hellen und Friede der Seelen* (RISM 1623[14]), shows that he remained faithful to the traditions of the *prima prattica* and shunned up-to-date styles and techniques.

WORKS

Der ander Theil: die gebräuchlichsten und vornembsten Gesenge D. Mart. Luther und anderer frommen Christen: itzo auffs neue mit fleis componieret und den Choral durchauss in Discant geführet, 4vv (Dresden, 1593) [pt ii of Dresden Gesangbuch]

Hochzeit Gesang (Drei schöne stück sind) zu Ehren dem . . . Herrn Iohanni Georgi Gödelman . . . und . . . der Frauen Katharina Unwirdt, 6vv (Dresden, 1602)

Introitus dominicorum dierum ac praecipuorum festorum, in Electoratus Saxonici ecclesiis usitatissimorum, iuxta seriem totius anni, ad modum sacrarum cantionum, 5vv, 1603[5]

[Hochzeits-Gesang], 6vv (Dresden, 1611), lost

Qualis uvidulis brasilica jurgera . . . serenissimis principis . . . Joannis Georgii . . . filio Johanni Georgio, 31. Maji nato et 27. Junii 1613 . . . venato (Dresden, 1613), lost

Psalm, 5vv, 1623[14]

Te Deum, 6vv, *c*1595; 3 Lat. motets, 4, 6, 8vv (incl. 1 *c*1593–6); 3 wedding motets (2 Ger., 1 Lat.), 8, 12vv, 1604–7: Ger. work, 6vv: *D-Bsb*, *Dla*, *FBo*, *Z*, *PL-GD*

Die Empfängnis unseres Herrn Jesu Christi, 6vv, 1602, *D-Bsb*; Die Geburt unseres Herrn Jesu Christi nach . . . Lukas und Matthaeus,

6vv, 1602, *Bsb*; both ed. in *Handbuch der deutschen evangelischen Kirchenmusik*, i/3–4 (Göttingen, 1933); Die Geburt . . . Jesu Christi, ed. H. Osthoff (Kassel, 1937)
Ger. mass, 6vv, 2 Passions, lost (cited in Kade)
Madrigal, 5vv, 1589[15]

(2) Tobias Michael (*b* Dresden, 13 June 1592; *d* Leipzig, 26 June 1657). Composer, second son of (1) Rogier Michael. He was a pupil of his father. In 1601 he became a treble in the Dresden Hofkapelle and was thus also taught by Andreas Petermann, *Präzeptor* to the choirboys. On 8 May 1609 he was admitted to Schulpforta, the electoral school near Naumburg that specialized in music and the humanities, and at about the same time, together with his brother Christian, he matriculated at the University of Leipzig. From 1613 to 1618 he studied theology and philosophy at the University of Wittenberg and shortly before he left he founded a collegium musicum practicum. In 1619 he was appointed Kapellmeister of the Neue Kirche at Sondershausen, Thuringia, by the Counts of Schwarzburg and Hohenstein. When fire destroyed both the castle and the church he remained at Sondershausen for a few years as an official in the government offices. After the death of Schein on 19 November 1630, he applied to succeed him as Kantor of the Thomaskirche, Leipzig. He was chosen on 29 December, his appointment was confirmed as from 26 April 1631, and he took it up on 2 June. A letter from him to the Leipzig city council in 1633 (printed in La Mara) reveals something about his duties as a teacher at the Thomasschule and about the difficulties he encountered in trying to maintain the high standards of the choir during the Thirty Years War. He supported Marco Scacchi in his dispute with Paul Siefert, and a letter from him to this effect was printed by Scacchi in his *Judicium cribri musici* (*c*1649). He enjoyed friendly relations with several other musicians and scholars, including Scheidt, and wrote a number of occasional works for civic and university personalities in Leipzig; they included three works in 1650 celebrating the official ending of the war. At his funeral on 30 June 1657, Martin Geyer, professor of theology at the University of Leipzig and preacher at the Thomaskirche, delivered the oration, and the service also included a work Michael had written shortly before, *Christliche Gedanken* (*In Angst und Noth*).

Michael's principal achievements as a composer are the two volumes of *Musicalische Seelenlust* (1634–7), which were influenced by Italianate models. The first volume comprises 30 motets for five voices and continuo to German biblical texts, which in their 'singularly delightful madrigalian manner' are clearly reminiscent of the pieces in Schein's *Israelis Brünlein* (1623). The second volume contains 50 Italianate sacred concertos of various kinds: the first 12 comprise three solo concertos each for soprano, alto, tenor and bass, the next 12 comprise three duet concertos each for sopranos, altos, tenors and basses, and the last 26 are concertos for various solo voices with obbligato instruments, some with symphonies and ritornellos. The preface to the second volume includes useful information on performing practice, especially the embellishment of the voice parts: in this regard Michael stated that as far as possible he had followed Kapsberger's method. He added separate decorated parts which the singer could use or take as models. The style and techniques in his concertos derive to some extent from Michael Praetorius, for example in the contrast between solo and choral voices and in the use of contrasted tempo and dynamic markings.

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published in Leipzig unless otherwise stated

SACRED VOCAL

Musicalischer Seelenlust, erster Theil, darinnen ausserlesene . . . Glaubens-Seufftzerlein, Andacht und Freude, 5vv, bc (1634–5); 2 ed. in *Handbuch der deutschen evangelischen Kirchenmusik*, ii/l (Göttingen, 1935)
Musicalischer Seelen-Lust ander Theil, darinnen, gleichermassen, ausserlesene . . . Glaubens-Seufftzerlein, 1–6 and more vv, insts, bc (1637); 2 ed. in Wustmann; 1 ed. in Mw, xii (1956; Eng. trans., 1961)
5 chorales, 5vv, in J.H. Schein: Cantional (2/1645), J. Frentzel: Seraphischer Engels-Chor (1652); 2 sacred songs, 1v, bc, in J. Frentzel: 10 andächtige Bussgesänge (1650), 1653[5], ed. in Wustmann; Ger. psalm, 3–5vv, 1623[14]
Ger. sacred work, 1v, chorus 6vv, bc, *D-GRH*

OCCASIONAL

Der 127. Psalm (Wo der Herr nicht das Haus bauet): in ein musicalisch Concert gebracht zu hochzeitlichen Ehren H. Christian Michaels . . . Organisten zu St Nicolai und Pauli . . . und . . . Frauen Susannen . . . Beumels, 4vv, bc (1635)
Gedächtnüss-Mahl (O liebe Lyr) . . . zu . . . Ehren . . . Thomae Leonhard Schwendendörffern . . . welcher das Ziel seines Lebens . . . beschlossen . . . den 25 . . . Decembr . . . anno 1635, 2vv, bc (1635)
Klaglied (Siehe, der Gerechte kömpt), über das unverhoffte . . . Ableiben der . . . Frauen Susanna geborne Euringin, 5vv, bc, in Leich-Predigt . . . bey . . . Leichbestattung . . . Frauen Susannen (1635)
Aller frommen Christen Ruhe . . . auf . . . H. Leonhard Hermans . . . Leichenbegängnüss, in die Music . . . gesetzet . . . den 16. Decembr. anno 1646, 8vv, bc (1647)
Sehnlicher Nachklang (So kans nicht anders seyn) betrübter Eltern, welche ihrem lieben Kinde . . . zu dessen . . . Cämmerlein folgen müssen, 5vv, in Weiber-Schmuck . . . bey . . . Leichen-Bestattung . . . Fr. Claren Magdalenen gebohrnen Michaelin . . . Lanckisch . . . 1649 . . . am 30. Sept. (1649)
Christliche Gedancken (In Angst und Noth) über den mühseligen Lebenslauff Hn. Tobias Michael . . . welche er . . . mit eigener Hand gesetzt und bey seiner Beerdigung zu musiciren begehret, welches geschehen den 30. Iunii 1657, 5vv (1657)

LOST WORKS

[Komm, mein Freund] Melos novis honoribus viri Jac. Edelmanni . . . nuptias celebrantis . . . anno 1617, 21. Febr., 6vv (Wittenberg, 1617)
[Ich liege und schlafe] Ewige Seelen-Ruhe der Frawen Johannae, geb. Crefftin . . . zu dero Leichbegängnis . . . 21. Aug. anno 1631, 5vv, bc (1631)
Applausus musico gratulatorius (n.p., 1641)
Glückwünschungs-Gesang für Dr. Theol. Joh. Hülsemann, 14. Mai 1646, 5vv (1646)
Gottes Güte, Huld und Treu . . . Glückwunsch zur Hochzeit Fr. Lancke, 15. Febr. 1648 (1648)
3 Ger. motets, 7, 8vv, bc, perf. Leipzig, 7 Sept 1650, for end of war, formerly *RUS-KAu*; 1 motet ed. in Wustmann
Other works, formerly at *D-Bsb*, *NAUw* (12 pr. works, 15 others, all 5–8vv, bc, see Werner), Wrocław

(3) Christian Michael (*b* Dresden, *c*1593; *d* Leipzig, 29 Aug 1637). Composer and organist, son of (1) Rogier Michael. Together with his brother (2) Tobias he matriculated at the University of Leipzig in 1609. In 1613 he was given a scholarship by the Saxon Elector Johann Georg I. In 1633, after the death of his brother (4) Samuel, he succeeded him as organist of the Nicolaikirche, Leipzig, and held this position until his death. His *Tabulatura, darinnen etzliche Praeludia, Toccaten und Couranten uff das Clavier instrument gesetzt* (Brunswick, 1639, 2/1645; 14 preludes and toccatas ed. P. Rubardt, Leipzig, 1940), published posthumously, is among the last printed German organ tablatures. It contains nine three-part and nine four-part preludes (arranged, as the preface points

out, according to the circle of 5ths), six four-part toccatas and ten courantes. Three manuscript vocal concertos by Christian Michael, two for five voices, the other for eight and 16 voices, seem now not to be extant. Like his father and his brother Tobias, he had a psalm published in *Angst der Hellen und Friede der Seelen* (RISM 1623[14]); it is in three sections and is for three and five voices. Daniel Michael, who is represented in the same volume by a similar work, seems to have been Christian's twin brother. Apart from the fact that he matriculated with Samuel Michael at Leipzig University in the summer of 1613, nothing is known about him.

(4) **Samuel Michael** (*b* Dresden, *c*1597; *d* Leipzig, between 14 and 17 Aug 1632). Composer and organist, son of (1) Rogier Michael. He matriculated at the University of Leipzig in 1613. From 1617 to 1621 he held a scholarship from the Saxon Elector Johann Georg I similar to that held from 1613 by his brother Christian. He was organist of the Nicolaikirche, Leipzig, from 1628 until his death. He died of the plague, and Paul Fleming commemorated him in a Latin elegy. Three collections by him were published: *Neue Paduanen, Intraden, Balletten, Allemanden, Auffzüge, Galliarden, Volten, Couranten und Schertzi* (Leipzig, 1627; inc.), *Ander Theil Newer Paduanen* (Leipzig, 1630; known only from fragments, see Braun), for three to five instruments and organ continuo, and *Psalmodia regia, das ist Ausserlesene Sprüche aus den ersten 25. Psalmen*, i (Leipzig, 1632), for two to five voices and continuo, which can also be performed on instruments. He also published several funeral motets, of which only one survives, the five-part *Christliches Trost-Lied* (*Die mit Thränen seen*) . . . *über den Hintritt . . . der Frauen Catharinen . . . Hans Behrs* (Leipzig, 1632). There are also four pieces by him in the *Cantionale sacrum* (Gotha, 1646–7).

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BERND BASELT/DOROTHEA SCHRÖDER

Michael, Daniel. German musician, brother of Christian Michael. *See* MICHAEL, (3).

Michael, David Moritz (*b* Keinhausen, nr Erfurt, 21 Oct 1751; *d* Neuwied, Germany, 26 Feb 1827). German composer. He was educated at the Erfurt Gymnasium, then in the mid-1770s joined the Hessian troops at Ülzen and Hameln as a musician. In 1781 he became a member of the Moravian Church, working at Barby and Niesky, Saxony, in clerical and teaching posts. He was sent to the USA in 1795 to teach at the Moravian boys' school in Nazareth, Pennsylvania, where he instituted a weekly (later biweekly) series of concerts, the contents of which are recorded in *Verzeichniss derer Musicalien welche in Concert sind gemacht worden, Nazareth den 14t Octbr 1796 zum 30 Janry 1845* (in *US-BETm*). In 1804 he became superintendent of the unmarried brethren in Nazareth, and from 1808 occupied that post in Bethlehem. In 1815 he retired from active church service and returned to Germany, where he settled in Neuwied.

Michael, a fine violinist and clarinettist, is reputed to have been the most versatile musician in the American Moravian communities. His compositions consist of 14 woodwind *Parthien* and two 'Water-music' suites (mostly for two clarinets, two horns, and two bassoons), some 20 anthems for chorus or solo voice and instruments, and a setting of Psalm ciii for soloists, chorus and orchestra. Most of his manuscripts are preserved in the Archives of the Moravian Church in Bethlehem, and a few in the Moravian Music Foundation at Winston-Salem, North Carolina. Michael's style is pragmatically Classical, with emphasis on clarity and balance.

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K.A. Hahn: *The Wind Ensemble Music of David Moritz Michael* (thesis, U. of Missouri, 1979)

KARL KROEGER/NOLA REED KNOUSE

Michael, George [Panagiotou, Georgios Kyriakos] (*b* London, 25 June 1963). English singer and songwriter. From a Cypriot emigrant family, he came to prominence with his school friend Andrew Ridgeley as the pop duo Wham!, a favourite of teenage audiences in the early 1980s. Their hit recordings included *Young Guns (Go for it)* (Innervision, 1982), *Bad Boys* (Innervision, 1983) and *Freedom* (Epic, 1985). He began a solo career with the global hit *Careless Whisper* (Epic, 1984) before separating from Ridgeley in 1986. He became the most commercially successful British pop musician of his generation, inheriting the 'blue eyed soul' mantle from such predecessors as Rod Stewart and Joe Cocker. His first album as a soloist, *Faith* (Epic, 1987), was a global best-seller and produced four hit singles including 'I want your sex' and 'Father Figure'. The glossy, erotic videos made for the songs contributed to their popularity. A duet with Aretha Franklin, 'I knew you were waiting (for me)', won a Grammy award in 1988. Subsequently, Michael stated his intention to be regarded seriously as a songwriter, releasing the album *Listen Without Prejudice Vol.1* (Epic, 1990), but his recording career was then interrupted by a lengthy dispute with his record company, Sony. His next album, *Older*, was issued in 1996 by Dreamworks in North America and Virgin elsewhere.

DAVE LAING

Michaele, Antoninus de. *See* DI MICHELI, ANTONINO.

Michaelides, Solon (*b* Nicosia, 12 Nov 1905; *d* Athens, 9 Sept 1979). Greek composer. He studied at Trinity College, London (1927–30), where he was made an honorary fellow in 1952. In Paris he was a pupil of Boulanger (harmony, counterpoint and fugue) and of Maize and Cortot (piano) at the Ecole Normale de Musique (1930–34) and of Lioncourt (composition) and Labey (conducting) at the Schola Cantorum. He then took a leading part in promoting musical life and music education in Cyprus and Thessaloniki. He was director of the Limassol Conservatory (1934–56) and professor of music at the Lanitis Communal High School in that city (1941–56). On moving to Thessaloniki he was appointed director of the state conservatory (1957–70) and director-general and principal conductor of the state orchestra. He also appeared as a guest conductor in Europe and the USA, and lectured on Greek music for the BBC (1946–8) and at American universities (1963). A composer of the national school, he made use of modal cantilena and folk or Byzantine elements, soberly harmonized in a manner slightly suggestive of Franck, Fauré or Vaughan Williams. His orchestration includes Impressionist touches.

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(*selective list*)

Stage: Nausicaa, ballet, 1950; Ulysses (op, 3, Michaelides), 1951, rev. 1972–3, inc.; incid music for 3 Gk. tragedies

Orch: De profundis, 1933, rev. 1949; 2 Byzantine Sketches, str, 1934; Cypriot Wedding, fl, str, 1935; 2 Gk. Sym. Pictures, 1936; Byzantine Offering, str, 1944; Archaic Suite, fl, ob, hp, str, 1954; Pf Conc., 1966; In memoriam, str, 1974 [arr. of mvt from Pf Sonata, 1934]; Keryneia, sym. picture, 1976

Choral: O táfos [The Tomb] (Palamas), Mez, Bar, chorus, orch, 1936; I hara [The Joy] (Michaelides), female vv, 1946; I itia [The Poplar] (A. Theros), 1947; Crux fidelis, 1949; Ave Maria, male vv, 1950; Prosefhi [Prayer] (Michaelides), 1952; I eleftheroi poliorkimenoi [The Free Besieged] (D. Solomos), S, Bar, chorus, orch, 1955; Kypriaka elefthéria [To Cypriot Freedom], mixed chorus, orch, 1959; Hymnos stin eleftheria [Hymn to Freedom] (Cypriot national anthem, Solomos), mixed chorus, pf, 1962; Hymnos ke threnos ya tin Kypro [Hymn and Lament for Cyprus] (cant., Y. Ritsos), Bar, mixed chorus, orch/pf, 1975; Keryneia mou [My Keryneia] (K. Chrysanthis), mixed chorus, orch, 1979

Other inst: Prelude, hp, 1933; Pf Sonata, 1934, arr. vc, pf; Str Qt, 1934; Pf Trio, 1946, lost; Sappho's Lyre, pf, 1948; I lambri [Easter], pf, 1956; Greek Suite, pf, 1966, arr. vc, pf; Paean, tuba, pf, 1975

Songs: La flûte (Chénier), Mez, pf, 1934; Ta mavra matia [The Black Eyes] (D. Libertis), S/T, pf, 1935; I prosefhi tou tapeinou [The Prayer of the Humble One] (Z. Papantoniou), Mez/Bar, pf, 1953, arr. Mez/Bar, orch, ?1960; Ta matia sou [Your Eyes] (N. Kranidiotis), S/T, pf, 1965

MSS in Limassol Municipality

Principal publishers: Greek Ministry of Education, Gwynn (Llangollen), Michaelidis Union of Greek Composers

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I kypriaki laiki moussiki [Cypriot folk music] (Nicosia, 1944, 2/1956)
Harmonia tis synchronis moussikis [Modern harmony] (Limassol, 1945)
The Neo-Hellenic Folk-Music (Limassol, 1948)
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G. Balta: *Solon Michaelides* (Thessaloniki, 1980)
S.D. Houliaris: *Oi kantates tou Solona Michaelidi (1905–1979)* [The cantatas of Solon Michaelides (1905–1979)] (diss., U. of Thessaloniki, 1994)
E. Lamari-Papadopoulou: *Solon Michaelides, i zoi ke to érgo tou* [Solon Michaelides, his life and work] (Nicosia, 1994)

GEORGE LEOTSAKOS

Michaelis, Zanetto de. *See* ZANETTO DA MONTICHIARO.

Michael Scotus (*b* ?Scotland, ?1175; *d* 1235). Theorist, possibly Scottish. He probably studied at Oxford and Paris, and he worked at Toledo and Bologna. From 1220 he was in Sicily at the imperial court of Frederick II. Music is discussed in two chapters of his principal work, the *Liber introductorius*, which is a compendium of astronomy for the use of students. One chapter deals with the relationships between music and astronomy, and expounds the traditional theory of the harmony of the spheres. The other chapter comprises musical definitions and the classification of music, the division of the monochord and rules for the liturgical chant. Of particular interest are the analogies he drew between the elements of astronomy and those of music (sun and moon correspond respectively to the red and yellow lines of Guidonian notation, and the firmament corresponds to the cantus firmus), and the references to contemporary musical practice in Italy (*cantus fractus* and organum).

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F.A. Gallo: 'Astronomy and Music in the Middle Ages: the *Liber introductorius* by Michael Scot', *MD*, xxvii (1973), 5–9

F. ALBERTO GALLO

Michaels-Moore, Anthony [Moore, Anthony Michael Frederick] (*b* Grays, Essex, 8 April 1957). English baritone. He grew up in a musical household (his father, John, is a noted amateur choral conductor) and studied at Newcastle University (1975–8) and at the Royal Scottish Academy of Music and Drama (1984–5). In 1985

he was joint winner of the Pavarotti Competition in Philadelphia, which led to his US opera début there (Guglielmo, 1988). After roles with Scottish Opera-Go-Round and Opera North (including the Messenger in *Oedipus rex* and Escamillo), in 1987 he joined Covent Garden, where he sang a wide range of lyric baritone roles. As his warm-toned voice gained in size, dramatic intensity and focus he made impressive figures of such Verdi parts as Stankar (*Stiffelio*) and Egberto (*Aroldo*), and Macbeth and Simon Boccanegra in the first versions of both operas. Playing romantically charged characters such as Enrico Ashton (*Lucia di Lammermoor*), Posa, Onegin, Thomas' Hamlet and Giordano's Gérard (in which he made his 1996 Colón début), he invests both notes and words with unforced eloquence which, combined with his natural stage command, lends his performances rare distinction. Among many international appearances Michaels-Moore has sung at La Scala (Licinius in *La vestale*, 1993, a role he has also recorded), in Madrid (Don Fernando in the first Spanish stage performances of Roberto Gerhard's *The Duenna*, 1992) and at the Metropolitan and San Francisco. He is also a noted concert singer in works such as *The Dream of Gerontius*, *The Kingdom* and *Elijah*. (R Milnes: 'Anthony Michaels-Moore', *Opera*, xlvi (1995), 1029–35)

MAX LOPPERT

Michałowski, Aleksander (*b* Kamieniec Podolski, 5 May 1851; *d* Warsaw, 17 Oct 1938). Polish pianist, composer and teacher. He studied with Reinecke and Moscheles at the Leipzig Conservatory and with Tausig in Berlin. He made his début in Leipzig in 1869 and lived in Warsaw from 1874, giving concerts mainly in Poland and Russia. Though possessing a vast repertory, he concentrated on Chopin and was notable for his delicacy of touch. Between 1891 and 1917 he held piano classes at the Warsaw Music Institute and then at the school of the Warsaw Music Society, establishing a school of his own in the Polish piano tradition. His pupils included Wanda Landowska. Michałowski composed a few dozen piano miniatures; they are influenced by Chopin and not unlike works by Moszkowski and Anton Rubinstein. He also made some virtuoso arrangements of works by Chopin, and prepared for publication a collected edition of Chopin's works; the études, waltzes, ballades and impromptus were published by the firm of Gebethner & Wolff, Warsaw.

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ZOFIA CHECHLIŃSKA

Michałowski, Kornel (*b* Poznań, 23 Feb 1923; *d* Poznań, 27 March 1998). Polish musical bibliographer and librarian. He studied musicology under Adolf Chybiński at the University of Poznań (1947–51). He worked at the University Library in Poznań (1945–86), becoming head of the music section (1950–81) and deputy director (1981–4). He also taught music bibliography and documentation at the University of Poznań (1972–87). Michałowski wrote and compiled many of the basic Polish music bibliographies. He was also the author of the Szymanowski thematic catalogue, which was the first publication of this type in Poland. In it he applied a new methodological approach which went beyond schemes usually employed in such works.

WRITINGS

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Listy z okupowanego Poznania [Letters from occupied Poznań] (Poznań, 1998)

ZYGMUNT M. SZWEYKOWSKI

Micheau, Janine (*b* Toulouse, 17 April 1914; *d* Paris, 18 Oct 1976). French soprano. She studied in Toulouse and at the Paris Conservatoire, and made her début in 1933 at the Opéra-Comique as the Newspaper Girl in *Louise*. In 1935 in Amsterdam she sang Mélisande, which she later repeated elsewhere in Europe and in San Francisco. Her French roles at the Paris Opéra-Comique (1933–56) included Mireille, Olympia and Bizet's Leïla; she was also an acclaimed Zerbinetta and was the first French Anne Trulove in 1953. At the Opéra (1940–56) she sang Juliet, Gilda, Violetta, Pamina, Sophie (*Der Rosenkavalier*) and Creusa in Milhaud's *Médée*, and created the role of Manuela in his *Bolivar* (1950). She made her Covent Garden début as Micaëla in 1937 and sang Violetta and Micaëla in Chicago in 1946. She retired in 1968. In all her roles Micheau was admired for the care, skill and taste with which she used a characteristically French voice, light and flexible with a wide range and conspicuously even production. Her voice and style are best displayed in her recordings of Juliet, Leïla and Micaëla.

MARTIN COOPER/R

Michel. *See* MICHL family.

Michel, Arthur. *See* SAINT-LÉON, ARTHUR.

Michel, Catherine (Marie Céleste Elvire) (*b* Amiens, 25 June 1948). French harpist. A student of Pierre Jamet, she entered his Paris Conservatoire harp class at the age of

13, obtaining a *premier prix* in 1964. She won a *second prix* at the Israel contest (1970) and a gold medal at the Marcel Tournier competition (1971), and was solo harpist of the Orchestre National de France from 1970 to 1977. In 1978 she was appointed solo harpist at the Paris Opéra. Strongly committed to pedagogy, she has taught at academic institutions in Hamburg (1977–80), Detmold (1996–2000) and Zürich (from 1999), as well as at the Ecole Normale de Musique in Paris (from 1981). Michel is visiting professor at the RCM and has published an important bibliography of harp music. Her significant recording career has been boosted by the popular success of her prizewinning 1995 collaboration with Michel Legrand on the CD *Musique et Cinéma*.

WRITINGS

with F. Lesure: *Répertoire de la musique pour harpe publiée du XVIIe au début du XIXe siècle* (Paris, 1990)

ANN GRIFFITHS

Michel, Guillaume (*fl* Paris, 1636–56). French composer. He was a popular composer of dance chansons at the French court in the mid-17th century and composed four collections of them. The first (Paris, 1636) includes duets as well as solo songs. The remainder (Paris, 1641, 1647, 1656) are all for solo voice; the second also contains a few drinking-songs. He modelled his *chansons pour danser* on those of François de Chancy (to whom he dedicated the first book). They are all strophic and in duple metre and move almost exclusively in syllabic crotchets. Nearly all consist of eight bars followed by a repeated four-bar refrain. Only seldom is there rhythmic variety, such as the hemiolas at the end of *Robin est d'humeur gentille*, or thematic development, as in *A vos pieds je viens*. The overriding simplicity of these songs was no doubt the secret of their success among the pleasure-loving amateurs for whom they were written. A wider popularity is indicated by the reprinting of all four books in 1699, by the appearance of six of them translated into German and arranged for three voices by the leading German song composer of the time, Heinrich Albert, in his *Arien*, vii (Königsberg, 1648; ed. in DDT, xiii, 1904/*R*), and by the survival of one chanson in a *Recueil d'airs sérieux et à boire* (Paris, 1720). One *air* appeared as a sacred contrafactum in *La Philomèle séraphique* (RISM 1640^5).

JOHN H. BARON

Michel, Joseph (*b* *c*1688; *d* Dijon, 4 Nov 1736). French composer. He was a student at the Collège des Godrans, Dijon, in 1698, and at some point before 1709 he was appointed *maître de musique* at St Etienne there. He was canon and *maître de musique du roi* at the Ste Chapelle, Dijon, from 28 December 1709 until his death. The municipal archives reveal that he was paid 300 livres for having conducted more than 60 voices and instruments in a requiem mass (see Doussot). Most of the music he composed for the Ste Chapelle is lost. Although the title-page of his *Dominus regnavit exultet* (Paris, 1735) states that this *grand motet* 'will be followed by several others', only two others survive: *Domine in virtute tua* and *Quid retribuam* (in manuscript copies in *F-Pn*). Michel composed these three *grands motets* for five-part chorus and orchestra entirely in the tradition of the Versailles motet. Much more original is the music for the tenebrae lessons in his *Recueil de XX leçons de Jérémie à une, deux, et trois voix* (Paris, 1735). Unlike Charpentier, Lalande and Gilles, Michel composed two or three optional versions for each lesson 'in a singular manner and for the greatest use of different voices' (dedication to Monseigneur de Vauréal, Bishop of Rennes). Each version contains chains of short airs intermingled with recitatives, the whole being prefaced by the long melismas traditionally reserved for the Hebrew letters. All the airs are French to the core. They display effective use of expressive vocal ornamentation, such as *coulés*, *ports de voix* and *accents* (e.g. *O vos omnes*, no.7). Strophic basses underlie some of the airs. Six of the lessons use from one to three obbligato instruments (flutes or violins 'that one may leave out if he wishes'). No.13 has two independent bass lines for cello and bassoon. Most versions are for solo voice, but two are duos and two are trios. Bound together with the 20 lessons is a *Miserere* for soprano with violin or flute obbligato. Like the lessons, this is made up of chains of airs, two of which are in da capo form.

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G. Maizieres: *Etudes de quelques musiciens bourguignons des 17e et 18e siècles* (thesis, U. of Dijon, 1975), 29–37

J.E. Doussot: 'La vie musicale à Dijon au dix-huitieme siècle', *Itineraires Mozartiens en Bourgogne: Dijon 1991*, 35–44

D. Paquette: 'La musique à Dijon en 1766 (musiciens bourguignons au xviiie siècle)', ibid., 45–77

JAMES R. ANTHONY

Michel, Paul-Baudouin (*b* Haine-Saint-Pierre, nr Mons, 7 Sept 1930). Belgian composer. He studied at the Mons Conservatoire Royal and at the Chappelle Musicale Reine Elisabeth, with Jean Absil. From 1963 he followed the Darmstadt summer courses in new music, attending the classes in analysis taken by Maderna, Messiaen, Boulez and Ligeti. It was these encounters which interested him in serial and aleatory music. He was director of the Académie de Woluwé-Saint-Lambert in Brussels, and until 1995 taught composition at the Mons and Brussels conservatories. He won several international prizes, including the Prix Espla of Alicante in 1970 and the composition prize for set works at the Queen Elisabeth Competition in 1967 and 1972, the Geneva Prix Spécial for *Orphée abymé* in 1991, and third prize in the 1994 Ernst Bloch Competition, for *Résurgence*. With his constantly enquiring mind, Michel has explored all musical genres from opera (notably with *Jeanne la folle*) to chamber music, taking in orchestral and electronic music on the way. Always seeking a balance between sensitivity and rigorous formal construction, he does not disown the philosophical, social and spiritual content of his music, relating it to his formal research into mobility and aleatory composition.

WORKS

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Principal publisher: CeBeDem

ERIC DE VISSCHER

Arturo Benedetti Michelangeli



Michelangeli, Arturo Benedetti (*b* Brescia, 5 Jan 1920; *d* Lugano, 12 June 1995). Italian pianist. He entered the Milan Conservatory at the age of ten, studying with Giovanni Anfossi, and graduated with honours at 14. After a brief period as a medical student he returned to music, and in 1939 he won first prize in the inaugural International Piano Competition in Geneva. The jury included Cortot and Paderewski, and his admirers described him as 'a new Liszt'. In 1940 he made his Rome début, where the crystalline perfection of his playing caused a sensation. After service in the Italian air force during the war, Michelangeli continued his concert appearances; he visited London for the first time to play in the Royal Albert Hall in 1946 and made his US début in 1948, performing the Schumann Concerto with Mitropoulos and giving a Carnegie Hall recital. He then turned to teaching, forming his own International Pianists' Academy which was based in various Italian locations, including Brescia, Arezzo, Bolzano and Bologna. In the 1960s he again returned to the concert platform with tours of South America and the USSR and a recital in Paris. In 1966 he made a coast-to-coast tour of the USA and in 1973 began to teach at a summer school at the Villa Schifanoia near Florence. He had a serious heart attack during a recital in Bordeaux in 1988, but was able to continue his career the following year.

A capricious perfectionist (he cancelled nearly as many concerts as he performed), Michelangeli surrounded himself in an aura of mystique, from which he emerged to give dazzling, teasingly enigmatic performances. His EMI recordings of the Ravel G major Concerto and, even more, Rachmaninoff's Fourth Concerto would assure him a place in the pantheon of great pianists, while earlier EMI recordings dating from 1939 to 1942 of such Michelangeli classics as the Bach-Busoni Chaconne, Beethoven's C major Sonata op.2 no.3 and his own idiosyncratic reordering of Brahms's Paganini Variations offer pianism of a rare order, distinguished by an immaculate control of colour and counterpoint. His performances of Chopin's B♭ minor Sonata and Ravel's *Gaspard de la nuit* had a unique frisson, while a Testament CD of his 1957 Royal Festival Hall recital captures him 'on the wing' in brilliant, charismatic performances of Schumann, Chopin, Debussy and Mompou.

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BRYCE MORRISON

Michel Angelo del Violino. *See* ROSSI, MICHELANGELO.

Michel de Toulouse [Toulouze] (*fl* Paris, 1496–1505). French printer. He was presumably from Toulouse, and may have been the first to print mensural music using movable type; his *L'art et instruction de bien dancer* uses type and is earlier than Petrucci, though in many respects rather crude. His edition of Guerson's *Utilissime musices regule*, which may predate *L'art*, uses the same music type. Michel was not the earliest music printer in Paris, though his predecessors had printed only liturgical volumes. He was living there in 1496, close to Guillaume Guerson, who also printed and sold music. They seem to have collaborated, for Michel also used some of Guerson's type. He is mentioned in Guerson's will of 1503, and was last referred to in 1505.

None of Michel's four musical books is dated, although 1488 has been added by hand to *L'art*. This is certainly too early: it was probably printed about 1496. All Michel's other known publications (nearly 20) date from after this. *L'art et instruction de bien dancer* is an important collection of melodies for the basse danse, with instructions; it is closely related to a Brussels manuscript of dance tenors (*B-Br* 9085).

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R. Rastall, ed.: *L'art et instruction de bien dancer* (Wakefield, 1971) [facs. and edn]

STANLEY BOORMAN

Micheletti, Gaston (*b* Tavaco, 5 Jan 1892; *d* Ajaccio, 21 May 1959). Corsican tenor. He studied at the Paris Conservatoire, made his début at Reims as Faust (1922) and three years later joined the Opéra-Comique, where he remained until his retirement in 1946. During this period he sang a large repertory of lyric-dramatic roles, appearing on such occasions in the company's history as the 500th performance of *Les contes d'Hoffmann* (1927) and the 1000th of *Carmen* (1930). Among world premières in which he took a leading part were those of Raoul Laparra's *Le joueur de viole* (1925) and Camille Fournier's *Le chevalier de Mauleon* (1927). He also appeared in Brussels, Nice and Monte Carlo. On records he is most widely remembered in excerpts from *Carmen* with Conchita Supervia, whom he partnered on stage in 1930; but his worth as a fine singer on his own account is well attested by solo recordings, many of which are as pleasing for their stylistic qualities as for the resonance of his full-bodied, securely placed voice.

J.B. STEANE

Micheletti, Gioseffo [Giuseppe] (*fl* 1683–92). Italian music publisher. He was active in Bologna, keeping his printing establishment on the Pavaglione. He published sacred music by Cazzati (op.19, 1687), Cavanni (op.1, 1689) and Albergati (op.7, 1691), chamber cantatas by G.F. Tosi (op.2, 1688) and instrumental music by G.B. Degli Antoni (opp.1 and 3–6, 1687–90), Giuseppe Torelli (opp.1–3 and 5, 1686–92), Gaspardini (op.1, 1683), Clemente Monari (op.1, 1686), C.A. Mazzolini (op.1, 1687), G.B. Berri (op.1, 1688), Elia Vannini (op.1, 1691) and F.C. Belisi (op.1, 1691). Micheletti's publications are characterized by neatness and elegance; his typographical mark is an angel with a cornucopia filled with flowers, a crown or a noble coat-of-arms.

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ANNE SCHNOEBELEN

Micheli. *See* ZANETTO DA MONTICHIARO.

Micheli, Antonino di. *See* DI MICHELI, ANTONINO.

Micheli, Benedetto (*b* Rome, ?*c*1700; *d* after 15 Sept 1784). Italian composer, poet and painter. The principal source of biographical information is his own preface to an unpublished epic poem (reproduced by Narducci). There he said that he studied painting 'under excellent masters' from the age of eight until he was 15; then his attention turned to music, where it remained until at least 1739. As a young man he appears to have enjoyed the patronage of Cardinal Alvaro Cienfuegos, who between 1722 and 1734 ordered five *Componimenti* to celebrate the name-day of the Empress Elisabetta Cristina; during that period Micheli also wrote a few serious operas, which, however, cannot have been greatly successful, for no further commissions ensued. His main interest to music history derives from his activities during the period 1736–8. By his own recollection early in 1736 he was requested to compose a *farsetta* 'ad uso d'Intermezzi ... in una Tragicomedia' for the Teatro Valle, which met with such applause that two more were commissioned for the autumn season, and another pair, now to his own librettos, for Carnival 1737. Similar work followed for the Teatro Argentina; there he introduced characters speaking Roman dialect, a novelty that captured the local fancy. Thereafter, he said, he worked for some time in the Roman theatres, writing other such intermezzos and adapting *opere buffe* by such composers as Gaetano Latilla, Rinaldo di Capua, Pietro Auletta and Nicola Conforto to meet the new taste (Narducci suggested that the Roman production of Latilla's popular *La finta cameriera*, Teatro Valle, spring 1738, may have been one of these). This represents the northern adaptation of a comic device which, though it continued for many years to have a following in Naples, had already passed its peak of popularity there.

Micheli was 'organista e maestro' of the Congregazione dei Musici di S Cecilia from about 1740. He first appeared at the meetings of the Congregazione on 5 September 1741 and on 1 June 1742 he was appointed *consigliere*. Meanwhile, he had maintained relationships with the world of art and composed several occasional pieces for the Festa del Concorso of the Accademia del Disegno di S Luca (later to become the Rome Accademia di Belle Arti), and conducted others; at the 1732 Concorso he performed the solo part of a flute concerto. By 1749 misfortune had overtaken him (the suggestion is of some chronic illness); no further music is known from him; and he became a pensioner of the Congregazione dei Musici di S Cecilia, from 4 June of that year receiving several payments per year of two scudi from a fund established for distressed musicians. During that period he turned his hand to literature and in 1756 produced the curiosity of a 12-canto epic poem in Roman dialect, dealing with Rome's early history, *La libbertà romana* (*D-WRtl*). The last disbursement to him from S Cecilia was on 15 September 1784 (the last receipted one, 25 January 1783); presumably he died shortly thereafter.

WORKS

lost unless otherwise stated; all first performed in Rome

DRAMATIC

L'Oreste (os, G. Bartolucci), Capranica, 1723
La virtù trionfante dell'amore, e dell'odio, ovvero Il Tigrane (os), Capranica, carn. 1724; Act 1 and intermezzos by Micheli, Act 2 by Vivaldi, Act 3 by Romaldi
S Cotardo (dramma sacro, A. Ruspoli), 1725

OCCASIONAL WORKS

Componimento for the nameday of the Empress Elisabetta Cristina (S. Stampiglia), 1722
Componimento for the nameday of the empress (Tiberio Pulci [D. Pietrosellino]), 1724
Componimento for the nameday of the empress (G.B. Pontici), 1727
Componimento for the nameday of the empress (Pontici), 1728
Cantata (B. Bucci), Palazzo Apostolico, Christmas 1731
Componimento for the nameday of the empress (Pietrosellino), Piazza for Cardinal Cienfuegos, Festa di SS Pietro e Paolo, 1734
Componimento, Campidoglio, Accademia del Disegno, Festa del Concorso 1738
Componimento, Palazzo Colonna di Sciarra, carn. 1739
Componimento Campidoglio, Accademia del Disegno, Festa del Concorso 1739
Componimento, *D-MÜp*
Several sinfonie and arias, *B-Bc*, *D-SWl*, *E-Bc*, *GB-Lbl*

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JAMES L. JACKMAN/ENRICO CARERI

Micheli, Domenico (*b* Bologna, *c*1540; *d* ?Bologna, *c*1590). Italian composer. He received his early musical training at S Petronio in his native city. In 1564 he signed the dedication of his first book of madrigals from Bologna; he succeeded Gabriele Martinengo as *maestro di cappella* at Udine Cathedral in April 1567, but resigned in September. In 1577 he was in the service of the Malvasia family at Cesena; from there he applied unsuccessfully for the then vacant post of *maestro di cappella* at S Petronio. In 1580 he applied for a similar position at Padua Cathedral, but was turned down in favour of G.B. Mosto. By 1581 he had moved to Ravenna, where he was employed as a private musician in the household of Innocenzo Malvasia. He was appointed singing master at the cathedral of S Pietro, Bologna, in 1588, and in 1589 assumed full duties there as *maestro di cappella*.

Although Micheli was a priest, his secular output considerably exceeds his sacred. In general he set poems of a serious nature, and was one of the few 16th-century composers to set a passage from Dante (*Quivi sospiri*, from *Inferno*, iii.22). Exceptional is the one *giustiniana* which survives in Giuseppe Policreto's *Secondo libro delle giustiniane* (RISM 1575[14]). Micheli was especially skilful at handling large vocal compositions of many parts; his dialogue madrigals for ten voices (1569) and 12 voices (1567) are the earliest examples for these numbers of parts to appear in print.

WORKS

all published in Venice

Il primo libro de madrigali, 5vv (1564), inc.
Il secondo libro de madrigali, 5vv (1564), inc.
Madrigali, libro terzo, 6, 8, 12vv (1567)
Il quarto libro de madrigali, 5, 7, 8, 10vv (1569), inc.
Il quinto libro de madrigali, 5vv, con uno dialogo, 10vv (1581)
Missarum quinque, liber primus, 5vv (1584)
Giustiniane, 3vv, 1575[14]
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DAVID NUTTER

Micheli, Romano (*b* Rome, *c*1575; *d* Rome, after 1659). Italian composer and music polemicist. He learnt the art of counterpoint from Soriano and G.M. Nanino. He visited various Italian cities including Venice, Naples (where he was in the service of Gesualdo from about 1596 to 1598), Ferrara, Bologna and Milan. He became *maestro di cappella* of Tivoli Cathedral in June 1609 but left under duress in January 1610. He held similar posts at the cathedral of Concordia Sagittaria in 1616 and at Aquileia Cathedral from 1618 to 1621. Returning to Rome, he was favoured for the position of *maestro di cappella* at the Gesù but his appointment was blocked, probably at the instigation of the papal singers who had been antagonized by his polemics. He responded with a published challenge, the *Virtuoso manifesto* of 1624. In March 1625 he became *maestro* of S Luigi dei Francesi, thanks to the intervention of the ambassador of the Duke of Savoy. In July of that year he made his peace with the papal singers, without whose cooperation he could not organize large-scale music at S Luigi or elsewhere, presenting them with a copy of his latest music (presumably the *Dialogus annuntiationis* of that year). During 1625 he received a considerable sum of money for organizing music at an immense Good Friday procession of pilgrims and members, put on by the Confraternita della SS Trinità dei Pellegrini. He left S Luigi in 1627 and in 1636 received a canonicate in Naples where he remained for several years. By 1644 he had returned to Rome, where he attempted, unsuccessfully, to regain his former position at S Luigi. He responded by publishing a further series of polemical discourses. In his later works he designated himself simply 'prete sacerdote' or 'musico di Roma'.

As a composer Micheli devoted himself to the writing of various types of canon thereby contributing to a flourishing of the art of canonic composition in 17th-century Rome. Although his works include examples of enigma and polymorphous canons, as well as canons with basso continuo, he prided himself particularly on the writing of canons according to *obblighi* (pre-compositional restrictions) and canons *sopra le vocali di più parole* ('on the vowels of several words') – a type he claimed to have invented. One such canon, to the text 'LUDOVICUS, Rex defensor omnium Christianorum', for 36 voices in nine choirs, was given the text 'Sanctus' and shown in the frontispiece of *Musurgia universalis* (Rome, 1650) by ATHANASIUS KIRCHER. The distinction that Kircher thus accorded this canon and its composer was instrumental in establishing Micheli's reputation in the later 17th century.

Throughout his career Micheli was active as a polemicist, challenging others to compositional tests and boasting of his own prowess and that of other Roman composers. His conduct alienated him from many of his contemporaries and embroiled him in several disputes, most notably in that between Marco Scacchi, Paul Siefert and Kaspar Förster (i). Responding to Siefert's claim that Italians could write nothing but 'comedie, ariette, canzonette' and similar trifles, Micheli sent copies of his *Canoni musicali* (1645) to the three parties to the dispute. Förster replied in February 1647 with a complimentary letter and Siefert remained silent, but Scacchi launched a vigorous attack on Micheli, accusing him of not inventing *canoni sopra le vocali di più parole* and criticizing his relentless pursuit of canonic artifice. Undaunted, Micheli rebuffed him in his *Avviso inviato da me* (1650) and defiantly continued to proclaim himself the inventor of *canoni sopra le vocali di più parole*.

WORKS

Psalmi ad officium Vesperarum, 3vv, org, libro I (Rome, 1610)
Musica vaga et artificiosa (Venice, 1615)
Salmi per i Vesperi, 3vv, bc, libro II, op.3 (Venice, 1615)
Compieta, 6vv, bc, op.4 (Venice, 1616)
Madrigale, 6vv, in canone (Rome, 1621)
Dialogus annuntiationis BVM, 20vv (Rome, 1625)
Specimina musices magis reconditas, op.5 (Rome, 1633)
Vivit Deus: canones super plurium verborum vocalibus (Rome, 1644)
Canoni musicali composti sopra le vocali di più parole (Rome, 1645)
Canone musicale, 4vv, ad honore della concettione della BVM (Rome, 1650)
In honore del nome di Giesu e di Maria, canone musicale, 5vv (Rome, 1652)
Hic finis: (non) plus ultra ... canon super vocalibus, 12vv in 3 choirs (Rome, 1655)
Virtutes theologales (Rome, 1658)

POLEMICAL WRITINGS

Alli molt'illustri . . . musici della Cappella di N.S. (Venice, 1618) [contains 2 canons by Micheli to be sung with 1 by Willaert]
All'illustri & eccellentissimi signori . . . Francesco Soriano . . . et Gironimo Frescobaldo (Venice, 1619) [contains 1 canon by Micheli based on 1 by G.P. Cima]
All'illustrissimo . . . Sig. Cardinal Borghese: 10 obligationes (Venice, 1619)
Certezza d'artificii musicali (Venice, 1621)
Copia di lettera con manoscritta, mandata dal Sig. Abundio Antonelli (Venice, 1621)
Virtuoso manifesto sopra li più dotti studi della musica (Rome, 1624)
Virtuoso aviso sopra li più dotti studi della musica (Rome, 1633)
Virtuoso avviso . . . sopra la nuova, e facile maniera d'imparare à cantare (Naples, 1636)
Virtuoso, et publico invito, che si fà alli . . . musici di questa città di Napoli (Naples, 1636)
Virtuosa risposta . . . alla virtuosa curiosità d'un musico peritissimo in Roma (Rome, 1645)
Virtuosa, e publica esperienza, che si fà in Roma, nell'insegnare di cantare in breve tempo (Rome, 1647)
Avviso di una virtuosa, e publica esperienza, che s'è fatta in Roma nell'insegnare di cantare in breve tempo (Rome, 1647)
Avviso inviato . . . col foglio reale del canone musicale 'Fons signatus' (Rome, 1650)
Alli peritissimi signori musici compositori d'Italia (Rome, *c*1659)

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CHARLES M. ATKINSON/NOEL O'REGAN

Micheli, Zanetto. *See* ZANETTO DA MONTICHIARO.

Michelson, Robert. *See* MYCHELSON, ?ROBERT.

Michi [Mihi; Dell'Arpa; Michi dell'Arpa], **Orazio** [Horatio] (*b* Alife, nr Caserta, 1594–5; *d* Rome, 26 Oct 1641). Italian composer and harpist. He was probably trained in Naples, but the earliest document of his life comes from Rome, where in February 1613 he joined the household of Cardinal Montalto, whom he served until the cardinal's death in 1623. In February 1614 Michi played the harp in performances of the pastiche opera *Amor pudico*, which celebrated the second marriage of Cardinal Montalto's brother, Michele. By 1620 Michi was the most highly paid of Montalto's many famous musicians. In 1622 the cardinal established an annual pension of 300 scudi for him, made up of income from two of the cardinal's abbeys, and in his testament Montalto left Michi an additional pension of 2000 golden scudi a year, an income worthy of a cardinal.

After Montalto's death Michi passed into the household of Cardinal Maurizio of Savoy, whom he served until February 1630, possibly returning briefly from 1636 to 1638. He received additional patronage from Cardinals Pallotta, Bernardino Spada and Antonio Barberini. In 1639 André Maugars estimated Michi's income at 5000–6000 silver scudi. In his testament Michi disposed of a carriage with horses, an organ, a harpsichord, a theorbo, a harp, a large library, a ruby that once belonged to Cardinal Montalto's mother and 858 scudi in cash. His principal beneficiaries were the fathers of the *scuole pie* and the Oratorio di S Filippo Neri, for which he composed many sacred arias and cantatas during the last two decades of his life.

Michi was praised as a player of the double harp by Vincenzo Giustiniani in 1628, André Maugars in 1639, Pietro della Valle in 1640 and Severo Bonini in about 1650. His extant works number almost 100; most of these are in two Roman libraries (*I-Rc* and *Rn*) and a smaller number elsewhere in Rome (*I-Rvat*), Bologna (*I-Bc*) and Prague (*CZ-Pnm*). Five were published by Vincenzo Bianchi in Rome (RISM 1640[2]). Like several other composers in Montalto's household, Michi wrote works in which distinct sections of aria and recitative styles are set in opposition. There are in all 21 of these, 13 of which set canzonetta texts, often using only one strophe. One such is of Francesco Balducci's *Perdan quest'occhi il sole*, which contains several different patterns of verse, each of which Michi sets in a contrasting style. Similar contrasts correspond to changes between *versi sciolti* and metrical verses in Michi's setting of the anonymous *Empio cor, core ingrato*. These and other similar works are among the earliest that can be called cantatas according to the strictest modern definitions of the term. Of a high artistic calibre, they became important models for Luigi Rossi and other cantata composers in the Barberini household after Michi's death.

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JOHN WALTER HILL

Michigan, University of, School of Music. School of music in the state university at Ann Arbor, Michigan, USA. The university was established in 1837 the Ann Arbor School of Music, founded in 1880 and from 1892 called the University School of Music, was at first administered by the University Musical Society and directed by Calvin B. Cady. From 1929 to 1940 it was run jointly by the society and the university's regents, and in 1940 it became an integral unit of the university. In the 1990s it enrolled about 800 students, including over 250 graduate students. The faculty numbers 105 full-time instructors. BM, BA, BFA, BMA, MM, MA and MFA degrees are offered, as well as the DMA in composition and performance and the PhD in musicology and music education. The National Music Camp (established 1942) is run by the university at Interlochen, Michigan, in the summer.

The school has a very wide range of facilities, including the Stearns Collection of Musical Instruments (1899), the Charles Baird Carillon (1935), an electronic studio (1965) and a Javanese gamelan (1966). The university's orchestra and chamber choir have toured successfully in the USA and abroad, as has its symphony band (the US State Department sponsored its 1961 tour of the USSR); its marching band is one of the most famous in the USA. The music library holds almost 90,000 books and scores, over 20,000 sound recordings and videos, and over 1900 periodical titles, and includes the Stellfeld Collection, much American sheet music and the Eva Jessye Afro-American Music Collection. The university's Clements Library of Early Americana contains many musical items including the papers of Andrew Law.

The University Musical Society also founded the annual Ann Arbor May Festival in 1894. Participants include leading composers and orchestras and international soloists as well as the University Choral Union; they have included the Boston Festival Orchestra conducted by Mollenhauer (1894–1904), the Chicago SO conducted by Stock (1905–35) and the Philadelphia Orchestra conducted by Stokowski in 1936 and by Ormandy from 1937. Copland, Enescu, Holst and Stravinsky have been guest conductors at the festival.

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BRUCE CARR

Michl [Michel]. German family of musicians.

(1) **Johann Joseph Ildefons Michl** (*b* Neumarkt, Upper Palatinate, 1708; *d* Regensburg, 1770). Composer, son of the choirmaster and organist Anton Michl. He studied for four years with Wagenseil in Vienna, then became Kapellmeister at Sulzbach during the brief reign of Duke Johann Christian Joseph (1732–3). After the duke's death Michl worked in Regensburg as, among other things, a composer for the embassies; in 1738 he became Kapellmeister at the cathedral. He composed some music (now lost) for sacred dramas, including a Lenten meditation for the Congregatio Latina Major in Munich (1739) and others for the Jesuits in Ingolstadt. Apart from six masses printed in Augsburg (op.1, 1744) his many liturgical works remained in manuscript and are now lost (see Mettenleiter).

(2) **Ferdinand Michl** (*b* Neumarkt, 1723; *d* Munich, 23 March 1754). Organist and composer, brother of (1) Johann Joseph Ildefons Michl. He was educated at the electoral Gymnasium in Munich. In 1740–41 he was organist at the Jesuit church of St Michael, and in 1745, through the influence of Duke Clemens Franz of Bavaria, he also became the organist for vocal music at the electoral court. In 1748, while retaining both posts as organist, he was named deputy Konzertmeister for court instrumental music. Between 1740 and 1754 Michl composed 16 Lenten meditations for the Congregatio Latina Major in Munich and numerous school comedies for the Gymnasium in Munich and Ingolstadt (all lost). The organ part of his *XII symphoniae* op.1 (Augsburg, 1740) survives (*A-Gmi*); his only complete extant works are two sinfonias (*D-Bsb, DS*), a doubtful sinfonia (*IN*), and the aria *Dignare me laudare* (*DO*). There are also two organ preludes attributed to a composer of this surname (in *D-Mbs*).

(3) **Melchior Virgil Michl** (*b* Munich, *c*1735; *d* Munich, 8 Sept 1795). Cellist and singer, son of (2) Ferdinand Michl. By 1764 at the latest he was a supernumerary cellist in the Munich court orchestra, where in January 1765 he was fully installed. At times he was also principal of a German theatrical troupe which played in Salzburg (winter 1778) and, newly organized, in the Faberbräutheater, Munich (1785). No works by him, not even the lost opera *Marcio Coriolano* (Munich, 1786) sometimes attributed to him, have been fully authenticated.

(4) **Joseph (Christian) Willibald Michl** [Michelini] (*b* Neumarkt, 9 July 1745; *d* Neumarkt, 1 Aug 1816). Double bass player, publisher and composer, son of Johann Anton Leonhard Michl (1716–1781), choirmaster and organist in Neumarkt, and brother of (1) Johann Joseph Ildefons Michl and (2) Ferdinand Michl. He studied at the electoral Gymnasium and Lyceum in Munich, and was an accomplished double bass player in the Jesuit church of St Michael until about 1767. In the 1760s Elector Maximilian III Joseph sent him to Freising to study for two years under Placidus von Camerloher. By the beginning of 1771 at the latest Michl was named a composer to the electoral chamber. His opera buffa *Il barone di Torre* (1772) was remarkably successful, and in 1774 he travelled to Italy at the elector's expense. In 1776 he wrote within four weeks (in place of the ill Josef Mysliveček) the Carnival opera *Il trionfo di Clelia* for the Munich court. With the succession of the new elector, Carl Theodor, in January 1778 Michl was dismissed with a pension of 125 florins (which he did not receive until 1780), raised to 240 florins in 1790. In July 1779 he was granted a privilege to publish music in manuscript; he seems however to have restricted this activity to his own works. From about 1784 to 1 September 1803 he lived with his brother-in-law, Johann Baptist Moser, a judge at the Augustinian prebendary institute at Weyarn, and wrote sacred works as well as symphonies and school dramas for the monastery. In 1786 he also taught composition at the Benedictine abbey at Tegernsee.

Michl was a talented composer, known particularly for his sacred works. These include numerous extant liturgical works as well as six Lenten meditations, performed at the Congregatio Latina Major in Munich between 1768 and 1772, which are now lost. Also lost are numerous works for school theatres, though several larger stage and vocal works remain, some of which were possibly composed by

Johann Michael Michl, the musical director of F.J. Moser's theatrical troupe. Michl's instrumental output includes a wide range of orchestral and chamber works, and his abilities as a composer are attested by Burney, who, having heard a quintet performed in Munich (1772), wrote that few works showed more genius and invention or demanded more skill in performance.

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Stage (first perf. Munich unless otherwise stated): Il barone di Torre Forte (ob, 2), Salvator, 23 March 1772, *D-Rtt*; L'amante deluso (ob), 27 Nov 1773, lost; Milton und Elmire (Spl, 1, H. Spaur), Frankfurt, Schauspielhaus im Junghofe, 1773, *F*, Munich, 6 June 1785; Il trionfo di Clelia (os, 3, P. Metastasio), Hof, 8 Jan 1776, *Mbs*; Johann Faust (Spl, 5, P. Weidmann), Salvator, 16 May 1776, lost; Der König und der Pächter, Munich, 1777, lost; Das Urtheil des Paris (ballet, C. Le Grand and P. Constant), after 1777, lost; Fremor und Meline (Spl, 3, Spaur), Mainz, An der grossen Bleichen, Jan 1778; Die reisenden Komödianten (Spl, 3, G.W. Burmann), 1778; Der Jahrmarkt (Spl, 2, F.W. Gotter), Mannheim, National, 13 Feb 1780, with music by G. Benda; L'isola disabitata (azione teatrale, 1, Metastasio), 1780, lost; Regulus, der Patriot (os), Weyarn, 3 Sept 1781, frag. *Bsb*, *WEY*; Der König auf der Jagd (Spl), 8 Aug 1785, lost

Cants.: Zephiro et Flora, Munich, 1776, lost; Il trionfo della gloria, Munich, before 1778, *Dl*; Wohin krochst du, *WEY*; Il re alla caccia, Il cacciatore deluso, mentioned in *LipowskyB*

Sacred vocal (mostly *BB*, *Mbs*, *WEY*, some autograph): more than 22 masses; Gioas, re di Giuda (orat), Munich, Lent 1772, *Rtt*; Ich warne dich (orat), ?Munich, *Mbs*; 3 Requiem; vespers; lits; many shorter works

Inst: 6 syms., *WEY*; 5 syms., *Rtt*; 1 sym., *Bsb*; 1 sym., *Mbs*; 1 sym., *US-BEm*; 8 serenades, *D-Rtt*; Cl Conc., *CH-E*; Bn Conc., *D-Bsb*; 3 concs., pf, *Bsb*; 5 divertimentos, *CH-Bu*, *D-BE*, *Mbs*; 6 qts, *US-BEm*; 6 qts, 2 vn, bn obbl, vc, *A-KR*; qt, 2 vn, bn obbl, vc, *D-Bsb*; 6 sonatas, pf, vn, bn, *Bsb*; others, listed in Breitkopf catalogues (1773–87)

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ROBERT MÜNSTER

Michna z Otradovic, Adam Václav (*b* ?Jindřichův Hradec, *c*1600; *d* Jindřichův Hradec, 2 Nov 1676). Czech composer and poet. Michna's father Michal was 'Burggraf' of the castle at Jindřichův Hradec and reputedly town organist and leader of the castle trumpeters. Adam probably received his early musical training from his father. In 1611–12, and again in 1615–17, he studied at the town's Jesuit Gymnasium. The Jesuits were the leading musical force in the Czech lands in the 17th and 18th centuries and Michna seems to have become one of their favoured composers, a fact attested to by the number of his compositions printed, mostly by the Jesuit Academic Press in Prague. Among friends made during his school years was the bishop's supreme steward at Kroměříž, Johann Nikolaus Reiter von Hornberg (*d* 1669), to whom Michna dedicated his most important concertato collection, *Sacra et litaniae*. In about 1633 Michna became town organist of Jindřichův Hradec, his only official musical appointment. A licensed wine vault and an advantageous marriage to Zuzana Zimmermannová brought him considerable revenue; he was a substantial property owner and prominent in local affairs. In 1673 he established an endowment for three talented young musicians in his area. He was twice married but there are no records of any children.

It is estimated that only about a third of Michna's compositions survive. They are all for the church and are of two distinct types: simple vernacular hymns and elaborate Latin concertato works. The hymns are clearly influenced by the strong and long-established tradition of congregational singing in the Czech lands, but nothing discoverable in his background fully accounts for the marked, and contemporary, Italian influence in his Latin church music. His two hymnals, *Česká mariánská muzika* ('Czech Marian music') and *Svatoroční muzika* ('Music for the liturgical year'), were specifically compiled for the use of churches with limited musical resources. They contain simple four and five-part homophonic settings of his own religious poetry, and the melodies have a decided folk character. Each hymn can be accompanied by a simple continuo part. Several of the pieces from these two books have remained in popular use in Czechoslovakia to this day, and Michna's sacred texts are regarded as a high point in Czech Baroque poetry. He also wrote the words for *Loutna česká* ('The Czech lute'), which is also technically a hymnbook but which, in musical style, provides a bridge between his two extremes of composition. The hymns are set as arias for two solo voices with accompanying strings and organ, the instruments providing short ritornellos. *The Czech lute* and *Obsequium Marianum* (his earliest surviving concertato music) are now incomplete.

Of Michna's works in the concertato style, the most notable are those in *Sacra et litaniae* (1654). They employ between four and six solo voices with chorus, and sometimes two choirs. The instrumentation is varied but relies on permutations of violins, violas, trombones and cornetts with organ continuo. Even in such elaborate music there is still a strong folk admixture, partly through the modality of the harmony and partly through the brief melodic motifs on which his counterpoint is built. In the second mass of *Sacra et litaniae* Michna actually used the opening of a Czech Christmas carol, which recurs as a linking motif. In the third mass he created an extended passacaglia, the whole mass consisting of variations over an eight-bar bass. Michna's music is notable for its colour and its attractive melodic qualities. He was the outstanding composer in the Czech lands during the 17th century, dominating his contemporaries.

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ADRIENNE SIMPSON/JIŘÍ SEHNAL

Michot, Andreas (*fl* 1513–22). French singer and composer. A native of the diocese of Le Mans, he was a prominent member of the papal chapel under Leo X. His extant works (all ed. in CMM, xcv/1, 1982) comprise a *Missa de Beata Virgine*, a *Missa de feria*, a setting of the Ash Wednesday tract *Domine, non secundum peccata nostra* and possibly an anonymously preserved *Regina caeli*. Michot's *Missa de Beata Virgine* is partly modelled on Josquin's, most notably in the opening sections of the first Kyrie and the second Osanna as well as in important sections of the troped Gloria. The quasi-isorhythmic treatment of the Credo recalls 15th-century examples. The first Kyrie of Michot's *Missa de feria* seems to have influenced the nearly contemporaneous setting by Bonnevin, which in turn was parodied by Palestrina. Michot's music is distinguished by its freely imitative textures (often with varied interval structures in the answers) and by the way in which plainchant melodies paraphrased in the counterpoint have been simplified, foreshadowing the Vatican chant reforms of the late 16th century.

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NORS S. JOSEPHSON

Miciezes [Micieces, Miçiezes, Micieres], **Tomás.** The name of two Spanish composers, father and son. The elder Tomás Miciezes (*b* Villaescusa de Ecla, Palencia, bap. 22 Dec 1624; *d* Madrid, 1667) was a choirboy at Palencia Cathedral and became choir chaplain and deputy *maestro* there on 14 May 1646. On 19 December that year he was appointed *maestro de capilla* at Léon Cathedral, and on 16 September 1650 *maestro de capilla* at Toledo Cathedral. Several difficulties encountered at Toledo – including the birth of his illegitimate son Tomás – forced him to relinquish the post for a similar one at the Descalzas Reales convent in Madrid on 19 July 1662; he remained there until his death in early 1667. He was among the finest and most prestigious Spanish composers of the mid-17th century; his pupils included (in addition to his own son) Pedro Ardanaz, Miguel de Irizar and Alonso Xuares.

His son Tomás Miciezes (*b* Toledo, 4 Dec 1655; *d* Salamanca, 17 May 1718) may have been a choirboy at Pamplona Cathedral. In 1672 he moved to Madrid, probably as a protégé of Cristóbal Galán, and in 1679 was appointed *maestro de capilla* at the collegiate church of Castellar de Santiesteban, Jaén. He retained this appointment when he returned to Madrid in 1682 and later held the post of *maestro de capilla* successively at cathedrals in El Burgo de Osma (from 1684), Zaragoza (La Seo, from 1692) and Salamanca (from 1694). From 1699 he was also professor of music at Salamanca University in succession to Diego Verdugo.

It is difficult to distinguish between the works of the two composers, most of which survive in manuscripts in Segovia and Salamanca. Those in Segovia are probably by the father, most of those in Salamanca by the son.

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2 masses; 2 Mag; 4 pss; 1 motet: *SE*

2 Lamentations, *CU*, *CO-B*; 5 other liturgical works, *E-CU*, *GRc*, Jérez de la Frontera, Colegiata, *PAL*

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ÁLVARO TORRENTE

Mico [Micoe, Micho, Meco, Myco], **Richard** (*b* Taunton, *c*1590; *d* London, bur. 10 April 1661). English composer. His family, originally named Micault, came from northern France some time before 1509; several of his near relations were merchants, including his cousin Sir Samuel Mico, an alderman of London. In 1608 Richard Mico was appointed resident musician at Thorndon Hall, Essex, the seat of John, first Lord Petre, whose son Sir William Petre was Mico's employer. His wages, £10 a year, were above average for the period, suggesting that he was already regarded as a musician of promise. Although his principal responsibility seems to have been the musical education of the family's children, he was probably expected to compose for the household's instruments. An inventory made on his arrival lists five viols (two trebles, two tenors

and a bass), a lute, virginal and organ, together with printed music, mainly by William Byrd, and manuscript partbooks. At this time, Byrd lived nearby and was closely associated with the Petre family; another inventory lists 'Mr Birds chamber'. During this period Mico converted to Catholicism, his employers' faith. This presumably had some significance in his appointment in 1630 as organist to Queen Henrietta Maria, succeeding Richard Dering, a post he held until the queen's flight to Holland in 1642. After this, evidence of his life is sporadic, but he was certainly living in London in 1651 and receiving a life annuity of £20 from the Petre family in 1658. He was buried at St Paul's, Covent Garden, on 10 April 1661.

It is likely that Mico's extant music dates from before 1630. Most of the sources can be dated to some time between the 1620s and the early 1640s, and two of them (*GB-Lcm* 1197, containing all the four-part works, and *IRL-Dm* Z.3.4.7–12, which contains the three-part music and, elsewhere in the manuscript, the five-part pavans) are headed with Mico's signature. His music is conservative for its time, being stylistically closest to that of Alfonso Ferrabosco (ii) and Thomas Tomkins. He wrote nothing except fantasias and pavans and seems to have had no interest in the lighter dance forms; he certainly made no forays into the fantasia-suite, which was rapidly growing in popularity. Triple-time metres are notably absent, and homophonic textures appear infrequently. Of the stylistic fingerprints that can be seen throughout his output, the most obvious is a predilection for augumented triads, usually in first position and on the approach to a cadence. Slightly less widespread, but nevertheless noticeable, are leaps onto the 7th of a chord.

In his three-part fantasias Mico did show signs of being influenced by modern trends in his use of the organ, which was becoming more independent in consort music. Although it is generally nothing more than a short score, the organ part increasingly fills out the harmony and acts as an accompaniment to viol solo and duet passages. Possibly the most interesting of his compositions is the five-part *Latral*, the title of which is derived from the text of the second part of Monteverdi's madrigal *Vattene pur, crudel, con quella pace* (*La tra'l sangu'e le morti*). It is divided into two sections: the first an arrangement of the second part of the madrigal, and the second Mico's 'response', in which he mirrors Monteverdi's descending chromaticism with an equivalent ascending passage. Mico's music was widely circulated in his lifetime, suggesting that he was a highly regarded composer. At its best it displays deep feeling coupled with lyrical freshness. Both Simpson (1665) and Roger North (1728) ranked him among leading composers of consort music.

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For complete thematic index see *DoddI*
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7 fantasias, 3 viols, org, *IRL-Dm*, *GB-Lbl*, *Ob*, *Och*
17 fantasias, 4 viols, *Lbl*, *Lcm*, *Och*
2 fantasias, 5 viols, *Och*
4 pavans, 4 viols, *Lbl*, *Lcm*
3 pavans, 5 viols, org, *IRL-Dm*, *GB-Ckc*, *Lbl*, *Ob*, *Och*
In Nomine, 5 viols, org, *Lbl*, *Och*
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J.S. BENNET/ANDREW J. HANLEY

Micronesia. Conventional geographic and cultural division of the North Pacific Ocean comprising *c*2500 islands. With Melanesia and Polynesia they make up the Pacific Islands.

I. Introduction. II. Caroline Islands. III. Kiribati (Gilbert Islands). IV. Mariana Islands. V. Marshall Islands. VI. Nauru.

I. Introduction

1. General. 2. Music and musical instruments. 3. Dance.

1. General. Micronesia (Gk. *mikro*: 'small'; *nēsos*: 'island') is the name given by Europeans in the 1830s to the islands that lie east of island South-east Asia, north of Melanesia (and mostly north of the equator) and west of northern Polynesia (for map *see* Polynesia, fig.1). It comprises more than 2000 small islands with a total land area of about 2800 km² dispersed in an ocean area of about 7·7 million km². Topographically, the islands are classified as 'high' islands (mostly of volcanic origin) or 'low' islands (mostly coral atolls). Geographically, Micronesia includes the Caroline Islands (in a broad east–west arc that spans more than 3500 km); the Mariana Islands (Guam and the smaller islands north of it that lie north of the Carolines); the Marshall Islands (two parallel north-west to south-east chains east of the Carolines); the Gilbert Islands (south-east of the Marshalls); and Nauru and Banaba (separate islands south of the Marshalls). 'Micronesia' is incorporated into the name chosen by the peoples of a large part of the Caroline Islands as the name of their country: the Federated States of Micronesia (abbreviated both as FSM and as the single word Micronesia). In this introduction, 'Micronesia' refers to the whole geographic region; in the entries on the Caroline Islands below, it refers to the country.

Beginning more than 3000 years ago, ancestors of the peoples of the western rim of Micronesia moved north from some islands of what are now known as the Philippines and Indonesia and began to settle on the high islands of Palau and Yap (in the western Carolines) and Guam. Beginning more than 2000 years ago, ancestors of the peoples of central and eastern Micronesia moved north from some islands of Melanesia in what is now known as Vanuatu and began to settle the high islands of Kosrae, Pohnpei and Chuuk (in the eastern Carolines) and some low islands in the Marshalls and Gilberts. Later, people from (or passing through) Chuuk moved westwards and settled on coral atolls of the central Carolines. Following another route, the Polynesians settled on

Kapingamarangi and Nukuoro atolls in the south-eastern Carolines (*see* POLYNESIA, §1, 1).

At the time of first European contact, the people of individual high islands (or high-island clusters) who were supported by land and near-shore marine resources differed significantly from other high-island populations in social organization, lifestyle, music and and dance. In contrast, the people of the low islands, who had to rely on lagoons and on long, open-ocean canoe voyages for resources unavailable on the tiny lands, and for shelter assistance when drought or typhoon devastated the islands, shared more aspects of life with peoples of even distant atolls. The Micronesian peoples speak 12 (or, as sometimes listed, 15) languages and many dialects. In addition, they use English as the lingua franca and on some islands both English and Japanese for international communication.

From the mid-17th century, various parts of Micronesia were claimed by foreign powers: by Spain, Germany, England, Japan and the USA (for the United Nations). Not all of their administrative boundaries conformed to those of the indigenous cultures. The Mariana Islands (home of the Chamorro people) were divided into Guam and the Northern Marianas, which until after World War II were administered by different foreign powers. The Gilbert Islands (now part of Kiribati), inhabited by Micronesians, were adminstered jointly with the Ellice Islands (now Tuvalu; *see* POLYNESIA, §III, 5), inhabited by Polynesians, and for several decades also with Nauru and Banaba. The low-island peoples of the Carolines were administered from district centres on high islands with whose people they had less in common culturally than with those of low islands in other districts. Effects of these administrative areas is apparent in the post-contact music and dance of these peoples.

The end of colonial rule in Micronesia began in 1968 with independence for Nauru, followed by that for Kiribati (which encompasses the Gilbert Islands, Banaba and the geographically Polynesian Phoenix and Line Islands). As of the turn of the 21st century, the Northern Marianas were a commonwealth and Guam a territory; the Federated States of Micronesia and the republics of the Marshall Islands and Palau were self-governing in free association with the USA.

Several large population relocations are significant to the regional distribution of Micronesian music and dance. In early historic times, peoples from typhoon devastated low islands of the Carolines were permitted to settle permanently on Saipan in the Northern Marianas. In the 20th century, almost the entire population of Banaba was resettled on Rabi Island in Fiji (*see* MELANESIA, §VII). Some Gilbertese relocated to the the Line Islands and others to an enclave on Guadalcanal in the Solomon Islands. From the late 1980s many young people from the Carolines and Marshalls moved to Guam, Hawaii and the continental United States for educational and economic advancement. In their new homes these people have maintained their identity in part through their traditional music and dance.

The earliest information about Micronesia comes mostly from the observations of explorers, missionaries and, beginning in the early 20th century, ethnological studies, a few of which included sound recordings. Some Micronesian musics have been the focus of comprehensive ethnomusicological study, but others, including those of Chuuk and Nauru, have not. No comprehensive study of a Micronesian musical tradition has yet been published by an indigenous scholar; however, a few are now learning and studying the repertory of their own heritage through both indigenous and Western approaches. Principal collections of music of the Pacific Islands, including Micronesia, are the Bernice P. Bishop Museum, Honolulu, and the Archive of Maori and Pacific Music, University of Auckland (includes a territorial survey of Oceanic music).

2. MUSIC AND MUSICAL INSTRUMENTS. Traditional Micronesian musics are predominantly vocal and are heterogeneous in voice production and musical traits. Singing was both solo and group, the latter in both unison and parts (the presumption that part-singing did not exist before the introduction of Western music is false). Much traditional music was and still is intrinsically associated with dance: in many societies, the same participants simultaneously perform the vocal component (chant or song), rhythmic accompaniment (body percussion or stick beating) and dance movements. Even where the early Protestant missionaries strictly forbade dancing by their converts, dance or dance-like movements are performed in church, for example in Kosrae in the Christmas *mas* processional and in the Marshalls in the *biit*.

Indigenous Micronesian musical and other sound-producing instruments were mostly aerophones and idiophones. The conch-shell trumpet was widely used for signalling and is still used for that purpose in some small remote islands. It is also used in some programmes prepared for local and international audiences. The several kinds of indigenous flutes are no longer played, but the rolled-leaf oboe that most Micronesians now consider a toy is still made and blown by children, especially in the outlying coral islands. Sticks (some bamboo, some wood) for certain dance forms were the principal idiophone and continue in widespread use; the bamboo jew's harp may still be played for self-entertainment by a few islanders. The indigenous drum, found only in eastern Micronesia and banned by missionaries, is no longer played: however, in the Marshalls, a modified drum has been made to replace it in performance of the *jobwa*. Among the foreign instruments introduced in the 19th and early 20th centuries, including guitar, ukulele, mandolin, harmonica, accordion and a few reed organs, the guitar remains in widespread use to accompany songs of the late 19th and early 20th centuries as well as contemporary songs in popular idioms. Western drums are used by some groups playing popular music. Of recently introduced instruments, the electronic keyboard is widely used, especially in urban areas, in both the Mormon churches and among young performers of popular secular musics such as rock and roll, country and western, reggae and later styles.

In post-colonial Micronesia, young islanders use imported cassette tape recordings to learn the latest foreign popular 'hit' songs and cassette tape recorders to record and disseminate their own new songs in contemporary idioms, whether informally to friends and family (including between those living at home and abroad) or commercially. Many of these newly created songs take as their subject love – of a person, a group or an island – or concern for the land or the future. There is also a renewed interest in indigenous dances and in creating new dances in traditional styles to perform in modern contexts, especially at official local and national events and abroad

at international events such as the Festival of Pacific Arts (*see* PACIFIC ARTS, FESTIVAL OF).

The entries below are organized geographically. Two additional entries present information on the music and dance of the Chamorro people and of Ifalik, a representative Carolinian atoll.

3. DANCE. Systematic study of even satisfactory description of dance in Micronesia has been woefully neglected, despite its significance in the social relations of Micronesian people. With the exception of a few studies, such as those conducted in Pohnpei, Kiribati and the Marshalls, research on dance and its functions in many areas of Micronesia remains to be carried out. Nevertheless, a number of recent articles by anthropologists have focussed on the importance of dance in politics and for ethnic/cultural identity.

Micronesian dance is often a visual enhancement of sung poetry. Although based on poetic phrases, the movements do not necessarily interpret or allude to the texts. Instead, movements enhance the texts with a performance in which the dancers are well dressed, well rehearsed and synchronized. In the Yap 'empire', where dances were given as tribute by Ulithi, Woleai and other islands to acknowledge the overlordship of Yap, the texts were in languages unintelligible to the Yapese dancers, and the movements served as visual decoration. Even in such islands as Ifalik, where texts were in the indigenous language, movements were not illustrative but abstractly decorative. Traditionally dance was associated with tattooing, seafaring and fertility; many movement motifs were and still are linked mimetically with frigate birds. Often the importance of the sea is reflected in the use of dance paddles, head ornaments inspired by canoe parts, performances on platforms of canoes, and in the imagery of the texts; and some dances are said to concern the fertility of the land and sea.

Dances are the property of the composer, and the right to perform them can be bought and sold. Hand and arm movements are the most important, but some significance is given to movements of the head and legs. Choreography often consists of a series of poses in which rehearsed execution of group movement is emphasized, and dancers are arranged according to rank. Dances using sticks as sound and visual design components are common. In sitting or standing positions, group singing is associated with rhythmic striking of the body, ground, concussion sticks, or boards held on the lap and tapped with small sticks. Traditionally, long songs with dance accompaniment recounted origin stories, rituals for the gods and histories of encounters with Europeans, such as the Pohnpei rebellion against the Germans in 1910. Although still known and performed in the traditional manner, these songs are also rechoreographed in contemporary forms. Traditionally, dances took place on raised platforms in front of feast houses, on canoe flotillas or in other traditional performing spaces such as roads on Yap lined with shell money for ritual and yearly events or for competitions. Today, dances are performed at events emphasizing ethnic and cultural identity for important outside visitors such as UNESCO officials and during local, regional and international festivals.

Kiribati (Gilbert Islands) dance was praised by Robert Louis Stevenson as being the best of the South Seas: it 'leads on the mind; it thrills, rouses, subjugates; it has the essence of all art, an unexplored imminent significance'. Traditional Kiribati performances consist of one or more principal dancers of the same sex and similar age, located at the front of a chorus that sings and claps. Precisely choreographed movement sequences are performed by the principal dancers, while the chorus's singing, clapping, foot-stamping and body percussion are also choreographed. Movement and sound must be exactly coordinated. The most traditional dance is *ruoia*, a series of sung texts performed standing or sitting by men or women. The principal dancers enhance the texts with a series of poses with slow movements or abrupt arm, head and hand movements. Besides singing, the chorus executes clapped percussion patterns and for some sections performs dance movements in parallel with the principal dancers. Newer traditional dance forms are based on Polynesian prototypes: for example, the *batere* combines old and new movements with more 'Polynesian' sounds and the percussion box drum struck with the palm imported from Tuvalu.

On Ifalik everyone is expected to sing and dance to please Tilitr and other kindly gods. *Ur*, a dance to entertain the gods, is usually performed standing; *gapengapeng*, an invocation to Tilitr, is performed by two lines of seated dancers facing his altar. Gestures are said to have no specific meaning. A solo *bwarux* is composed, sung and danced by a woman for her lover in private; a dance of this kind can be performed in public for visiting chiefs from another island, but no man from Ifalik would attend. The arms are held high to make three circling beckoning gestures, then brought forward and dropped, while the hips make four side-to-side movements. On the fifth beat the knees are bent and the loins thrust forward.

Stick dances are common in much of Micronesia, where they have spread from island to island (fig.1). The Ifalik stick dance *laũra*, performed by all the men of a district as entertainment for the gods, is said to have come from Aurupik but is no longer performed there. The Marshallese stick dance (*jobwa*) is considered a national treasure. In fact, stick dances have become 'Micronesian' dances and are invariably performed when Micronesians from different islands combine in United Nations Day programmes or International Night Concerts. Other



1. *Micronesian stick dance performed in Hawaii*

acculturated dances, such as those based on German and Japanese military marches, have replaced many of the indigenous dances that were objectionable to Christian missionaries. Introduced forms of music and dance have long been part of Micronesian performing traditions, transforming marching into dance, incorporating waltzing and rock and roll, constructing old forms out of introductions from colonial regimes and Polynesian counterparts. Having their roots in the past, these dances are performed in a variety of contexts that reveal cultural and ethnic identity as Micronesians, as one group among many within a political jurisdiction, or as specific villagers. Through these dances people tell their stories of the past while situating themselves within the modern world. These new dances capture traditional vigour and creativity to serve new economic and political ends, providing entertainment and opportunities for interaction between islands and satisfying national aspirations.

II. Caroline Islands

The Republic of Palau (in the west) and the four states of the Federated States of Micronesia (proceeding eastwards: Yap, Chuuk, Pohnpei and Kosrae) are part of the 963 Caroline Islands. The indigenous people and culture of the individual high islands (or high-island clusters) in each of these, where the national and state government centres are located, are distinctively different from one another and from the populations of the widely scattered low coral islands and atolls that lie around and between them. In contrast, the people and culture of the low islands, especially those lying between Chuuk and Yap that traditionally were part of the Yap 'empire', have much in common and, collectively, are referred to as 'Carolinian'. The Carolinians are famous for their traditional navigational knowledge and skill, sailing extensively throughout and beyond the Carolines. Navigation is related to both the content of songs and the performing style. In Ulithi atoll, for example, the same text can be sung in different locations and circumstances (e.g. while sitting on a beach, paddling a canoe or under sail) but must be performed with the specifically designated tempo, rhythmic pulse, melodic contour and vocal production appropriate to the situation.

1. Ifalik. 2. Chuuk. 3. Kosrae. 4. Palau. 5. Pohnpei. 6. Yap.

1. IFALIK. Ifalik (formerly Ifaluk), a Carolinian atoll, lies east of Yap island in Yap State. It is a typical small atoll of three small islets with a total land area of 1·5 km² rising from a coral reef that forms a lagoon of 2·5 km². As a member of the Yap 'empire', Ifalik traditionally recognized the overlordship of Yap, and people from Ifalik voyaged there and gave chants and dances to a Yapese chief as 'tribute' in the customary periodic ceremonial exchange. An important ethnomusicological study by Burrows was made on Ifalik in the early 1950s, when the population totalled 260: only one family had adopted Christianity, and the people had little exposure to non-Micronesian musics. Since then, the population has grown to over 600, everyone belongs to the Catholic Church, and radio and cassette recordings have brought other musics, especially American musics, to the atoll. Nevertheless, much of the traditional heritage retains its vitality.

The chants, songs and dances of Ifalik are similar to those of neighbouring atolls and are important both in ceremonies and as entertainment during the day or evening. Typically, young men gather in the canoe house in the evening and among other activities sing *bwarux* (a traditional type of love song with text composed by a woman in praise of the man she loves), with or without stylized body movements, and modern love songs (including popular American love songs with texts translated into the vernacular) with guitar and/or electronic keyboard accompaniment. Women also sing and dance *bwarux*, but men and women do not perform them together – in fact, traditionally, neither should even use the word *bwarux* in the presence of the other. *Arūerū* are laments sung to a dying person, after the death, and still later in remembrance. *Arūerū* may also be sung in praise of a good chief or fisherman, for a construction project, and for other purposes. In the 1950s, the dance type *gapengapeng*, in which singers swing trimmed half-leaves of the coconut tree, was performed as an invocation to the god Tilitr, and the formal ceremonial dance *ur* ('play') aimed to entertain the gods; since conversion to Christianity they are performed in secular contexts. The *laūra*, a stick dance performed to a song, is easily recognizable as a characteristically Carolinian dance.

Traditional Ifalik song, and songs of the Carolinian style in general, are characterized by a very small number of pitches (often only two or three), a narrow range (a 2nd, at most a 3rd), many phrases ending in a terminal glide that spans about an octave, and strict, marked rhythm. Several types of song and chant have certain melodic contours specifically associated with them. Multipart singing is mostly in parallel movement, with the voices at any of several intervals but most characteristically at 4ths. On Ifalik, as elsewhere in the Caroline Islands, heavy pulling or hauling is performed to a leader–chorus chant, with the group doing the strenuous work during its response. During Catholic services, the music is sung by the whole congregation rather than a separate choir.

Indigenous sound-producing instruments include the conch-shell trumpet for signalling and a rolled-leaf oboe, made from a wound strip of coconut leaf, blown informally by both adults and children. By the 1950s a police whistle with a sound similar to the trilled whistle required at some phrase endings of indigenous songs had been adopted; in the 1990s, the guitar and electronic keyboard were the predominant Western instruments. The cassette tape recorder is used not only to play imported music but also as a means for young people to learn traditional chants recorded for them by their elders.

2. CHUUK. Formerly Truk, Chuuk is a cluster of high islands with a land area of about 118 km² in a huge lagoon encircled by a great reef. It is also a state that includes these high islands and groups of low islands with a total population of about 55,000. The peoples of these island groups have their own repertory; there are many different names for the same or similar song types, so only those widely recognized are used here. The people of the high islands of the lagoon and of certain low islands (especially the Mortlocks, which lie about 300 km to the south-east) are credited by other Micronesians with being very musical, their songs being noted for flowing tunefulness and their choral singing for vitality.

In the early 20th century, dance festivals preceded by months of rehearsal were among the most important occasions of the year. Both gesture dances (decried by Christian missionaries for their exhibitionist qualities)

and stick dances were reported, as were chants for canoe-building, hauling and food-carrying, and children's songs and lullabies. In analysing music recorded in the Caroline Islands in 1908–10, George Herzog (1936) differentiated a western and an eastern Carolinian style, both present in the recordings from Chuuk. The western Carolinian style, essentially chant (see §1 above), continues in Chuukese stick-dance chants; the more tuneful eastern Carolinian style survives in songs in a special language sung by *itang* (a prestigious class of traditional leaders with knowledge of ancient lore).

In the last decade of the 20th century, with different content and in different contexts, performing as a group remained highly valued. Singing by large groups, Catholic, Protestant and civic, is predominantly *a cappella* in indigenized four-part hymn-tune style. *Kolun fen/kolun fal* are songs of the Christian church that are sung in the vernacular (both translations of introduced hymns and locally composed hymns); all songs in Latin are called *kirie*. *Kolun fonu/kolun fenu* ('island songs') commemorate communal and other major events. They too are usually sung *a cappella* by a large group, but they may also be sung solo or by a small group and may be accompanied by guitar. In urban centres, both *kolun fen* and *kolun fonu* are sometimes sung with electronic keyboard or recorded accompaniment.

Love songs, a song type with many names (including *kolun setan*, 'songs of Satan'), often use foreign (Japanese, American or other Micronesian, especially Palauan) melodies. They are usually sung solo or by a group of three or four youths accompanied by guitar or, where available, electronic keyboard. In the traditional practice of *itanipwin*, a young man expresses his love for a young woman by serenading her at night with a song composed especially for her, singing it solo or with a small group of friends and guitar accompaniment. Another prominent song type, usually sung solo, expresses sadness, whether on departure of a loved one to a distant point, homesickness or unfulfilled hopes or desires.

Of the indigenous sound-producing instruments, only dance sticks for the *dukia/tokia* (war dances), originally wood and later bamboo, retain their former prominence. Use of the other instruments – conch-shell trumpet for signalling by chiefs, rolled-leaf oboe, a mouth flute and a nose flute (made from an aerial root of mangrove, used primarily for courting; fig.2) – have been discontinued. The harmonica replaced the nose flute and is prominently used in music for the *maas* (a marching dance incorporating a variety of introduced elements). The guitar (and, to a lesser extent, the ukulele) is used primarily to accompany singing and in the 1990s was often joined – and sometimes replaced – by the electronic keyboard and Western drums. Radio broadcasts and cassette recordings (both imported commercial pre-recorded and locally privately recorded tapes) also help to fill Chuukese youths' desire for music to permeate their lives.

3. KOSRAE. Kosrae is a high volcanic island that lies towards the eastern end of the Caroline Islands archipelago. With a land area of 117 km² and a population of approximately 7500 (mid-1990s), Kosrae is the smallest state in the Federated States of Micronesia.

Indigenous chant/song called *on* included *tafon* (love songs), *tan mas* (dirges), specialized work chants (e.g. *bas* for canoe-making) and chants with dance. For dance festivals, *usok*, a long, solemn, one-pitch chant that was



2. Nose flute player, Chuuk Islands, 1910

accompanied by arm and hand movements, was followed by *mulmul*, a 'melodious' two- or three-pitch chant with hand-clapping and graceful arm movements, and *ra*, a vigorous men's gesture dance. Other dances include *alol*, in which men danced to women's choral chanting; *manot*, performed by men and women dancing together; *salsal*, performed by titular chiefs to the accompaniment of women drummers; and *on in sak*, a men's stick dance. Indigenous instruments included *ukuk*, a shell trumpet, *asis*, a drum introduced from the Marshall Islands, a stone gong, and perhaps an aerophone (Sarfert, 1920, 487–518).

European contact began in the 1820s, and thereafter foreign traders, pirates and whalers introduced alcohol and diseases that disrupted the islanders' lifestyle. They also brought with them the chantey, hornpipe, jew's harp and harmonica. Protestant missionaries sent by the American Board of Commissioners for Foreign Missions arrived in 1852. They competed with the sailors for influence on the *tokosra* (later referred to as 'king'), as they sought to convert him and his people to their faith and to replace both indigenous and recently acquired Western secular music and dance with their hymns. After strong initial resistance, Kosraeans accepted Christianity, abandoned their indigenous music traditions and developed a vibrant tradition of hymn and gospel singing.

In the 1990s the predominant musical activity was *a cappella* choral singing in an indigenized hymn and gospel style that reinforced the contemporary democratic society's emphasis on group participation while retaining pre-contact hierarchical society's emphasis on perfect synchronization and competition. The island radio station records the periodic choral competitions among the four *kumi* (social/work units) of each village and repeatedly broadcasts the best performances to the entire island. The people of each village celebrate Christmas together at the village church in a long programme devoted largely to the singing of the children in the Sunday School classes and the *kumi*. Once every four years the people of the whole island, groups of overseas Kosraeans (e.g. from Pohnpei,

Guam, Hawaii and Nauru) who return home to celebrate Christmas, and often a group of Marshallese with ties to the mission school formerly located on Kosrae gather together at the head church to sing for each other in an all-day celebration. For this occasion, each village and overseas group has a member compose or arrange new *on* (songs) and a *mas* (march), and commits several evenings a week for about two months to learning and practising them. The special feature is the march in which several long lines of singers process and interweave to form figures such as a star and an X. Characteristically, both the songs sung standing in rows and those sung while marching feature gospel-style response and are sung loudly and enthusiastically with intense voice production at a high overall pitch level, with an obbligato by one or two women soaring high above the choral soprano part.

Popular songs, including American country and western, pan-Micronesian and original compositions, mostly sung in Kosraean and accompanied by guitar and/or electronic keyboard, are performed and enjoyed by Kosraean youths; some are recorded for radio broadcast. Stimulated by political self-determination (implemented in 1986), oceanic-style dance-with-chant/song has been recreated for performance at local and national civic events and in international contexts.

4. PALAU. Palau, called Belau by the people themselves, comprises a cluster of high islands in the south-western Caroline Islands, including Koror (the district centre), Babelthuap, Peleliu and Angaur, as well as the Kayangel atoll and over 300 mostly uninhabited rock islets. Some small atolls to the south, with closer cultural affinity to the central Carolines than to Palau, also belong to the Republic of Palau, which became independent in 1994 while remaining still in free association with the USA. Of the foreign administrations since 1886, strong influence has come from Japan and increasingly from North America. Christian missionaries have had less influence than in northern and eastern Micronesia.

There are two major musical styles in Palau: traditional and modern. The classical tradition was flourishing at the end of the 19th century, when foreign influences began to disrupt the traditional social structure and values. In the traditional milieu, music and dance had political and economic importance, as well as personally communicative, psychological and perhaps other functions. Contemporary genres are used principally for entertainment, school activities and religious services.

Two forms current during the heyday of the classical tradition, *klou chesols* (devout song in ensemble) and *derebesbes*, were sung by groups of older men in connection with council activities in and around the *bai* (community house). *Derebesbes*, a solo sung either entirely by one person or a verse at a time by each member of a council (in either case with yells between strophes by the whole group), includes a variety of song forms: *ulengokl chesols* (heroic song), *damalasoi chesols* (communicative song with a text ascribed to the fictitious character Damalasoi) and *rederad ra chesols* (miscellaneous songs). At funerals *kelloi* and *eldolem* (dirges) were sung by women. During festivals, usually held in clan-affiliated villages, both *ruk* (men's dances) and *ngloik* (women's dances) were performed; these consisted of introductory, standing, sitting, stick and stamping dances. Men also performed war dances on a triumphal return from battle. Children sang their own festival songs, visiting every house in the vicinity.

Most types of song were performed by both sexes, but except in *alall* (mock quarrel song exchanged between pubescent male and female groups), performance was differentiated. Other group songs included *keredekill* (occasional and topical song), *derebesiil* (sincere love-song) and *kerekord* (harmonious song, in which the singers lean towards each other, slightly covering their ears with their hands). Other solo songs included *rebetii* (a love-song referring to well-known historical events) and *kesekes* (a lullaby in epic style recounting the deeds of a legendary or historical hero of the village). Genres employing speech-song styles included *ongurs* (for work), *klaiskurs* (for racing), *dalang* (sarcastic recitation) and *ollai* (incantation). Children accompanied their games with songs and recitations.

Each genre of classical Palauan music has its own characteristic tonal and rhythmic configuration, with prescribed phrases for different musical functions varying in length, melodic contour, rhythmic figure, dynamic design and sometimes agogic change (e.g. an introductory phrase characterized by a sustained note; a penultimate phrase introducing the highest note; a final phrase with a terminal crescendo). Strophic form predominates, but sequences of phrases are also used. There are usually between three and seven notes, adjacent notes being from 50 to 300 cents apart; the melodic range is narrow, usually no more than a 5th (400 to 700 cents), and the tessitura varies according to the requirements of the genre or sometimes personal preference. Melodies commonly move conjunctly. In polyphonic ensembles the roles were differentiated: *mesuchokl* (textual prompter), *mengiidr* (starter), *meliikes* (chorus leader), *mengesbch* (second soloist using falsetto and head tone) and *rokui* (chorus). The polyphonic progressions were both parallel and oblique.

Indigenous instruments (generally called *tumtum*) were the *ngaok* (reed or bamboo fipple flute with four finger-holes) played as a solo instrument and to accompany *derebesiil*; *tumtum ra lild* (bamboo jew's harp); *debusch* (conch-shell trumpet) for signalling; and dance sticks. These instruments are no longer appreciated by the majority of the population. Foreign instruments – primarily the guitar, ukulele and harmonica, and to some extent the mandolin and accordion – have become popular, especially with the younger generation.

Although the classical repertory is performed infrequently, some traditional stylistic elements survive through incorporation into new songs. For example, some aspects of the structure of classical *keredekill* are perpetuated in *boid*, *beches keredekill*, and even in *kesekes ra Modekngei* (a song for the modern local religion Modekngei). Some modern dances also use traditional stylistic elements. Other contemporary pieces are composed in essentially foreign styles – both other Micronesian styles and Japanese, European, American and Hawaiian idioms. Both the text and music of *beches chelitakl* (new song) show the influence of *kayōkyoku* (Japanese popular song) and American popular music. *Matmatong* (marching music and dance) reveals a more complex mixture of traditional Palauan, other Micronesian and foreign elements: it consists of a series of line-dances in which boys and girls dance together and incorporates harmonica music, songs with foreign influence, yells by the leader,

and stamping and body-slapping. It is often performed for tourists and outside Palau as representative of Palauan culture. Christian church music, apart from its voice production technique, is essentially European in style.

Beginning in the 1970s, two major trends emerged, particularly from the late 1980s. The first is a new popular song tradition, usually referred to as *chelitakl ra Belau* (Palauan songs), with accompaniment from guitar and electronic keyboard instruments, distributed commercially on cassette. The second is the explicit revival of the classical style, including its use in new compositions, particularly in connection with museum activities and participation in the Festival of Pacific Arts (*see* PACIFIC ARTS, FESTIVAL OF).

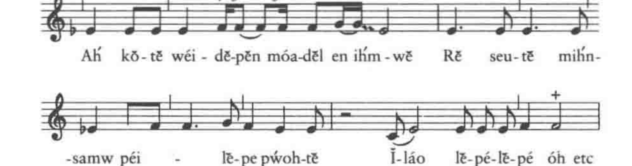
5. POHNPEI. Pohnpei (from *pohn*, 'on top of'; *pei*, 'stone altar'), formerly Ponape, is a high volcanic island in the eastern Caroline Islands with a land area of 345 km² and population of over 33,000. It is also a state of the Federated States of Micronesia (FSM) and includes Pohnpei Island, several atolls with cultural affinity to the central Carolines, and two atolls (Kapingamarangi and Nukuoro) that are culturally Polynesian. For many years, people from these outer islands and from Kosrae and Chuuk have travelled and settled on Pohnpei Island, some in enclaves that have perpetuated their own traditions. Now, with the capital of the FSM located there, the resident population of the urban centre is increasingly cosmopolitan.

European discovery of Pohnpei occurred in the 16th century, but the island remained relatively isolated until 1852, when American Protestant missionary schools were established, resulting in a great and continuing influence on Pohnpeian music. The following discussion concerns only specifically Pohnpeian music and dance.

The Pohnpeian word for song or singing is *koul*. That for sound production (playing musical instruments, radios and tape recorders, and beating *sakau*) is *keseng*. Pohnpeians distinguish broadly between two styles: *koulin kawa*, the older traditional style, and *koulin sarawi*, a later style resulting from incorporation of elements of Western hymn singing. More precisely, they distinguish four categories of song types and use: *koulin kawa* ('song of long ago'), pre-European contact chants/songs not associated with dance; *koulin kahlek* ('dance songs'), chants/songs for traditional and traditional-evolved dance; *koulin sarawi* ('sacred songs'), songs of respect for authorities (including traditional, Christian and government authorities); and *koulin sampah* ('world songs'), secular songs of many types, including foreign popular music. Few of the dance-songs, love songs, feast songs, children's songs and lullabies in the old traditional style are still known, though fragments of old chants for the *sakau* ceremony, *ngihs sakau*, and chanted oral history, *koulin poadoapoad*, with highly metaphorical language and archaic words, are an important link with the past. However, evolved forms and styles have contributed greatly to the post-colonial resurgence of expression of social and cultural identity through the performing arts.

Songs in the traditional style have a limited number of pitches, often only two or three, and are characterized by a conjunct melodic movement. The rhythm of most songs is complex because the metre of the text does not correspond with the underlying metre of the music (ex.1). Part-singing, usually in two parts and sometimes in three,

Ex.1 *Koulin kawa*, Pohnpeian traditional song, Uh district, Pohnpei; transcr. R. Kennedy



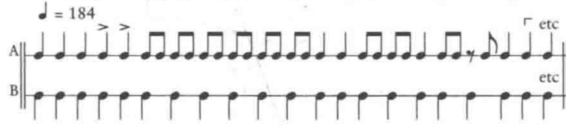
| = A structural subdivision | = a structural division
+ = Tone somewhat higher than written
♪ = Pitch indefinite, but approximately where the stem ends

is common; polyphonic intervals approximating to the 2nds and 3rds of Western music predominate.

Instruments associated with music in the traditional style are mostly obsolete, but the *sewi* (shell trumpet) is still occasionally used. The reed-grass or bamboo nose flute and the side-blown arrowroot mouth flute were formerly popular instruments; no one on the island can now play or even remember them. The *aip*, an hourglass drum covered with the bladder or skin of a fish, was played during festive occasions for signalling and reportedly in connection with dancing. It resembled that used in the Marshalls, but on Pohnpei it was beaten both with a hibiscus stick and with the hand; only a few islanders remember it. Pohnpeians also had a type of jew's harp, but the instrument now played is imported from Pingelap atoll (fig.3).

On Pohnpei the flat basalt slabs used for preparing the ceremonial beverage *sakau* (kava) are specially selected for their metallic sounds. Squatting in front of them, men pound the roots of the *Piper methysticum* with smaller stones. At frequent intervals they take turns to produce, on the edge of the slabs, specific rhythms that indicate stages in the preparation of the beverage (ex.2) and then

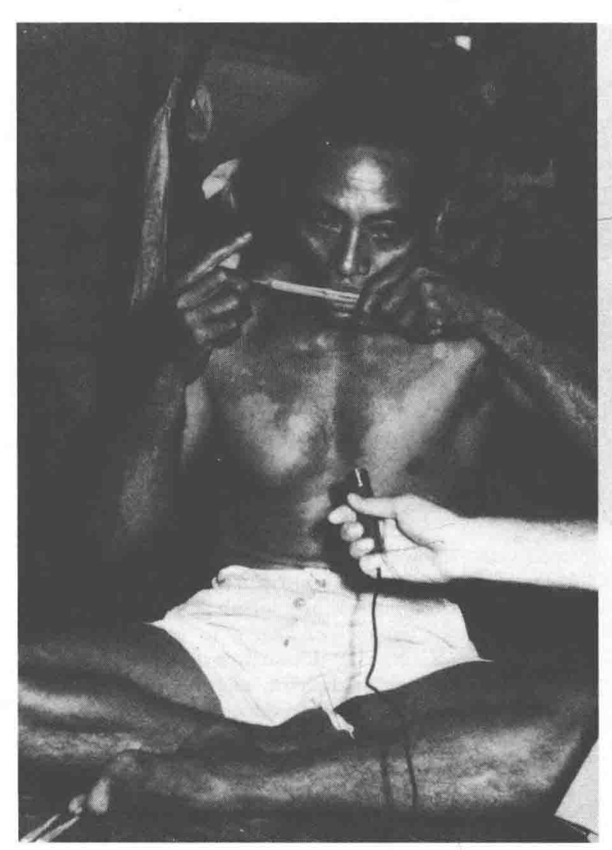
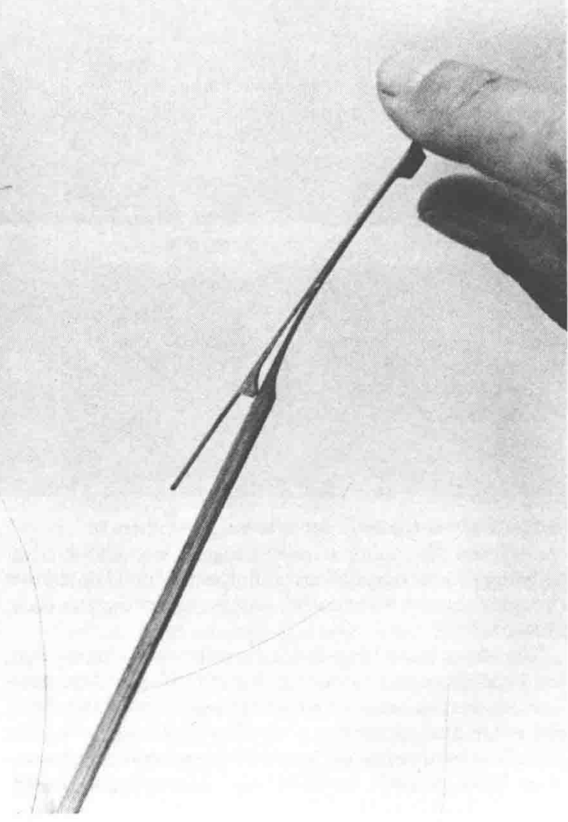
Ex.2 *Sukau* pounding rhythm, Uh district, Pohnpei; transcr. R. Kennedy



A = Special rhythm played on the edge of the basalt slab signalling a stage of the sakau preparation
B = *Sukusuk* (pounding of the sakau) (steady pounding)
⌜ = ♩ notes continued for a variable length, depending on the maceration of the sakau

unite in a special rhythm when it is finished. It was formerly common for certain women to dance during the final stage of preparation.

On special occasions (e.g. after a feast and ceremonial *sakau*, during governmental functions for Pohnpei State and FSM, to represent Pohnpei overseas and for tourists), four Pohnpeian traditional dances are sometimes performed simultaneously on tiered platforms, to one *koulin kahlek* (rather than each to a text originally associated with that dance). This practice is known to have existed at least as early as the period of Japanese control, between the World Wars. The *wehn*, which involves hand and leg movements, is performed by a row of young men standing on the top tier. The *kepir*, which incorporates stylized paddle movements, is performed by a row of young men standing on the second tier from the top. The *dokia* is performed by a row of young women seated on the tier below. Each woman holds two short sticks, one in each hand, which she strikes together, against her neighbours',

3. Jew's harp of Pingelap Island: (a) played by the late Makis Ohsai; (b) detail of the instrument

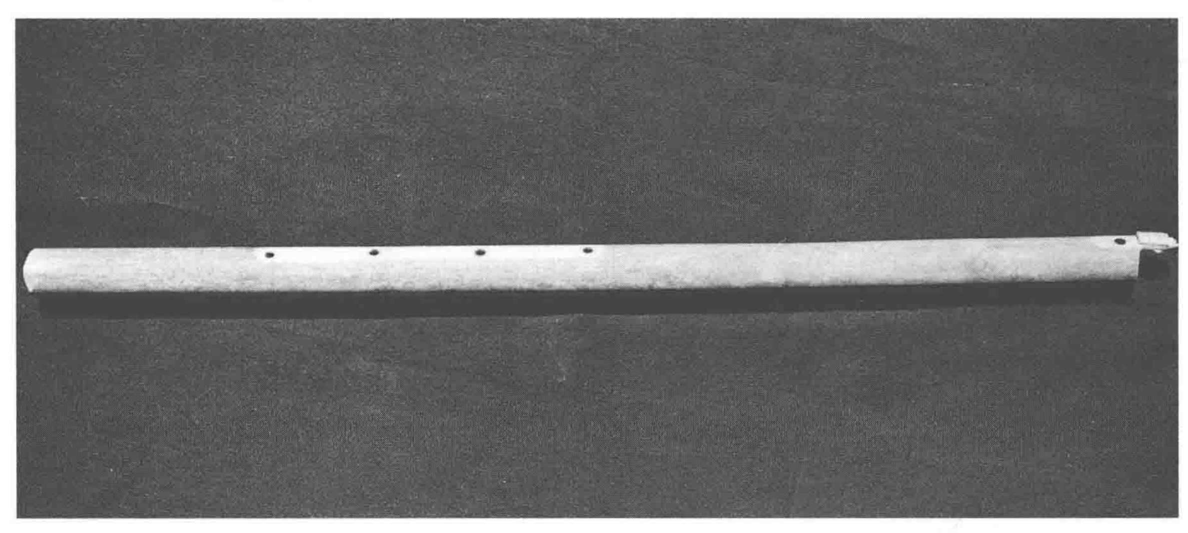
and on a long board laid across the women's laps, always in prescribed rhythms. The *sapei*, in which hand and head movements are important, is performed by a row of young women seated on the lowest tier. The dancers sing while performing the dance movements; each dance may also be performed separately.

Lehp (the Pohnpeian pronunciation of 'left') is an adaptation of a Western military drill that incorporates some traditional dance movements; the accompanying music is a Pohnpeian adaptation of late 19th- and early 20th-century Western music.

Group singing of hymns (*koulin sarawi*) in four-part harmony, both translations of Western hymns and new hymns composed by Pohnpeians, has been widely practised for more than a century on both religious and secular occasions, often to the accompaniment of the guitar or ukulele and recently to the electronic keyboard. However, various forms of other Micronesian, pan-Pacific, rock and roll, and other popular music and dance styles from the USA are increasingly important in stimulating creativity among young Pohnpeians, while a resurgence of activity in evolved indigenous styles is strengthening their sense of social and cultural identity ranging from the local level as villagers to the international as Pacific islanders.

6. YAP. Yap comprises four main islands covering about 100 km² and 13 coral atolls; the total population is around 12,000. Chant and dance were traditionally a central feature of village life in Yap. *Churuq*, usually translated as 'dance', also refers to the text and chanting. Traditionally *churuq* are performed by men or women, but not both together. Three genres of *churuq*, *saak'iy* (standing gesture dances), *puul nga buut'* (sitting gesture dances) and *gamel'* (bamboo-stick dances), were performed at village ceremonies, *mitmiit* (inter-village ceremonial feasts) and *guywol* (dance contests). Since the Federated States of Micronesia was established (1986), the most important occasions for dance are *guywol* at the celebration of Yap Day (1 March) and festivities associated with formal events of both State and Federation governments. Dance is no longer performed at funerals; however, some special events of the Catholic Church include dance with traditional-style chant and movements set to biblical or honorific texts.

The chants of *churuq* are performed by the dancers. They are strophic and have a narrow range, with several notes distributed around a central tone. The performance usually begins with an introductory solo call followed by strophes of chant, and ends with a shout by all the dancers. The dancers' vocalization and their movements should be perfectly synchronized. The most highly valued *churuq* are said by the Yapese to be in the language of Ulithi (a neighbouring atoll); however, many of them probably originated in atolls further east (e.g. Woleai, Ifalik) and were taken to Ulithi in a previous step of the chain of obligations within the Yap 'empire'. Most *churuq* concern mythological or historical events. There are three significant steps to the performance of a traditional *churuq*: *nga ni peqning e churuq* ('bringing-down ceremony'), figuratively from the rafters of the community house where all the valuables are stored, after which it is practised for several months; public performance at an event; and finally *matal churuq nga laang* ('hanging-up



4. *Ngal (external duct flute), Yap Islands*

ceremony') wearing full attire in the village. The *tayöer* ('request' dance) was another highly regarded genre for a *mitmiit*.

The *maas* (marching dance) is a modern *churuq* that has become popular since the late 1930s. The accompanying music is a series of *teempraa utaa* (see below). Both the *maas* and, probably after World War II, also the *gamel'*, is frequently performed by students, sometimes with both genders participating. 'Discotheque dance' developed in the early 1970s.

Vocal music is referred to as *taang*. Traditional recitation genres included *faleech* (transmitting recitation); *machib* (initiating recitation), *t'aay* (slandering recitation) and *kaan* (recitation to spirits). Traditional chant genres included *dafeal'* (council chant by a group of men and a concubine of a men's community house by turns), *taangiin ea gamar* (love chant), *taang ko unum* (drinking chant), *sibibi* (lullaby) and *gireeng* (work chant for hauling and canoe-lashing). Each genre had a basic, mainly five-note melismatic melody in strophic or phrase-sequence form. *Taangiin ea gamar* could be chanted only in limited places and on occasions such as a secret meeting with one's lover, or in the men's or women's community house. Most traditional *taang* had died out by World War II.

Teempraa utaa (Japanese-influenced popular songs) began to be composed in the late 1930s. From the 1960s, popular music incorporated elements of American and pan-Pacific pop. Foreign music heard in Yap is predominantly American and Palauan pop. Both radio (since 1964) and television (since 1979) broadcast Yapese dance and popular songs as well as foreign music.

Traditional Yapese instruments included the *ngal* (bamboo flute; fig.4), the same type as the *ngaok* in Palau (see §4 above), *yabul* (conch-shell trumpet), *uchif* (rolled-leaf oboe) and *gamel'* (bamboo sticks for dances, the same as the genre name), which was the only indigenous instrument used in the 1990s.

III. Kiribati (Gilbert Islands)

The 16 low coral islands (many are atolls) of the Gilbert archipelago lie in south-east Micronesia. Together with the Line and Phoenix Islands and Banaba, the Gilberts became independent in 1979 as the Republic of Kiribati. The total land area of 686 km^2, spread over more than 2·5 million km^2 of ocean, supports a population of about 76,000.

Music in Kiribati is primarily vocal, performed in ensemble and, especially for communal and festive occasions, associated with dance. Important to the indigenous culture are the traditional dances and associated dance songs collectively known as *ruoia*. A *ruoia* performance typically begins with an ensemble dance such as the *kawawa*, performed by a small group of men and women already in the *maneaba* (assembly house) to summon others to participate. Other introductory dances include the *arira* or *katika ni bee* (song for the tying on of clothing mats), and often the *wanibanga* and *wantarawa*. Following these are the main dances, which are performed by one to six dancers located in front of the ensemble. These include the *kamei*, considered the 'real *ruoia*', which can be danced by men or women; the female hip-shaking dance, the *kabuti*; and the seated *bino*. More rare are the *kamaototo* and the *tarae*; and the *tie*, *buka*, *buata*, *katio* and *boua*, are possibly obsolete. *Ruoia* genres are marked by slow arm, hand and head movements interrupted by pauses, and (except for the *bino*) small steps forward and backward. A standing chorus of singers (seated for the *bino*), provides rhythmic hand-clapping and body percussion accompaniment. For initial segments they mirror the arm movements of the dancers. Special dance suites (*nantekei*, *ietoa*) celebrate local historical events in the stratified societies of the two most northern islands.

The musical style of the *ruoia* dance-songs such as the *kawawa* belongs to pre-European Kiribati tradition. Song texts are through-composed and recited syllabically using scales of one to five pitches. Men and women sing in parallel octaves, marked by a few heterophonic deviations. Many songs consist of two to three (sometimes four) sections of related text and music, which may be immediately repeated in performance. For each, after the *akeia*, a solo introductory call that sets the pitch, a song leader sings the first line of text and is joined by the chorus at a designated point. The slow, rhythmically free recitation characterizing initial portions of these sections becomes more strict in the final segments, which are accompanied by both choral hand-clapping and body

percussion. Phrase endings employ characteristic melodic and rhythmic cadences, and main sections end with a *motika* (climactic cadential pattern) in both the music and dance. Dance-song genres are differentiated by melodic contour, rhythmic organization, musical form and the number of scale degrees.

Traditional *ruoia* are no longer generally composed; most of those still known and danced appear to have been composed before 1950. According to old custom, *kainikamaen* (performance knowledge), including rituals for song composition, training of composers and inspiration of performers, existed in numerous versions that were the heritage of different kin groups. The most knowledgeable practitioner was the *tia-kanikamaen*, a highly trained priest who was believed to compose songs with supernatural aid. While in a trance, the *tia-kainikamaen* received the words from the *anti* (spirits) and dictated them to assistants at the *nikawewe* (composer's place), after which the composer returned to full consciousness. With the assistants' aid he then combined them into a song text, for which he instantly 'knew' (i.e. spontaneously composed) the melody. In practice, however, new texts could be created for old melodies and vice versa.

The education of a *tia-kainikamaen* spanned years, often from infancy to the mid-20s. Training rituals and incantations took place at special locations such as the ocean, beach or smoky fires built in the bush. Ritual objects included symbols of power such as the rising sun or the first coconut to emerge from the spathe. After the initial stages, a trainee was considered a *tia-ototo*, one knowledgeable in song composing. Later training imparted the remainder of the vast knowledge relating to performing practice and inspiration.

Large *ruoia*, especially those for the emotionally infused *kainikamaen* competitions between kin groups known as *kaunikai*, were usually conceived at the *nikawewe*. A good composer could compose a small love *ruoia* at his own home for a paying customer, and *katake* (traditional solo songs, composed on a variety of topics) originated solely at home. Songs were allowed to be copied by other family groups without restriction; indeed, the composer was proud if his songs were imitated.

In the *kaunikai*, song texts were simultaneously offensive and defensive; they contained imagery and allusion intended to cause harm or death to rivals, as well as protective words and phrases for one's own group. Attractive and powerful songs were an indication of the power and superiority of a kin group's *kainikamaen* heritage, and, by extension, of their ritual knowledge and spiritual influence in extra-musical realms such as warfare. Spiritual contact was evident when a dancer attained a heightened emotional state marked by short screams, a fixed stare and trembling, among other things. Both song texts and dance choreography were consciously structured to facilitate the attainment of this condition.

In addition to the *kaunikai*, music and dance performance was appropriate for life-cycle ceremonies such as first menstruation, male coming-of-age, weddings, funerals, construction of *Maneaba* (meeting houses) and royal events (in the northern islands), as well as village entertainnents marking the lunar month, hospitality for visitors and preparation for warfare.

Vocal types not associated with dance included religious chants, toddy-cutting songs ('toddy' being the sap of coconut palm trees), and *katake*. Singing also accompanied traditional games such as the *karanga* (standing stick dance using one dance staff), *tirere* (seated stick dance using two small sticks) and *kabure* (seated chant with body percussion), which today are often incorporated into dance performances.

By the early 20th century, new forms of music and dance had developed in response to government and missionary censure of traditional performance and the introduction of hymn singing. The music incorporated Western scales and harmonies, but the movements were based on those of *ruoia* dances. New standing dances included the *kateitei*, *kakibanako*, *buki* and *kaimatoa*. They retained the sectional structure of music and text but were distinguished from *ruoia* by a different starting cue (*nako we*, 'let's go') and a seated chorus providing vocal and hand-clapping accompaniment only. The *kakibanako* has sections in both traditional and modern musical style, and the contemporary *bino* may be partially or totally new music. *Kainimeang* are unique dances from the northern two islands that feature different movement styles. Missionaries, who first arrived in 1857, also introduced new Samoan-type dances, most notably the *taubati*, with loose, swinging movements considered more appropriate for Christians.

I-Kiribati have enjoyed learning other Pacific dances and creating new styles. Joint British colonial adminstration with Tuvalu (the Ellice Islands) from 1872 to 1975 resulted in the adoption of the Tuvaluan *fatele* (*batere*) dance as light entertainment (*see* POLYNESIA, §III, 5). The *fatele*'s accompanying rhythmic instrument, a flat wooden box (*baoki*), is also used for the *kaimatoa* and *buki*. Eastern Polynesian dances are admired and performed at events such as wedding parties. The Gilbert Islands originally had no musical instruments, and even now *ruoia* dances are performed without instrumental accompaniment. However, wooden slit-drums, marching band drums and large cracker tins may accompany other borrowed or newly invented dances. Currently the two words *maie* and *batere* are the most common terms for such performances, especially when syncretic dances are included.

The use of composing rituals and shrines has declined during the 20th century, largely due to missionary and government restrictions on indigenous religious practices. Although the power of *kainikamaen* is generally recognized, many present-day composers have been trained using abbreviated versions of rituals; others attribute their compositions to the Christian God. Some continue to use incantations and other ritual activities, but composition has largely become a private rather than communal matter. A song is still judged by its ability to inspire a heightened emotional state in performers and onlookers.

Kainikamaen practice appears to be enjoying a revival in a relatively new vocal genre, the *kuaea* (choir). This musical style is marked by guitar and ukulele (sometimes electronic keyboard) accompaniment, Western musical traits and melodies employing series of repeated pitches and typical phrase endings. Other post-contact forms include church *kairi* (hymns), love songs, *anene* (contemporary songs sung in a relaxed fashion) and music provided by dance bands who play foreign pop and country tunes as well as local songs. Communal music and dance performance is often part of the proceedings of a social gathering called *botaki*, held for church, school, civic or *maneaba* festivities, welcome and farewell parties,

weddings and first birthday celebrations. On urban Tarawa atoll special social groups have formed, centring on *kuaea* or dance performance. More private songs are sung casually by individuals or small groups when working or relaxing. *Katake* are still remembered by some older individuals, and toddy-cutting songs are heard daily throughout the islands.

IV. Mariana Islands

Stretching northwards from Guam for about 560 km, the Mariana Archipelago of 16 mountainous islands lies *c*2400 km east of the Philippines on the western border of Micronesia. Total land area is around 1000 km², and the population in 1990 was about 176,000. The southernmost island, Guam, has been US territory since 1898. The rest of the islands make up the Commonwealth of the Northern Mariana Islands, freely associated and in political union with the USA since 1976.

1. Northern Mariana Islands. 2. Guam.

1. Northern Mariana Islands. Artefacts that have been radiocarbon dated to *c*1500 BCE establish the indigenous Chamorros, named after their chiefs, the Chamurri, as the earliest known inhabitants of Micronesia. Language and betelnut chewing link their culture with Palau, Yap, Sulawesi (Celebes) and the Philippines. Ethnicity reflects Negrito, Malay, Filipino and Chinese ancestry, with Spanish and Mexican influence after 1700. The Chamorros were skilled sailors and used the *sagman* outrigger canoe for travel in the Marianas. From about 850 to 1700 they quarried limestone monoliths called *lattes*, which supported house structures and were regarded as sacred ancestral abodes.

In 1521 Magellan discovered the Marianas and the Philippines for Spain. Between 1565 and 1815 the Acapulco–Manila galleons averaged bi-annual stops in Guam. A Franciscan, Fray Juan Pobre de Zamora, launched a nine-month effort to christianize the Chamorros in 1601. The first official effort began in 1668 with the Jesuit Padre Diego Luis de Sanvitores, who constructed the first church and school and introduced the teaching of plainsong chant.

Resistance to christianization, led by Chamorro chiefs and *makanas* (shamans), was overcome by the Jesuits aided by Spanish militia. By 1710 religious war and epidemic had reduced the population from 40,000 to 2700, mostly women and children on Guam. Ancient chant associated with the power of ancestor cults was extinguished. In 1676 the *Indio Apuro* agreed to stop teaching *mari*, the ancient Chamorro poetic debate based on extemporized couplets (Driver, 1993, p.18). Missionaries adapted this competitive poetic chant technique to the teaching of church doctrine, thus perpetuating this key feature of Chamorro oral and musical tradition. Musical expression that was acceptable to the missionaries survived in the 1700s through the '*magiganga*, a public festivity with slap-stick humour' (*Expediente formado*, 1987), and miracle plays.

Christianization was protested in religious processions by *urritao* (bachelor) song societies bearing ornate carved wooden *tinas* (phallic standards) to counteract the Christian plainsong chanted by students of the *collegio*. The *urritao* also chanted love songs in an allegorical language, *fino gualafon*. Notation of one chant in the ancient Chamorro language is based on a four-note scale (ex.3).

Ex.3 *Chamorro Chant* (Freycinet, 1826, 398)

♪ = 108

Has-gnon, gof - dja pa-la - u - an - ho, nga ho sad - di,

gui mi-na - ho; ho su - u - ni ngu ma-ma - on,

Refrain

ngu plu-plu djon djan pu-gu-a - on. Bi-dja - mo, bi-dja - mo,

bi-dja - mo; ghe - mo, ghe - mo, ghe-ghe - mo. Di -

ku, di - ku, di lin di li - ku.

Translation by Illuminata Perez: 'You do this on purpose you women, sitting on my lap in front of me you tease me with your wad of betel, with the peper leaf and the areca nut. That you did, that you did, that you did, at your house, at your house, at your house. Diku, diku, di lin di liku'

Makanas invoked the *manganiti* (souls of dead ancestors) by chanting to the ancestors' skulls, to cast spells on those who did not show respect for the skulls, to cure one who was 'possessed' or to appeal to the skulls to make rain (*maran-anuchan*). In the 1990s the intonation of the rosary and the *novena* by traditional prayer leaders called *techas* (from the Spanish *endecha*) closely resembled the ancient chants, as did the *amaga* chants (*magas* meaning head, chief) that were intoned in courtship ritual. Jesuit efforts to change Chamorro religion established a psychologically important Chamorro counter-culture of survival through song.

In order to indoctrinate the Chamorros to Christianity, the Jesuits matched pre-Christian elements of European May festivals in honour of Mary, such as the Maypole Dance and the *canario*, with pagan Chamorro song and dance and the Dance of Montezuma from Mexico. This metaphorical dance of religious conquest incorporates masked dances similar to *Cristianos y Moros* and the *moresca*.

In the mid-19th century Chamorro historical song commentary developed in reaction to the visits of American and British whaling ships and traders. *Mari*, the Chamorro song poetry, readily absorbed similar Filipino song style and technique to produce the *chamorrita*, an extemporaneous song debate between two poets, expert in Chamorro legend, lore and language, who competed and were judged at village fiestas. They rhymed quatrains of two octosyllabic couplets.

The *chamorrita* also occurred as a dialogue song while fishing, planting, harvesting, roof thatching, tapping the coconut tree for sap to make *tuba* (a fermented beverage) and between a young man and woman during courtship. Dialogue song was sung from house to house until the 1950s, when air-conditioning extinguished that practice. Today it still provides a socially acceptable way for Chamorros to confront one another at a fiesta. Electric guitar accompaniment, country and western style and traditional *batsu* rhythm turned the *chamorrita* into popular song. The term is now generic for all songs in the Chamorro language.

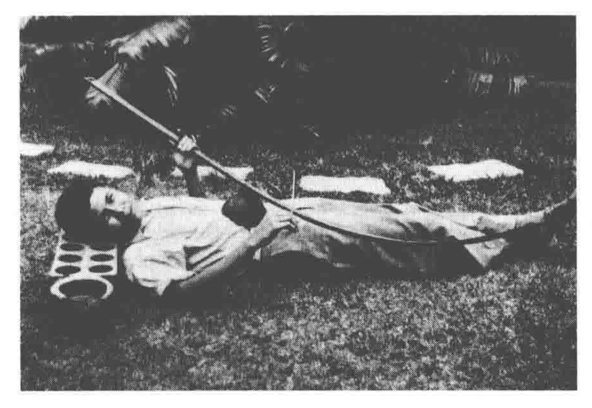
In one ancient Chamorro dance, several women dance in a circle around a male hostage, prevent him from

breaking out, then crown him and regale him with gifts. This hostage theme is encountered in various village activities such as *hodgon songsong* (the work party) as a vehicle for women to demonstrate superiority over men. This hostage dance appears to resemble that of the Negritos of Pampanga in the Philippines. LeGobien describes an animation of the Chamorro matrilineal creation myth as another dance in which '12 or 13 women stand upright in a circle without stirring, singing verses of their poets, shell castanets in their hands, animating their songs with lively action and gestures.' This is similar to the Moro dancing of Mindanao, which consists chiefly of body contortions above the waist and movements of the arms, wrists and hands; the feet are used comparatively little. In the late 19th century the Spanish fandango became the traditional wedding dance. In 1898 Spain sold the islands to Germany, which in turn lost them to Japan during World War I. The schottische (men's round dance) was popular in the early 20th century and shows the German 'polka' influence. Chamorros danced the *kanaka* in the early 1900s, parodying the men's dances of the Carolinians. The Mexican *batsu* is celebrated today as the traditional Chamorro dance.

The *belembao* (musical bow), an icon of Chamorro music culture, may have come from Africa via South America or South-east Asia (fig.5). It is an arc-shaped monochord about five feet long with a calabash resonator. Strings were made of *balibago* (pineapple) fibre and struck with a stick. Chamorros resonate the half-gourd on their belly and call it the *belembao tuyan* (shaking belly), but its use is dying out. *Belembao patchot* designated first the jew's harp and later the harmonica. Chamorros are known to have had two kinds of bamboo flutes, and their use is known to have existed up to 1760. The conch-shell was used as a signal and ceremonial instrument.

Indigenous Chamorro music culture has its roots throughout island South-east Asia, but it does not overly identify with any one particular area and hardly at all with other Micronesian cultures. Its identifying characteristics are song, gesture, humour and the circle dance. Traditional music after 1850 bears Filipino and Mexican influence, and the popular *Chamolinian* ballads mix Chamorro and Carolinian words. American song and dance styles have had a profound influence in the 20th century.

2. GUAM. In the late 1990s modern Guamanian music was flourishing locally and experiencing exportation. Primarily vocal, it is a synthesis of Chamorro, Filipino, Latin American and other genres adopted and adapted through nearly 400 years of cultural contact and colonization. Most song texts are in Chamorro, some are in English. The accompaniment is played sometimes on a single guitar, but electronically amplified keyboards, plucked string instruments and percussion are commonly used. In some instances a saxophone or other wind instrument from the jazz band tradition is added. Pre-European contact forms of music and dance have not survived, but efforts to recreate traditional performing arts are being made through the creative interpretation of historical accounts. The use of the *triton* as a signal horn has been revived in some local performances. The traditional music of the *belembautuyan* was promoted by the last master of the instrument, Jesus Meno Crisostomo (1914–96).



5. Chamorro belembautuyan (musical bow)

Within the populace of nearly 150,000, each resident cultural group enjoys its own music and dance at social events, festive celebrations and in religious observations. For the rapidly expanding tourist industry and the commercial entertainment of residents, hotels provide pan-Polynesian and pan-Micronesian shows. Hotels and private enterprises import performing artists for special productions and help promote local musicians and groups. The Guam Council on the Arts and Humanities administers National Endowment for the Arts grants in the performing arts to individuals and community-based musical ensembles, and it regularly sponsors a delegation of musicians to the Festival of Pacific Arts (*see* PACIFIC ARTS, FESTIVAL OF) and other regional cultural events.

Community organizations include amateur stage bands, choral and orchestral ensembles. Radio and television media increasingly offer programmes and advertising using locally produced Chamorro music. Music taught in schools is essentially Western, with some inclusion of local and regional music and dance. The University of Guam, established in 1968, instituted in 1993 a Bachelor of Arts degree in Fine Arts with a focus on Western music studies. The Micronesian Area Research Center at the University of Guam holds a major collection of research materials about Guam and the region.

V. Marshall Islands

The Marshall Islands lie in two parallel chains called Ratak and Ralik (usually referred to as the sunrise and sunset chains) about 1280 km long in north-eastern Micronesia. Together they comprise 20 atolls with more than 1000 islets and 5 raised coral islands. The total land area is about 180 km², with a population of approximately 45,000.

The first European discovery was made by Spanish navigators in 1526; the archipelago was named after the British Captain John Marshal, who sailed in company with Captain Gilbert along the Ratak chain in 1788. Germany took administrative control of the islands in 1888, followed by Japan after World War I. The Marshalls were under United Nations trusteeship from 1947 until attaining full self-government in 1986 as the Republic of the Marshall Islands, with a Compact of Free Association with the USA.

The most revealing information about pre-missionary music and dance lies in journals from two Russian expeditions led by Otto von Kotzebue between 1815 and 1826. Journal entries mention navigation and singing as the Ratak Islanders' principal pastimes and their favourite possessions as the boat and drum. Crew members enjoyed

being entertained by songs and dances: detailed passages describe commemorative songs composed in their honour, martial dances and *eb*, dramatic presentations described as pantomime with songs, accompanied by singing and drumming. Evenings of dancing and singing served to perpetuate both history and tradition.

Later accounts of traditional performance report sitting dances performed by either men or women, including solo dances by chiefs and women's stick dances. Also described are men's and women's standing dances, including men's stick dances, and tattooing rituals accompanied by singing and drumming. Dances were accompanied by a chorus of women singers, several of whom beat *aje* (hourglass drums). Demeanour was described as frenzied and unrestrained, with trembling of the hands and arms, upper body contortions, eye-rolling and 'wild' singing. However, musical changes were already obvious to these same witnesses. Traditional dances were said to be hard to find, and the *aje* drum, prevalent several decades earlier, was being replaced by tin cans. Church-influenced melodies were becoming customary, and newer dance styles were performed in a measured, tranquil manner.

Of all the foreign contacts, including explorers, traders, whalers, administrators and missionaries, the missionaries had the greatest impact on Marshallese music and dance. Missionaries (including some recently converted Hawaiians) of the American Board of Commissioners for Foreign Missions began establishing missions in 1857. As elsewhere, they sought to replace chants and dances associated with traditional beliefs with hymn tunes. Christian texts were translated into Marshallese, and new ones were written in the vernacular; in both cases musical phrases were extended to accommodate the textual sense, and the musical style of adapted hymn tunes with characteristic phrase endings is today used for both religious and secular songs.

In the 20th century the most important surviving indigenous vocal genres included navigation chants (*alin meto*, *alin jerakrōk*), *eb*, and chants for tattooing (*alin eǭ*) and imparting strength or courage (*roro*, *alin ṃur*). Lullabies (*alin kakiki*), juggling songs (*alin lejǫñjǫñ*), historical songs (*alin bwebwenato*), chants for harvesting, food preparation, canoe-making and fishing, and prayers for a safe voyage and good weather, were still performed in the early 1960s, but tattoo chants and perhaps some of the others are becoming extinct. In the late 1980s many traditional chants were said to be known only by older Marshallese.

The dance chant believed to exhibit the oldest musical style and text is the *jebwa*, a performance said to have been learnt from legendary beings called *noonniep* on Ebeju in the Ujae atoll. Although parts of the text are untranslatable (being in the *noonniep* language), Marshallese opinions about the chant's origin, meaning and performing practice are remarkably consistent, as are versions of the lengthy text collected at various times during the 20th century. Traditionally, the text was chanted by a group of women (*du*, accompanied by one or more drums), while men of high rank performed the energetic dancing with sticks (fig.6) and shouted responses. In 1988 *jebwa* was sung by a single male chanter, a modified form of the traditional drum was played, and the dancers were young men, including schoolboys. Although the length both of textual lines and of musical phrases is irregular, form is readily apparent through the repetition and recurrence of textual and melodic contours, cadential formulae and sectional divisions. The range is narrow, the melodic progression is mostly stepwise (and often sliding), the relationships between principal tones are microtonal, and the rhythm is simple but has no fixed pattern. *Jebwa* is highly valued for maintaining cultural identity and is often chosen for performance to distinguished visitors and for cultural festivals in the Marshalls and overseas.



6. Jobwa stick dance, Marshall Islands, 1962

Other surviving indigenous dances indude the *jiku* (men's standing stick dance from Majuro, today often performed by women), *leṃade* ('using the spear', men's standing stick dance), *jiṃōkṃōk* (women's seated stick dance from Likiep, using two short sticks), *joran* and *keton* (men's standing stick dances), *ebjijet* (men's and women's sitting dances) and *bwijbwij* (standing dance with foot-stamping from Mejit). Like the *jobwa*, several of these dances were obtained from supernatural sources, often during dreams. Although most historical sources indicate a traditional separation of the sexes during dances, in the late 20th century men and women may perform certain genres together.

20th-century secular song forms feature Western scales, melodic contours, metric structures and part-singing derived from hymn tunes. These songs are often composed for specific occasions and remain in the repertory of a village or social group. Types include *alin kaṃōḷo* (song for the *kaṃōḷo*, a festive occasion usually associated with a child's first birthday party), *alin būroṃōj* (sad song), *alin karwanene* (welcome song), *alin wa* (song for launching a new canoe/boat), *alin lokonwa* (sad song of departure), *alin mej* (song for a dead person), *alin ṃaiha* (love song, incorporating sexual metaphor), *alin emḷǫk* (song of remembrance) and *alin kaubowe* (cowboy song). Overwhelming grief can inspire the composition of *alin kāḷok* (song of flying away), stemming from the belief that extreme sadness causes one's soul to separate from the body and take flight. Some of these song genres existed

with traditional music well before the influence of missionaries.

A variety of contemporary dance forms exists, some specifically named. Standing dances are known generally as *eb/leep* (i.e. dance in Ralik/Ratak dialects) and *taidik* (folk dance). These dances are performed in columns, with hopping, shuffling, foot-stamping and arm movements, often miming an activity such as fishing or canoe-paddling. Sitting dances (*ebjijet*) feature arm movements that may be abstract, such as the *deelel* (fan dance) or enactments of specific tasks, such as extracting pandanus juice. The *jurbak* (jitterbug) is performed by columns of young boys. This is regarded as a new version of the *bwijbwij*, enhanced by dance steps learnt from North American servicemen during World War II. Vocal accompaniment is provided by a separate group of singers, a pre-recorded tape or the dancers themselves.

Christmas is an important musical occasion. In the Protestant Church, members from all the islets of an atoll gather for the whole day, and groups (*jebta*) sing both old and newly composed Christmas songs. Informal competition among groups fosters excellence both in performance and song composition. Groups enter and exit the church by dancing in a style called *piit*, marked by simple footwork, arm movements and body turns. Favourite Christmas and Easter songs are performed not only according to the church calendar but on any occasion for singing. Hymn-tune style singing is usually in four parts, but doubling of any or all parts is common. Marshallese choir conductors, as in some other Pacific islands, often move in an almost dance-like manner that incorporates the Western conductor's standard arm movements. Welcome and farewell parties, a child's first birthday, school and youth group functions, events of religious and civic importance, cultural festivals and casual social occasions are all considered appropriate for music and dance.

There were few instruments at the time of European contact. The hourglass *aje* drum was introduced from Melanesia, perhaps via Pohnpei, where the *aip* resembles it in structure (see §II, 5 above). It was single-headed and was held on the lap or under the arm. Finger- and hand-strokes and centre and rim positions were differentiated. One, two or three *aje* (apparently different numbers on different islands or atolls) were played by women to accompany chanting or singing, sometimes with dance or pantomime. The *aje* was also beaten by women to signal and encourage warriors from behind battle lines. It was not played after the early 20th century (as a result of Christian missionary work), and there is only one extant specimen in the Marshalls, in the Alele Museum on Majuro.

The *jilil* (shell trumpet) was primarily a signalling instrument: there are numerous accounts of its being sounded during battles by the highest-ranking man in a canoe and to sound an alarm or call people together. It was also played during dance activities: at the beginning of an event or major section of a dance-pantomime, extensively during a vigorous men's dance and with the *aje* to accompany a vocal duet. There is also a report of its being blown at the water's edge during a chant intended to calm high waves endangering a low coral islet. The *jilel* is still used, especially in outlying atolls. Dance sticks were of two types: short wooden sticks (*jiṃōkṃōk*) for a women's sitting dance and long wooden sticks or spears (*ṃade*), some with decorative plaiting, for men's standing dances. Bamboo, which was introduced subsequent to the keeping of written records, has also been used for men's dance sticks. The guitar, ukulele and harmonica are now considered by the Marshallese to be their principal *kōjañjañ* (musical instruments), and electronic keyboards are gaining popularity with bands that entertain at island functions and night clubs.

VI. Nauru

Nauru is a single, raised coral island of about 21 km^2 located near the equator in the western Pacific. The Nauruan people constitute 58% of an estimated population of 10,000 (1994) and comprise 12 matrilineal clans descended from the original inhabitants, castaways from the Solomons, Carolines, Gilberts and Marshalls. Other Pacific Islanders, Asians and Europeans, mainly employed by the phosphate industry, make up the remaining population. The Republic of Nauru has been independent since 1968, following several foreign administrations since German colonial times (1888–1914).

Pre-European Nauruan life permitted an abundance of activities incorporating music, many recreational and often competitive. Teams of young people enjoyed weeks touring the island singing, dancing and exchanging gifts while being entertained in return, a custom that continued into post-contact times. The pandanus harvest festival occasioned dances and distinctive songs. Ball games, wrestling competitions and the annual contests for catching frigate birds required special incantations, and victory parties for these events were marked by feasts, song and dance. Incantations were also used for kindling fires and for curing and causing illness in others. During the seclusion that marked first menstruation, young women were taught songs by their elders. Girls from prominent families were additionally honoured with communal singing, dancing (including special women's dances), feasting and games. Casual musical activity included topical song composition, dance improvisation and children's game songs. Men sang while fishing, building canoes and 'cutting toddy' (toddy being the sap of coconut palms, fermented to make a sweet beverage). Commemorative and other chants were often illustrated by string figures. Paul Hambruch, ethnographer for the South-Sea Expedition (1908–10), described Nauruan melodies as centring on the first pitch of the phrase, dropping and then rising in pitch level at the end of the line. He reported choral singing as strident, with rhythmic accompaniment. Until the 1880s, an important venue for musical activities was the village meeting house.

Musical instruments included a sharkskin-head hand drum made of a hollow pandanus log (extinct by 1910), played by seated men and women to accompany dances. Dance sticks, including single dance staves (approximately 1 to 1½ metres long) and pairs of rhythm sticks (approximately 20 cm long), provided rhythmic accompaniment for certain dances, and 'toy trumpets' were fashioned from pandanus leaves. The conch-shell trumpet (side-blown triton) was used for signalling, during battles and in religious ceremonies.

Written accounts of traditional dances from the early 20th century describe a war dance, seated dances (including a stick dance), a women's dance accompanied by the men and a dance performed by a man and woman in front of a seated chorus. A standing stick dance and dances based on birds such as the white sea swallow, black sea swallow and frigate bird also existed. Dance

movements included marching with stamping, turning and body percussion, while seated dances employed bodily-swaying and unison arm movement. Prior to an event, weeks of effort were devoted to dance rehearsals and costume construction. Short fibre skirts for women and dance mats for men were enhanced by accessories, including headpieces, sashes and girdles that were considered heirlooms. Songs, dances, legends and painted facial decorations were also regarded as family possessions.

Beginnning in the 1830s beachcombers and whaler ships initiated changes in Nauruan society, which accelerated after 1880 with the establishment of missions, a German administration and, in 1907, the phosphate industry. The missions exerted the most direct effect on music. The Revd Delaporte of the American Board of Commissioners for Foreign Missions arrived in 1899; by 1901 he had established a school that included Western singing in the curriculum, and by 1907 a Nauruan hymn book had been produced. Traditional life-cycle ceremonies and dancing were discouraged, and within several years many purely Nauruan dances had been supplanted by Kiribati forms. Despite the mission's attitude, annual dance festivals on the Kaiser's birthday were encouraged by the German administration. By 1910, Nauruans were playing European instruments; Hambruch (1914–15) saw harmonicas and a 13-piece brass band during his visit.

In the late 20th century Nauruans made a distinction between *iruwo* (chant) traditional musical style and *iriang* (song) music employing Western scales and harmony. *Iruwo* includes old dance and narrative chants as well as honorific, string figure, traditional children's chants and some lullabies. These melodies and associated dances have been revived to entertain visiting dignitaries and for celebrations such as the Festival of Pacific Arts (*see* PACIFIC ARTS, FESTIVAL OF), which has featured music ranging from monotonic speech-like chants that rise in pitch at phrase endings to more melodic tunes based on three to four pitches. The music is rhythmic, with characteristic shouted phrase endings, intermittent vocal ejaculations and a narrow pitch range.

Iriang includes secular songs, hymns and imported children's songs. Accompanied by guitar and ukulele, modern Nauruan songs are sung for enjoyment. Many express love or patriotism, e.g. the national anthem, *Nauru Ubwema* (Nauru, Our Homeland), while others celebrate victories in competitions and sports. Contemporary North American and Hawaiian music are also popular, as are electronic keyboards, synthesizers and modern sound playback systems. Christmas is the most important musical event, celebrated with concerts and carol singing. In addition to choral singing during services, churches also sponsor singing and song composition competitions. Among non-Nauruans, I-Kiribati and Tuvaluan contract workers maintain their music and dance traditions in their communities.

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Microphone (Fr. *microphone*; Ger. *Mikrophon*; It. *microfono*). A transducer which converts sound vibrations received from the air into variations of electrical current. The principle of the microphone is the exact reverse of that of the loudspeaker and is very different in size and appearance; however, at a low level of fidelity the two may be interchangeable (*see* PICKUP). Different methods of microphone design have resulted in a variety of directional characteristics, especially cardioid, omnidirectional and figure-of-eight, each of which has its specialized applications.

Microphones are used both for amplification of voices and instruments in live performance and in making recordings. Singing with a microphone necessitates the application of techniques such as turning the head aside from the microphone when taking a breath, and taking care to avoid 'pops' with loud plosive consonants such as 'd' and 't'. Live recording in concerts often involves only two microphones (often configured as a 'crossed' pair) for stereophonic imaging, whereas studio recordings of large forces may require each player or small group of players to be equipped with an individual microphone. For further information see T. Cary: *Illustrated Compendium of Musical Technology* (London, 1992), 273–95.

HUGH DAVIES

Microscopic musical instruments. The techniques of silicon chip manufacture can be used to make a variety of tiny mechanical structures. A side effect of this research has been the development of the world's smallest 'musical instruments'. Tuned resonators can be made of silicon, for example in the form of small beams which behave rather like xylophone bars. A research group from Cornell University has sculpted silicon into a 'nanoguitar' and a 'nanoharp' on this principle. Both have silicon 'strings' with a diameter of approximately one-twentieth of a micron (a micron is a millionth of a metre), which corresponds to only about 100 atoms. Both instruments are approximately a hundredth of a millimetre in length, comparable to the size of a red blood cell. The highest note of the 'harp' has a frequency of 380 MHz, some 16 octaves above the highest note on a grand piano and far beyond the limit of human hearing. Less whimsically, rather similar resonant devices are in regular use for such practical applications as accurate pressure sensors for aircraft.

J. WOODHOUSE

Microtonal instruments. Instruments specially constructed or adapted for performing music in microtonal tuning systems or to give accurate tuning in temperaments other than the 'standard' 12-note EQUAL TEMPERAMENT (ET). This article covers all such approaches, thus including not only unequal temperaments but also equal subdivisions of the octave that are more (occasionally less) than 12. Although some specialists limit the meaning of 'microtonal' to intervals that are less than a quarter-tone, others more logically apply it to all intervals that are smaller than the semitone, adopting the term 'macrotonal' for the few tunings that use larger intervals (primarily nine-, ten- and 11-note). This article deals only with Western instruments; instruments constructed in other parts of the world for the performance of music in systems of intonation other than 12-note ET are dealt with under their own headings.

Three main periods can be distinguished in the development of Western microtonal instruments: the work of

theorists in the 16th and 17th centuries, acoustic research in the second half of the 19th century, and the explorations of composers, performers and researchers throughout the 20th century. Until the end of the 19th century there was little interest in microtonal composition based on more than 12 equal divisions of the octave; but this has been the main preoccupation in the 20th century in this area, and many composers who are not primarily concerned with microtonal systems have nonetheless included microtonal inflections in their works at some time, whether for traditional instruments or in electro-acoustic music.

In this article instruments are described as having a certain number of notes to the octave; 'equal' and 'unequal' temperaments are respectively those in which the octave is divided into equal or unequal intervals by the notes; 'just' indicates JUST INTONATION, and 'mean' mean-tone temperament (both of which are unequal; *see* TEMPERAMENTS). On some ENHARMONIC KEYBOARD instruments and some instruments constructed since the 19th century certain pitches have duplicate keys for ease of fingering, so that there are more keys than notes to the octave. In other cases a single standard keyboard with 12 keys to the octave is used, together with switches, each of which assigns a specific intonation system to the keyboard.

1. TO 1750. Before the establishment of equal temperament in the course of the 18th century, a number of investigations were carried out into intonation and tuning systems, in many instances inspired by a renewal of interest in ancient Greece and the three genera (diatonic, chromatic and enharmonic) of the Greek modes. Those principally active in this area in the 16th century were the theorists Francisco de Salinas, who proposed the use of 19 notes to the octave and probably perfected mean-tone temperament, and Gioseffo Zarlino, who investigated systems of 17 and 19 notes to the octave and contributed significantly to the development of 12-note ET. In the 17th century Nicolaus Mercator suggested 53 equal divisions of the octave and Marin Mersenne and Christiaan Huygens 31; these result virtually in just intonation and mean-tone temperament respectively.

A few microtonal instruments with enharmonic keyboards were constructed during this period for the performance of music in specific intonations. In Venice Domenico da Pesaro built for Zarlino an enharmonic harpsichord with 19 notes to the octave (described in Zarlino's *Le istitutioni harmoniche*, 1558/*R*). Nicola Vicentino made instruments which he called the *arcicembalo* (by 1555, recently reconstructed by Marco Tiella) and *arciorgano* (by 1561); both had 31 notes to the octave with two manuals each having three terraces of keys, and they were designed to play in mean-tone systems. Around 1590 Elsasz built a *clavicymbalum universale* (19 notes, mean) for CARL LUYTHON. Over the next 100 years several other enharmonic harpsichords were constructed, principally in Italy, including those of Vito Trasuntino, Fabio Colonna, G.P. Polizzino (for G.B. Doni), Francesco Nigetti, Galeazzo Sabbatini and Nicolaus (or Jacopo) Ramerini.

2. 1750–1900. During the decades when 12-note equal temperament was becoming widespread in its use other intonation systems persisted, especially in solo performances on keyboard instruments; unaccompanied voices and string instrument players continued (and still continue) to adjust their intonation according to context. Special instruments, like Charles Clagget's 39-note grand piano called the Telio-chordon (patented in London in 1788), were rare in this period. By the time the majority of musicians and manufacturers had adopted equal temperament, in some cases as late as the middle of the 19th century, it was the turn of the practitioners of the new science of acoustics to explore different tuning systems. A number of pipe and reed organs were built or modified for this purpose, beginning with Henry Liston's 56-note 'euharmonic' pipe organ of about 1812. Some of them are described in Table 1. Instruments from this period that did not have a keyboard include General Thomas Perronet Thompson's enharmonic guitar (?1829; for illustration *see* JUST INTONATION, fig.5), the 31-note 'githárfa' (Ger. 'Guitharfe') built by the Hungarian physicist József Petzval in Vienna in 1862, and a quarter-tone trumpet (1893, now in the Odessa Conservatory). In 1864 a piano tuned in just intonation was built for the Russian Prince Vladimir Fyodorovich Odoyevsky.

3. 1900–30. Around 1890 Carl Andreas Eitz began to explore quarter-tones (*see* EITZ METHOD); similar interests were soon pursued by others, especially in Germany, and inaugurated a new phase in microtonal music. This was characterized by the appearance not only of a considerable number of compositions in various tuning systems, but also of a great variety of specially constructed instruments.

Before the 1890s only a few quarter-tone instruments were constructed; they included one inspired by the Greek modes and built around 1850 by Alexandre-Joseph Vincent and Bottée de Toulmon (for which Joseph Lubet d'Albiz wrote *Création harmonique: étoile musicale composée pour piano ou orgue à quarts de ton*, *c*1858), and a set of tuned glasses and an instrument with about 24 strings made around 1885 by George Ives (father of Charles). From 1890 a considerable number of quarter-tone pianos and reed organs were built (Table 2), as well as a few in other tunings. Some of these instruments have two manuals tuned a quarter-tone apart; others have three manuals, the third duplicating the first to allow alternative fingerings (on the manual furthest from the player the white keys are the same size as the black ones). Those instruments with a single manual, including the harmoniums by Max F. Meyer and von Moellendorf, have unconventional keyboard lay-outs (*see also* KEYBOARD, §3).

Much of the quarter-tone music written in this period involves retuning or fingering differently existing instruments. The earliest composition to use quarter-tones appears to have been Halévy's *Prométhée enchaîné* (1849), in the string parts; in 1898 the British composer John Foulds wrote a string quartet (now lost) that used quarter-tones, and from 1905 he included microtones for bowed strings in other works. The first important quarter-tone composition, and perhaps the first fully microtonal work, was Charles Ives's *Chorale* for strings; this was variously dated 1903–14 and 1913–14 by the composer, and was probably based on experiments carried out with two pianos tuned a quarter-tone apart about 1900–01. The *Chorale* is also lost, but it was arranged for two pianos by Ives as the last of his *Three Quarter-Tone Pieces for Two Pianos* (1923–4), from which Alan Stout has reconstructed the original. Quarter-tones also occur in

TABLE 1: Microtonal pipe and reed organs in the 19th century, often with special keyboard layouts, mostly for acoustic research (some with a limited compass); several of these instruments are preserved in museum collections.

Instrument	*Date*	*Specification*	*Inventor, builder*
'euharmonic organ'	*c*1812–7	12 keys, 49 notes (12 pedals), just	Henry Liston (Edinburgh?), Flight & Robson
'enharmonic organ'	1834	just	Thomas Perronet Thompson (London), built by Robson & Sons
'euharmonic organ'	*c*1850	12 keys, 50 notes (11 pedals), just	Henry Ward Poole (Boston, MA), with Joseph Abbey
'enharmonic organ'	*c*1850	just	Thomas Perronet Thompson, built by Robson & Sons [honorary mention at 1851 Great Exhibition, London]
'enharmonic organ'	1856	3 manuals, 65 keys, 40 notes, just, and ?12 notes, equal	Thomas Perronet Thompson, built by Robson & Sons
'justly intoned harmonium'	*c*1862	2 manuals, 12 keys, 31 notes, just, and 12 notes, equal	Hermann von Helmholtz (Heidelberg), built by J. & P. Schiedmayer
organ (unfinished?)	1867–?	100 keys, 100 notes, just	Henry Ward Poole
2 'mathematical harmoniums'	*c*1868	36 and 53 notes, just	Georg Appunn (Hanau)
'just English concertina'	*c*1870	14 keys, 14 notes, just	Alexander J. Ellis (London)
'enharmonic harmonium'	1872–3	84 keys, 53 notes, equal (= just)	Robert H.M. Bosanquet (Oxford), built by T.A. Jennings [restored in 1980s]
'harmonical' 'just harmonium'	} *c*1874	12 keys, 12 notes, just	Alexander J. Ellis
'enharmonic organ'	1875	84 keys, 48 notes, 'Helmholtz temperament' and 36 notes, mean	Robert H.M. Bosanquet, built by T.A. Jennings
'voice harmonium'	1875	45 keys, 45 notes, just	Colin Brown (Glasgow)
3 'harmon' harmoniums	1877–87	56 keys, 53 notes, equal (= just)	James Paul White (Springfield, MA)
'mathematical harmonium'	*c*1880	36 notes, just	Gustav Engel (Berlin)
Enharmonium	1889	20 keys, 20 notes, just	Shôhei Tanaka (Berlin), built by Johannes W. Kewitsch
harmonium	1891	45 notes, just	Joachim Steiner (Germany)
Reinharmonium	1892	5 manuals, 36 notes, just, Pythagorean, and 12 notes, equal	Carl Andreas Eitz (Eisleben), built by [J. & P.] Schiedmayer Pianofortefabrik
Reinharmonium	1892	5 manuals, 104 notes, just, Pythagorean, and 12 notes, equal	Carl Andreas Eitz, built by [J. & P.] Schiedmayer Pianofortefabrik
'syntonisch reingestimmte Orgel'	1893	20 keys, 36 notes, just	Shôhei Tanaka, built by Walcker

Ives's Symphony no.4 (*c*1912–18 and his unfinished *Universe Symphony* (*c*1915–28).

Other quarter-tone practitioners before 1930 included Julián Carrillo, who evolved the theory of *el sonido trece* ('the 13th sound') in 1895 (see MICROTONE), but wrote no microtonal music until 1922; Arthur Lourié, who between 1908 and about 1915 wrote a number of works, including a string quartet (1910), as well as a *Prélude* for quarter-tone piano (1915); Mikhail Vasil'yevich Matyushin included quarter-tones in his Futurist opera *Pobeda nad solntsem* ('Victory over the Sun', 1913); and several Soviet composers in the mid-1920s, including Georgy Mikhaylovich Rimsky-Korsakov, who founded the Petrograd society for quarter-tone music (1923) and directed its ensemble (1925–32), which included a quarter-tone harmonium, two pianos tuned a quarter-tone apart, retuned harp and, in 1932, the electronic Emiriton; Arseny Mikhaylovich Avraamov (who also devised an 'ultrachromatic' ⅛-tone 'universal system of tones'), Nikolay Malakhovsky and Aleksandr Aleksandrovich Kenel; and a number of musicians who developed or commissioned special instruments (see below). During this period quarter-tones were also briefly exploited in single works by Vittorio Gnecchi, Ernest Bloch and Alban Berg. Hans Barth featured his 1928 quarter-tone piano in several works, including a *Concerto* with string orchestra (1930), and many quarter-tone works were composed by Alois Hába and his students, and by Ivan Vischnegradsky.

Reed organs using other microtonal tunings were also constructed at about this time. Ferruccio Busoni, inspired in 1907 by reports of the second model of Thaddeus Cahill's TELHARMONIUM (which had 36 notes to the octave in just intonation), experimented in New York (probably in 1910 or 1911) with a rebuilt three-manual harmonium tuned in ⅓-tones; a two-manual ⅙-tone instrument constructed for him by J. & P. Schiedmayer was completed only in 1925, several months after his death. In Cambridge Wilfrid Perrett built a harmonium in just intonation with 19 notes to the octave (*c*1925) which he called the 'olympion'. An electric harmonium designed by Lev Termen around 1926 (but not completed) was tunable in subdivisions of up to 1/100-tones. Hába commissioned a ⅙-tone harmonium from August Förster in 1927. In 1932 Shôhei Tanaka, working in Tokyo, produced an instrument with 21 keys per octave (assignable to 46 notes) in just intonation. Around the same time the Polytone, a 60-key, 53-note harmonium with a special keyboard, consisting of ten rows of differently coloured keys, was constructed for the composer Arthur Fickénsher at the University of Virginia. From the early 1930s several 43-note harmoniums were constructed by Harry Partch under the names Ptolemy and Chromelodeon.

Microtonal instruments other than keyboards from the first half of the 20th century include the quarter-tone clarinet (*c*1906) of Richard Heinrich Stein; the 'intonarumori' (from 1913) of LUIGI RUSSOLO, in all of which divisions of at least ⅛-tone were possible; a quarter-tone violin (up to 1915) and a string instrument (1920) that combined features of the violin and balalaika, devised by Matyushin (who had published a quarter-tone violin tutor

TABLE 2: Quarter-tone pianos and reed organs, 1890–1935

Instrument	*Date*	*Inventor, builder*
'achromatisches Klavier' (2 manuals)	1892	G.A. Behrens-Senegalden (Berlin)
harmonium (1 manual)	1902	Max F. Meyer (USA)
harmonium	*c*1906	Josef Anton Gruss (Franzensbad, Bohemia, now Františkovy Lázně)
harmonium (2 manuals)	1911	Jörg Mager (Aschaffenburg), built by Steinmeyer
piano (unfinished)	*c*1913–14	Arthur Lourié (St Petersburg), built by Maison Diederichs
'bichromatisches Harmonium' (1 manual)	1915	Willi von Moellendorf (Berlin), built by Otto Pappe
'Orthotonophonium' (harmonium)	1914	Arthur von Oettingen (Leipzig), built by Schiedmayer Pianofortefabrik
'enharmonium'	1921	Silvestro Baglioni (Rome)
piano (2 manuals)	1922	Ivan Vïshnegradsky (Paris), built by Pleyel
piano (2 manuals)	1924	Moritz Stoehr (New York)
piano (3 manuals)	1923–4	Alois Hába (Berlin), Ivan Vïshnegradsky, built by Grotrian Steinweg
piano (2 manuals)	1924	Alois Hába (Prague), built by Förster
piano (3? manuals)	1924	Ivan Vïshnegradsky, built by Otto Pappe
harmonium	*c*1925	Georgy Mikhaylovich Rimsky-Korsakov (Leningrad)
harmonium	*c*1927	Oliviero [?Olivieri], (Turin?)
piano (2 manuals)	1928	Hans Barth (New York), built by George L. Weitz of Baldwin
piano (3 manuals)	1925–9	Alois Hába, built by Förster
piano (3 manuals)	1928–9	Ivan Vïshnegradsky, built by Förster
2 pianinos	1931	Alois Hába, built by Förster
harmonium (3 manuals)	1931	Alois Hába, built by Förster

in 1912); Carrillo's $\frac{1}{8}$-tone *octavina* (which resembled a bass guitar), his $\frac{1}{8}$-tone *arpa citera* or 'harmony harp' (*c*1922), 14 other instruments in the same family tuned to subdivisions between $\frac{1}{3}$- and $\frac{1}{16}$-tones, and a quarter-tone trumpet and horn, all built during the 1920s; the six-string violins that formed part of a microtonal ensemble directed by Paul Specht in the mid-1920s; Eduardo Panach Ramos's $\frac{1}{3}$-tone, *citarina*-like 'triola'; and the quarter-tone instruments built for Hába (clarinets, 1924 and 1931, by F.W. Kohlert; trumpets with a fourth valve, 1931, by F.A. Haeckel; guitar, 1943).

A $\frac{1}{12}$-tone version of the ondes martenot was made in 1938 at the request of the Indian poet and composer Rabindranath Tagore for performing rāgas, and in the same year Messiaen composed two quarter-tone *Monodies* for solo ondes martenot. In 1930 Carrillo established the microtonal Orquesta Sonido Trece, which toured in Mexico during the next decade.

4. After 1930.

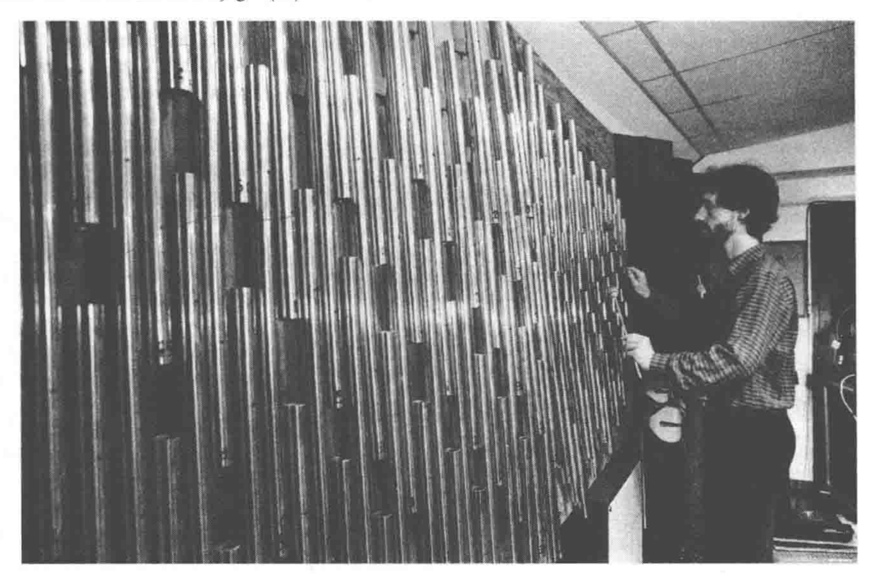
(i) Harry Partch and the California group. The first substantial range of less conventional microtonal instruments was constructed by the American composer Harry Partch from 1930; they employ a 43-note scale in just intonation. Besides inspiring a considerable number of instrumental inventions, including many later instruments in specific microtonal tunings, Partch's work has shown composers and performers that musicians who are reasonably skilful with tools can themselves create instruments appropriate to their ideas without much expense or assistance.

From the late 1940s Partch spent most of his time in California, where, as a result of his presence and ideas, a group of instrument makers concentrating on microtonal inventions has grown up. Ivor Darreg began to build and compose for new instruments in the mid-1930s (though initially he was probably unaware of Partch's work); he explored many equal and just systems. He re-fretted guitars in 17-, 19-, 22-, 24- and 31-note tunings and made several versions of three types of steel guitar with two or four separate sets of strings in different tunings (Kosmolyra, Hobnailed Newel Post and the bass Megalyra). The electrically amplified keyboard Megapsalterion (1971), which has 158 strings tuned to an overtone series, was based on his 'amplifying clavichord' (1940).

Ervin Wilson, working in West Hollywood from the early 1960s, has devised many lay-outs for keyboard and keyed percussion instruments in microtonal tunings, re-fretted guitars, and built several 'Tubulongs': tubular metallophones, usually tuned to give 31 equal divisions of the octave but sometimes in other equal or just tunings, including the 31-note Chromaphone and the 22-note Transcelest (1967), which has three rows of keys made from square brass tubing. The 19-note Hackleman-Wilson clavichord (1975) was built by Scott Hackleman to Wilson's keyboard design. Another 19-note clavichord was constructed at around the same time by Craig Hundley (now Huxley), a former student of Wilson's. Huxley's instruments also include a Tubulon (a large array of suspended aluminium tubes tuned in 53 equal divisions; fig.1) and the Blaster Beam; this is a water-filled aluminium beam 6 metres in length, along which 24 strings are stretched and amplified by means of movable magnetic and crystal pickups. Another influential Californian is the composer Lou Harrison, who has constructed many instruments in 12-note ET and other equal and just tunings since around 1940, including his 'tack piano', clavichords and copies of oriental instruments. Later he collaborated with William Colvig, and together they constructed in the early 1970s what was probably the first American gamelan (*see* Gamelan, §II).

A younger group, who, unlike Partch did not restrict their work to a single tuning system, was centred on Jonathan Glasier and the Interval Foundation at San Diego (the Foundation published a quarterly journal from 1978 to 1987). In 1977 Glasier built a Harmonic Canon (modelled on that of Partch), which is tunable to any system; other instruments by him are an adaptation of a commercial Hawaiian guitar to create the microtonal 'Fender four-neck steel', and the Godzilla, which consists of tuned metal rods welded to a sawn-off oil drum. Glasier and others are also involved in improvisation, often with inventors of non-specifically tuned instruments, such as Prent Rodgers (who also built instruments that use 31-note equal or just intonation).

Cris Forster has made several instruments in 56-note just tuning: two of them, the Harmonic/Melodic Canon and Diamond Marimba, were inspired by Partch; a third, Chrysalis (fig.2), consists of a disc mounted vertically on a stand with 82 strings on each face, which radiate out from an off-centre circular bridge. The composer David Cope has constructed several percussion instruments



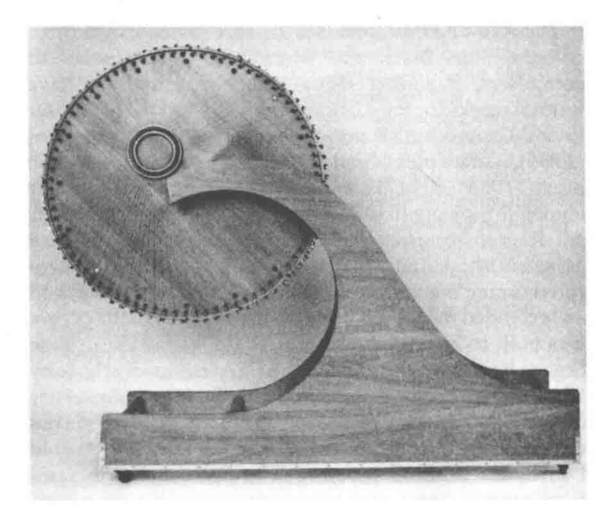
1. Craig Huxley (1980) playing his Tubulon

tuned to 33-note just intonation. Other inventions to come out of California include Tillman H. Schafer's Undevigintivox, a 19-note metallophone (early 1960s), and a more recent 53-note metallophone built for Larry A. Hanson. Schafer (now based in Boston), Warren F. Kimball and others have refretted guitars. Kimball and Skip La Plante in New York have built microtonal 'harmonic canons' inspired by Partch.

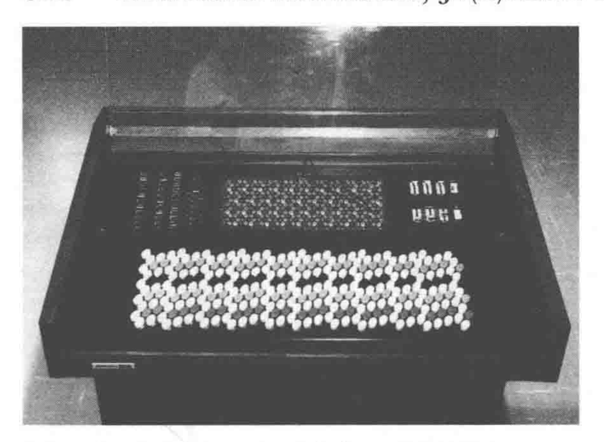
In California there has also been some use of microtones in jazz. In the mid-1960s the Hindustani Jazz Sextet explored both microtones and complex time signatures (from 5/4 to 33/16). The Sextet included two musicians who went on to form their own bands in the late 1960s: the trumpeter Don Ellis, who commissioned from Frank Holton & Co. quarter-tone trumpets with a fourth valve for the whole of his trumpet section; and the percussionist Emil Richards, whose Microtonal Blues Band consisted of several electro-acoustic instruments and a wide range of percussion from many cultures, tuned microtonally to give, for instance, 22, 24, 31, 33 and 43 subdivisions of the octave.

(ii) Electronic instruments. Since World War II, electronics have been widely applied to microtonal keyboard instruments, and electronic instruments have been used to perform microtonal music. In the late 1940s Percy Grainger, searching for means of producing 'gliding tones', simulated them by using $\frac{1}{6}$- and $\frac{1}{8}$-tone tunings respectively in the first two models of the CROSS-GRAINGER FREE MUSIC MACHINE. Between 1950 and 1957 Yevgeny Murzin developed the ANS, a photoelectric composition machine tuned to 72 equal octave divisions ($\frac{1}{12}$-tones). In the mid-1960s Robert Moog constructed three microtonal electronic keyboard instruments: one with 43 notes to the octave over a range of four octaves; one with 31 notes to the octave and a total of 479 keys for a range of seven octaves; and one with 137 keys. At about the same time a microtonal version of the Ondioline was produced for the composer Jean-Etienne Marie by Georges Jenny; this could be tuned in a variety of systems (e.g. divisions of the tone into between three and seven). On the basis of principles proposed by Alain Daniélou, Stephan Kudelski designed a 53-note unequally tempered keyboard instrument in the early 1960s in collaboration with the harpsichord builders Wayland Dobson and Jean Eicher; this was followed in the late 1970s by the S52, built by Claude Cellier and André Kudelski and tuned to 52 notes per octave, with a touch-sensitive keyboard the compass of which can be transposed within a total range of eight octaves. The 31-note Arcifoon was manufactured in Holland from 1971 (see §4 (iii) below). In the early 1970s George Secor and others developed the Scalatron (fig.3), in which each note is independently tunable; Kenneth Macfadyen's 'detunable organ' (1968–9, constructed by A.E. Davies & Son) is similarly conceived, though its tuning (including mean-tone) can be reset instantly while that of the Scalatron must by fixed one note at a time. An electronic organ constructed by Ivor Darreg in 1962 retunes itself automatically to any of several different systems. The *ekmelische Orgel* of Franz Richter Herf (1973–4), built with the assistance of Rolf Maedel, has three 84-note manuals tuned to 72 divisions of the octave; from 1971 Herf composed in this system.

Some synthesizer keyboards, which can be adjusted not only in range but also in compass, have been used to create any number of equal divisions of the octave. The



2. Chrysalis (1976) by Cris Forster



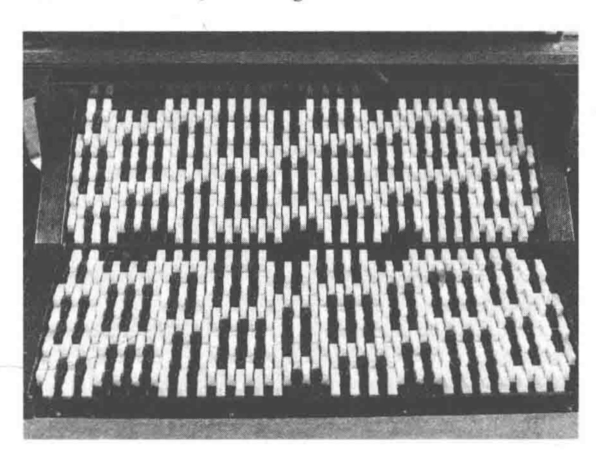
3. Second version of George Secor's Scalatron (1979–81), an electronic microtonal keyboard instrument; the 294 colour-coded keys provide up to 56 individually tunable notes to the octave and the instrument has a memory that can store up to 17 tuning systems

American composer Easley Blackwood has used Moog and Polyfusion synthesizers and the Scalatron in this way, and John Eaton has performed on the Synket in a number of his microtonal compositions; La Monte Young has used a Moog synthesizer and Terry Riley a Yamaha electronic organ to play music in just intonation. The digital EGG synthesizer added a manual with three rows of keys tuned in quarter-tones (197 keys in all) to an 85-note standard equal-tempered manual. In the early 1950s composers working in the electronic music studio at the Nordwestdeutscher Rundfunk in Cologne used various equal subdivisions of the octave or of larger intervals in order to avoid 12-note equal temperament: in Stockhausen's *Studie II* (1954) 28 semitones ($2\frac{1}{4}$ octaves) are divided into 25 equal intervals so that there are no octave relationships, and *Gesang der Jünglinge* (1955–6) uses up to 60 divisions of the octave with vocal material and 42 with electronic sounds.

(iii) Other developments. Microtonal keyboards have preoccupied inventors rather less in the period since World War II. The 31-note organ of Adriaan Fokker (1950) and its later electronic version the Arcifoon (1971) have a 31-note, equally divided octave, based on Christiaan Huygens's theories; they have a keyboard like that introduced by Bosanquet (see Table 1) with keys in three colours, blue, black and white (fig.4). A number of composers, including Hába and Vïshnegradsky, have written works for the 31-note organ. In Oslo the composer Eivind Groven built a non-tempered 36-note harmonium (1936), a small pipe organ (1954) and a 43-note electronic organ (1965), all in just intonation; around 1970 a similar complete pipe organ was constructed for him by Walcker. All four instruments use conventional keyboards with assignment facilities. In the 1940s A.R. McClure advocated tuning pianos and organs in mean-tone tuning, and an 'extended meantone organ' with 19 pipes to the octave was built to his specification in 1950; several mean-tone organs have been installed in the USA, especially those by Charles Fisk from about 1980 (his Stanford University organ has 17 pipes to the octave, and may be played either in mean-tone or well-tempered tuning). Arnold Dreyblatt's portable pipe organ in just intonation dates from around 1980, and Harold Waage's just intonation electronic organ from around 1985. Michael Harrison's modified 'harmonic piano' with 24 notes per octave, permits a choice of two different just intonation tunings.

A series of *pianos metamorfoseadores* (microtonal upright pianos with conventional keyboards), each in a different tuning from $\frac{1}{3}$- to $\frac{1}{16}$-tones, was planned by Carrillo in 1927; a $\frac{1}{3}$-tone grand was built in 1947 and the uprights (by the Carl Sauter Pianofortefabrik in Spaichingen, Baden-Württemberg) in 1957–8. The range of these pianos becomes smaller as the number of subdivisions of the octave is increased, so that the $\frac{1}{16}$-tone instrument has a compass of a single octave, in the middle range, with 97 keys. Many of Carrillo's instruments are housed in the Carrillo Museum in Santismo. From the 1930s Augusto Novaro, a former pupil of Carrillo's, built pianos that sounded less percussive than normal and were tuned in 14, 15 and 16 divisions of the octave in a system based on beats; he also constructed Novares, asymmetrical plucked string instruments in 15, 16, 53 and 72 equal divisions.

Activities in building microtonal instruments without keyboards have been largely concentrated in California; elsewhere developments have been sporadic. Since 1977 Dean Drummond in New York has built a family of Zoomoozophones: aluminium tube metallophones in 31-note just intonation, as well as the one-octave set of just intonation Juststrokerods. In Toronto the composer Gayle Young produced Columbine in 1977–8, a 61-note steel tube metallophone covering nearly three octaves in a 23-note unequal temperament based on frequency ratios; she followed it in 1980 with Amaranth, a koto-like instrument with 24 strings and movable bridges, which is tuned in various systems and can be plucked, struck and bowed. The Six-Xen was constructed for Xenakis's *Pléïades* (1979), written for Les Percussions de Strasbourg; this is a set of six 19-note metallophones, each of which provides different pitches in an unequal scale of 21 notes to the octave, consisting of alternate $\frac{1}{4}$- and $\frac{1}{3}$-tones. John Grayson in Vancouver employed non-equal tunings in some of his instruments, such as the Pyrex Marimba (1967) which has 24 notes in a compass of about one and a half octaves. Since Carrillo's death in 1965 the *arpa citera* has been redesigned in Cuernavaca by Oscar Vargas Leal and the composer David Espejo Avilés; several large *arpas armónicas* with 400 notes to the octave have been built, as well as smaller models, including a three-octave version with



4. The manuals of Fokker's 31-note pipe organ, 1945–50 (Teyler Museum, Haarlem); each manual has 143 black, white and blue keys, giving a 31-note octave tuned in equally tempered $\frac{1}{5}$-tones

100 notes in ET played by Pepe Aton Estevane since the late 1970s. Péter Eötvös has performed on a '55-chord', a specially built Hungarian *citera* tuned in intervals based on the golden section, which results in a logarithmic scale lacking any integral frequency ratios or interval steps of identical size. Pierre-Jean Croset's 18-string amplified 'lyre harmonique' (1976), tuned to natural harmonics, is based on the 'harmonic canon'. Since 1983 the composer James Wood has constructed keyed percussion instruments for use in his own compositions, including a quarter-tone marimba and the *microxyl* (microtonally-tuned stroked rods). Warren Burt wrote several works from 1985 for his four-octave set of aluminium tuning-forks tuned in 19-note just intonation. Markus Stockhausen's quarter-tone flügelhorn is a specially-modified Besson instrument. Eva Kingma of Groloo, the Netherlands, has patented a 'Key-on-key' mechanism for quarter-tone alto and bass flutes; based on her patent, quarter-tone flutes and piccolos have been built by Brannen Brothers Flutemakers in Woburn, Massachusetts.

Many of the new acoustic and electronic instruments produced by musicians and sound sculptors use non-tempered tunings that are microtonal but do not adhere to any specific system. Examples include some of the work of Mario Bertoncini and the Sonambient series of Harry Bertoia, which produce constellations of microtonal intervals. Microtonal systems are equally feasible with the techniques of DRAWN SOUND.

However, composers and performers more often prefer to use conventional instruments that are retuned or specially fingered (see INSTRUMENT MODIFICATIONS AND EXTENDED PERFORMING TECHNIQUES); works for microtonal piano have often been played on two adjacent instruments tuned a quarter-tone apart. Ben Johnston's *Sonata/Grindlemusic* (1965) requires a piano tuned in a just system in which only seven pairs of keys, mostly several octaves apart, give octave relationships. Just intonation is also used in La Monte Young's *The Well-Tuned Piano* (1964), which has been revived effectively since 1974 with a Bösendorfer piano. Serge Cordier has specialized in tuning pianos to equal temperament with justly tuned 5ths. Bjørn Fongaard wrote several works from the mid-1960s involving quarter-tone guitars, and the guitarist John Schneider performs in mean-tone, just and Pythagorean tunings. In the 1950s and 1960s Maurice Ohana used zithers tuned in $\frac{1}{4}$- and $\frac{1}{3}$-tones in several works. Henri Pousseur adopted a 19-note tuning in his solo cello piece *Racine 19* (1975), and quarter-tones have been used, primarily but not exclusively with bowed string instruments, in works by Boulez, Ligeti, Penderecki, Xenakis, Per Nørgård, Heinz Holliger, Alain Bancquart and others. Jean-Etienne Marie composed for some of Carrillo's instruments (several of which were in his possession), for the microtonal Ondioline and for synthesizers such as an Oberheim. Pavel Blatný wrote a Study for quarter-tone trumpet and jazz orchestra in 1964. Microtonal inflections and beats are featured in works by Giacinto Scelsi, Phill Niblock, Kenneth Gaburo, George Crumb, Sergey Slonimsky, Peter Sculthorpe and Alvin Lucier. Manfred Stahnke's orchestral *Metallic Spaces* (1978) uses $\frac{1}{12}$-tone tuning, and he has specialised in just intonation and beats. Larry Polansky has also concentrated on just intonation. Since 1989 Klaus Huber has composed several works that include bowed and plucked string instruments in $\frac{1}{3}$-tones.

In New York a variety of conventional instruments have been played microtonally, especially in the series of concerts given since 1981 under the title American Festival of Microtonal Music; these are organized by a leading participant, the bassoonist Johnny Reinhard. Refretted guitars and the Scalatron have also appeared in these concerts. Tui St George Tucker has specialized in quarter-tones since the 1950s, especially in her compositions for members of the recorder family. A number of microtonal ensembles have been active in the USA, including the Interval Players, The Newband, Sonora and John Catler's 31-note rock group, J.C. and the Microtones.

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HUGH DAVIES

Microtone. Any musical interval or difference of pitch distinctly smaller than a semitone. Some writers restrict the term to quantities of less than half a semitone; others extend it to refer to all music with intervals markedly different from the (logarithmic) 12th part of the octave and its multiples, including such scales with fewer than 12 pitches as are used, for example, in south-east Asia.

Microtones encountered in music theory include the tiny enharmonic melodic intervals of ancient Greece, the several divisions of the octave into more than 12 parts, and various discrepancies among the intervals of just intonation or between a sharp and its enharmonically paired flat in various forms of mean-tone temperament. The Indian concept of a *śruti* might also belong in this list (*see* INDIA, SUBCONTINENT OF, §III, 1(ii)(a)). Intervals incompatible both to the just and to the Pythagorean diatonic scale appear in Arab music theory in the 10th century, in al-Fārābī's definition of the *ṭunbūr chorasanī* tuning, and proliferate subsequently (*see* ARAB MUSIC, §I, 3(ii)). The theory of Byzantine chant also mentions microtonal intervals, although indirectly at first, associating them with the *phthora*, which may denote alteration, modulation or microtonal inflection depending on the context. Manuscripts of the 15th and 16th centuries explicitly describe microtonal intervals as 'minute parts of the tone' or 'thirds or quarters of the tone'. Near Eastern musical traditions of the present (Turkish, Greek, Arab, Persian) show great abundance in microtonal inflections and scale intervals. Theoretical systems such as those by Kyrillos Marmarinos (1749), Chrysanthos of Madytos (1832), Suphi Ezgi (1933), Ekrem Karadeniz (1981) and Simon Karas (1989) specify 17, 24 or 41 individually named degrees within the octave and employ divisions of the octave into 36, 53, 68 or 72 equal intervals. The potential of these traditions as living repositories of microtonal music has not yet been sufficiently explored.

Theoretical divisions of the octave into equal microtones have included the 19 division employed by late Renaissance and early Baroque musicians including Costeley and Titelouze; the 31 division calculated by Christiaan Huygens in the 1660s (often dubiously attributed to Nicola Vicentino); the 55 division discussed by Joseph Sauveur in 1701 and attributed by G.A. Sorge in 1748 to Telemann; and the 53 division implicit in the Renaissance concept that the Pythagorean whole tone

(monochord ratio 9:8) could be divided into nine equal parts, four of which would comprise a Pythagorean diatonic semitone (ratio 256:243): thus the octave, consisting of five whole tones and two semitones, would implicitly contain 5 x 9 + 2 x 4 equal microtones. Theorists of the 17th century showed that the 53 division contains virtually pure 3rds as well as 5ths (*see* INTERVAL, Table 1), and later R.H.M. Bosanquet (1875) built a harmonium tuned to this scale.

The use of microtones in Western art music is essentially a 20th-century phenomenon, though Julián Carrillo had experimented with his 'sonido 13' system of equal-tempered quarter-tones in the 1890s. Two basic approaches may be distinguished. Either microtonal intervals are introduced as finer divisions within regular 12-note equal temperament, or they arise as a necessary condition of different tunings. The former sort of microtonal composition was practised by Carrillo, by Charles Ives early in the 20th century and by Alois Hába and Ivan Vïshnegradsky from the 1920s onwards. Hába also used smaller intervals, particularly the sixth-tone, and wrote a great many microtonal works, from piano pieces and string quartets to a full-scale opera. The capacity of string instruments to play microtones is limited only by the player's ear, but Hába's music required the construction of special instruments, including quarter-tone pianos, harmonium, clarinet and trumpet, all made in the 1920s and 30s. In the 1950s Carrillo had pianos built to play in every integral division of the whole tone down to the sixteenth-tone. Ives and Vïshnegradsky wrote instead for multiple pianos differently tuned.

The foremost problem in microtonal music – beyond the making and tuning of instruments – is perhaps that of harmony; this may have encouraged composers to look in other directions from the 1970s onwards. Another prompt would have come from the new availability of quarter-tones on woodwind instruments, facilitated by unusual fingerings. On the one hand, quarter-tones became normal in music where high virtuosity and speed are in the foreground and natural consonance is not an issue, such as that of Brian Ferneyhough and Chris Dench. On the other, they found a cogent place in the upper treble for composers who based chords on harmonic spectra, for example Tristan Murail, Gérard Grisey and Claude Vivier.

The harmonic question is differently settled, of course, when microtones are conceived not as additions to the equal-tempered chromatic system but as basic intervals in other tunings – tunings which have customarily been developed not in order to make available intervals smaller than a semitone but to find better approximations to just intonation than 12-note equal temperament can deliver. Harry Partch pioneered this approach, employing a 43-interval octave which made available frequency ratios involving the primes up to 11 and their multiples (his ascending scale begins 1:1, 81:80, 33:32, 21:20, 16:15, 12:11), and building his own instruments. Just intervals have also been achieved with a range of instrumental and vocal resources, notably by Eivind Groven, Lou Harrison, Ben Johnston, La Monte Young and James Wood.

Other composers have developed alternative equal temperaments, especially those which offer good simulacra of just intervals, as do the temperaments with 19, 31, 41, 53 and 72 intervals to the octave. Joseph Yasser argued for a 19-interval octave as a logical evolution from the 12-interval one of convention, just as the latter evolved from the 7-interval diatonic scale. Adriaan Fokker commissioned a pipe organ in 31-interval equal temperament, allowing accurate renderings of the just major 3rd and natural 7th. This organ has been used by other Dutch musicians such as Henk Badings and Hans Kox, and its tuning system has been applied by composers in the USA. Groven and Johnston have used 53-interval equal temperament, the 'Mercator system' favoured by earlier theorists. Easley Blackwood has composed with alternative equal temperaments on the piano, ranging from 13 to 24 intervals per octave.

Electronic music allows any kind of tuning without the need for virtuoso technique, retuning or the physical construction of new instruments, and without the complications of new notational systems, of which several kinds exist for equal-tempered quarter-tones, the most commonly used microtonal intervals. However, only in a few cases have composers set out to explore a defined microtonal system with electronic means. Examples include Stockhausen's *Studie I* (1953), in which there are 25 equal-tempered intervals within each stretch of two and a half octaves, and Krenek's *Spiritus intelligentiae, sanctus* (1955), with 13 equal-tempered intervals per octave.

See also INTERVAL; QUARTER-TONE; SEPTIMAL SYSTEM; TEMPERAMENTS; THEORY, THEORISTS; MICROTONAL INSTRUMENTS.

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PAUL GRIFFITHS, MARK LINDLEY, IOANNIS ZANNOS

Miculi, Carol. *See* MIKULI, KAROL.

Micza, František Adam. *See* MÍČA, FRANTIŠEK ADAM.

Micza, František Antonín. *See* MÍČA, FRANTIŠEK ANTONÍN.

Middelschulte, Wilhelm (*b* Heeren Werve, nr Kamen, 3 April 1863; *d* Oespel, nr Dortmund, 4 May 1943). German organist and composer. He first studied the organ with August Knabe in Soest, and later went to the Royal Academic Institute for Church Music in Berlin, where his teachers included August Loeschhorn (piano) and August Haupt (organ and theory). He later became associate professor there, and organist at the Lukaskirche, Berlin (1888–91). In 1888 he played the organ at the memorial service for Emperor Friedrich III. In 1891 he moved to Chicago to become Organist and Director of Music at Holy Name Cathedral. After giving three recitals from memory at the Columbian Exposition of 1893 he was invited to play with Theodore Thomas's Chicago Orchestra (later the Theodore Thomas Orchestra, then the Chicago SO) and was organist there from 1896–1918. He held a number of professorships in America, and from the 1920s returned to Germany every summer to give a concert tour; in 1925 he was appointed postgraduate chair in organ and theory at the State College for Church Music in Berlin. Middelschulte's organ compositions embody the theories of Bernard Ziehn, with whom he studied in Chicago, particularly the principle of 'symmetric inversion', whereby the strict inversion of the chromatic scale gives rise to a distinctive harmonic language.

BRINK BUSH

Middle Ages. *See* MEDIEVAL.

Middle C. A colloquial name for the note *c′* whose pitch is 256 Hz when *a′* = 440 Hz. It is probably so called because it is written on a leger line midway between two staves bearing a treble and bass clef respectively. It is also placed roughly at the middle of the keyboard; further, it is near the top of the male vocal range and near the bottom of the female range. Its central significance in the notation of Western art music dates from the Middle Ages, when Guido of Arezzo used the letter *c* as a clef in his staff notation system. It was later designated the first note of the *hexachordum naturale*, which included neither B♭ nor B♮. The note C sol fa ut, being the note at the centre of the medieval gamut that could be part of all three hexachords (*molle*, *durum* and *naturale*), thus assumed a pivotal role in the notation system, used as a point of reference, for example in the continued use of the C clef.

DAVID FALLOWS

Middle East. The Middle East as a musical area is recognizable in patterns of historical, geographical, religious and musical continuities, yet is also subject to discontinuities that result in part from extensive cultural and political conflict, and geographical and geo-cultural divisions (e.g. mountains/desert, urban/rural). Scholarly traditions espousing the musical unity of the Middle East are based primarily on the theoretical similarities in the art musics of the region; on the extensive presence of Islam throughout the region, with its historical, linguistic and aesthetic influences on musical practices in virtually all Middle Eastern societies, even non-Islamic; and on the geographical location of the Middle East, historically imagined as lying 'between' Europe and both Asia and Africa. If the musics of the Middle East display unity when viewed from the top down, discontinuity predominates when local practices or hybrid traditions are viewed from the bottom up. As a regional musical culture the Middle East is the historical template for tension between canonic traditions and extensive variation, religious ideologies and aesthetic resistance to them, and the pull between centralized repertories and fragmentation at geographical peripheries.

Geographically, the Middle East stretches from north-western Africa eastwards to Iran and into Afghanistan. The northern boundaries include the Mediterranean and Black Seas, but the influences of Middle Eastern musics reach far into south-eastern Europe, the Caucasus and Central Asia, even as far to the north-east as the Uighur area of western China. The southern boundaries are similarly impossible to draw with precision. They stretch along the Sahara, through eastern Africa into the Indian Ocean, but these boundaries have been permeable for centuries because of the exchange of musics across them. Musically, the geography of the Middle East is best defined by the ways its boundaries have facilitated musical exchange rather than by the containment of repertories and practices specific to the region.

The Middle East comprises four historically interlinked art music systems: Arab, Persian, Turkish and Maghribi, or North African. These art music systems were never entirely fixed and unchanging, although medieval treatises and modern nationalism emphasize their concentration of the representation of culture in a classicized core: usually a modal and theoretical framework, a distinctive repertory and instrumentarium and specific connections to literary and artistic traditions. In the regional and national cultures of the Middle East, the conditions of art music, even in fragmentary fashion, are often extended to other musical practices (to popular and traditional musics), thereby laying aesthetic and ideological foundations for the dominant presence of art musics and their historical symbolism.

Two other extensive sets of musics dominate the Middle East, albeit not primarily as distinctive art musics. The music of Jewish peoples, especially in the societies of the Sephardi diaspora along the Mediterranean littoral and in the communities of the eastern Mediterranean, such as Yemen and Iraq, occupies an important position in the histories and modernity of Middle Eastern music. The music of Christian church liturgies, especially those of the Roman Catholic Church in western Mediterranean societies and of various Orthodox traditions in the Levant, also stretch across the region, providing a network of unity.

Religion and religious attitudes toward music both unify and fragment the musical practices of the Middle East. The three major religions of the region, Islam, Judaism and Christianity, as well as several more localized religions (e.g. that of the Druze), share some fundamental musical concepts, although they also maintain some sharply different ones. A distinction between vocal and instrumental practices, particularly their relative acceptability, cuts across the religions of the Middle East. Cantillation traditions in Middle Eastern religions conform to the modal organization of the region. It is distinctive of the Middle East as a whole that religious doctrine plays a very significant role in determining what musics are allowable and in which circumstances, and how certain restrictions are placed on music-making, both sacred and secular.

Language and poetry have left their imprint on musical practices. In regions dominated by a particular art music there is usually a related literary tradition derived from a

dominant language, such as Persian music and the Persian language. Language may also directly affect both theory and practice in art music, notably in the ways musical metre relates to language and poetic use of language. It is further characteristic of the Middle East that the music in a single area may weave together repertories in different languages, for example, Arabic in the sacred practices, local dialects in traditional music practices, and several languages from outside the area in professional and popular music practices. Multilingual repertories, by extension, serve to connect regions in a complex network of related musical practices.

Within the Middle East topography, geography and political economy often produce musical landscapes that contrast with those represented by religious or art music practices. Around the Mediterranean musical exchanges may be found that reverse the influences of major language families and the major religions, making it possible to interpret many musical practices in southern Europe as influenced by the Middle East, not only because of the presence of Islam, but also because of the centuries of Ottoman domination in south-eastern Europe. The eastern Mediterranean has a special musical landscape of its own, as do the cultures that border the trade routes of the Red Sea and the Arabian Gulf. The musical geography of the Middle East has historically depended on the interaction between rural and urban societies. In particular, the Middle Eastern city has been characterized by extensive cosmopolitanism and hybridity, making it possible to construct music histories of the region around cities, stretching from the courts of the earliest Muslim caliphates in Damascus and Baghdad to the postmodern centres of the recording industry in Istanbul and Cairo.

The concepts and histories of music in the Middle East involve a number of paradoxes: the ways in which religious beliefs are used to reject some musical practices and accept others; the restrictions on musicians and music-making that give rise to alternatives; and the distinctions made between geographic and linguistic cores and boundaries, and between canonical art-music traditions at the centre of nationalistic thought and the seemingly infinite variations occurring at the peripheries. Historically, these have resulted from interaction with musics at the boundaries of the Middle East – European, African and Asian traditions – and the regular attempts to reject those musics.

I. Concepts of music

Religious texts may contain not only myths about the origins of music, but also the restrictions of allowable practice. In the *Pentateuch*, or *Torah*, music and musical instruments originate in several narratives. In the passages of *Genesis* known as the *Akedah* or 'binding of Isaac' (*Genesis* xxii), the sacrificed ram yields his horn, which symbolically becomes the *shofar*, the musical instrument used to mark significant beginnings and endings during the Jewish liturgical calendar, for example, *Yom Kippur*, the Day of Atonement. Through the Qur'an, as the accounts, or *aḥādīth*, of the Prophet's life report (cf Ibn Isḥāq Muḥammad, B1955, pp.105–6), the voice of God is revealed to Muhammad as possessing musical qualities, which in turn are extended conceptually to the recitation of the Qur'an itself.

Non-religious texts also contain fundamental musical concepts, though these often remain ambiguous in their specific identification of music. The Arabic, especially North African, poetic practices gathered in books referred to as *maqāmāt*, derive from musical practices used in conjunction with the performance of poetry, which utilized the modal structures also designated as *maqāmāt* (sing. *maqām*). Epic traditions are widespread in the Middle East and in the boundary areas of the Middle East, such as south-eastern Europe and Central Asian Muslim nations. The epics of the Middle East are found either in written texts that originate in the region (for example, the epic of Moses in the Bible) or in the oral traditions of transnational migratory peoples (the Hilālī epics of North African Bedouins). The performing practices of Middle Eastern epics reveal similar concepts of the relation between poetry and the composition of melody, as well as between the meaning of narrative and the accompanimental functions of musical instruments.

One of the most basic conceptual distinctions in the music of the Middle East separates theory from practice. Theory, in the broadest sense, means speculation about music and the investigation of music as a science. The earliest music theorists borrowed extensively from Greek concepts of music, and elements of Greek musical thought remain in some domains of music theory even in the modern era. The application of scientific theory to music depends on literate traditions, which both undergird the conception of music as a form of religious or philosophical aesthetics and serve as a framework for mathematical operations on music. In contrast, practice depends primarily on oral tradition and the contexts of music-making. Musical learning (for example acquiring skill as a reciter of the Qur'an or learning a musical instrument) takes place largely through oral tradition. In many scientific writings the gap between theory and practice is considerable and the concept that theory and practice differ continues to influence ontologies of music in the Middle East to the present.

The earliest concepts of music in Islam treat it primarily as sound that is experienced rather than sound that is produced. *Samā'* literally means 'hearing' or 'listening', and when applied to the allowability of music, *samā'* refers more specifically to the act of perception rather than to the performance of music itself. Great debates, the so-called '*samā'* controversy', about the extent to which listening to certain types of music was theologically acceptable or not, accompany the entire history of Islam, but versions of these debates are found in other religions of the Middle East, for example, in Judaism, in which hearing a woman's voice in the synagogue is proscribed and is a primary aesthetic-theological reason for excluding women from praying in the main sanctuary of orthodox synagogues.

Samā' and the physical experience of music plays a central role in the rituals of the mystical sects of Islam included under the rubric of Sufism. Though Sufi genealogies, beliefs and ritual practices vary in different Islamic societies, the concept of *samā'* as a component of and even name for rituals of remembering the name of God, *dhikr* ('remembering') is essential for transforming the body through musical experience into a vessel whose capacity to draw closer to God is heightened.

The exact nature of musical experience through *samā'* is open to great debate. In the Qur'an there is no specific reference to music, but Islamic theologians and Qur'anic exegesis regard certain passages as containing references to music or as referring obliquely to the Prophet Muhammad's attitudes toward music. Theological debates about music appear first in a body of literature called *ḥadīth* (plur. *aḥādīth*), the accounts of the Prophet's life. The *ḥadīth* chroniclers describe the Prophet either participating in musical activities or scorning them, and because both types of accounts are found, this body of literature fuels rather than quells the debates about what music is and to what extent certain musical practices are or are not acceptable.

Concepts of both theory and practice make their sharpest distinctions between vocal and instrumental musical practices. At the most fundamental level, in recitation and cantillation of religious texts, vocal practice is not music in any ontological sense. Recitation of the Qur'an and the call-to-prayer (*adhdhān*) that takes place in Muslim societies five times daily are not understood to be music, even though they often adhere fairly strictly to the Arabic modal structures, or *maqām*. The terms *mūsīqī* or *mūsīqā*, however, are frequently employed categorically to separate instrumental from vocal practices, thereby marking instrumental music with cognates of designations for music borrowed from the Greek language. These divisions between vocal and instrumental suggest further distinctions between Self and Other, relegating questionable musical activities, such as those associated with dance, to a domain of moral, intellectual and aesthetic otherness.

Otherness or foreignness in music frequently provide conceptual categories that resolve the *samā'* controversy, at least temporarily. Listening to foreigners (e.g. non-Muslims in Islamic society) is not the same as playing a music that is morally questionable or even that has been rejected as unacceptable. Instrumental musicians, for example in many Muslim courts, were often religious outsiders or foreigners. Orchestras with largely Jewish members often played in the courts of Iraq and Iran, and Jews even dominated national ensembles, such as the radio orchestra of Iraq, in the first half of the 20th century. Islamic law (*sharī'a*) itself recognizes the participation in Islamic society of certain types of acceptable 'others' or *dhimmīs*. The performance of outsiders in traditional musics is also widespread in the Middle East. The role of outsider may result from religious and gender differences, ethnic and linguistic differences, the knowledge of foreign repertories, especially those in languages foreign to an area and to the musician's status as a professional, which is one of the most marked categories of otherness in Middle Eastern music. The professional musician known as *'āshiq* ('lover' in Arabic) performs widely throughout the northern and north-eastern areas of the Middle East (from Turkey to Iran) and succeeds in part due to the presence of many such attributes of otherness.

Gender distinctions are present in virtually every music of the Middle East, either implicitly or explicitly. Musical genres are generally divided into those in which men participate and those in which women participate, both as practitioners and listeners. When men and women participate together, with relative equality or not, considerations of acceptability are often magnified. The gendering of musical genres, moreover, also leads to distinctions between the languages used for musical repertories. Men are far more likely to perform in traditions that use a classical language. In art, traditional and popular musics, instrumental musicians are largely male. Men dominate the public positions associated with religious music (for example the *muqri'* or reciter in Islam, or the *ḥassan* or cantor in Judaism), forming a 'priesthood' of sacred musicians. Women have had some success as popular singers during the 20th century by opening an even larger space for music's sexual character in modern societies, and homosexual and transsexual popular musicians have heightened and complicated the question of sexuality and otherness in music even more.

The conceptual ambivalence about music in Middle Eastern societies is linked to the way it serves as a source of power. On one hand, music can serve as a means of expressing imperialism and nationalism, for example, in the widespread nationalizing reforms of Atatürk in Turkey during the 1920s. The centralization of the Persian classical music system during the 20th century, as emblematized by the consolidation of the performing practices and modes called the *radif*, paralleled the centralization of national power in Iran, especially in the royal family prior to the Islamic Revolution in 1979. On the other hand, music may be used by musicians as a form of resistance. The Algerian popular music known as RAI first emerged in the mid-20th century as a voice for the disenfranchised in colonial Algeria, and since independence from France for many caught in the conflict between the opposing forces struggling for an Algeria under military or Islamic law. The Turkish popular music *arabesk* in different ways has provided a resistive voice for workers and ethnic minorities occupying the social periphery of the modern Turkish state.

Not all, or even most, musics in the Middle East are religious, but few concepts about music and its contexts are not related in some fundamental way to religious thought and practice. The major religions of the Middle East maintain strong positions about the functions of music in ritual and liturgy, and about the spiritual efficacy and moral acceptability of music. Religious doctrines both implicitly and explicitly create a place for music in human actions and often explicitly exclude music from certain actions. Music's presence at specific historical moments (for example the destruction of the temple and temple orchestra in Jerusalem with the inception and resolution of the Jewish diaspora) contributes to the history and practice of religions in the Middle East. Several crucial aesthetic and metaphysical debates – notably the *samā'* 'controversy' – are religious at their core.

However, there is very little agreement about the precise relationship between music and religion, not just in the mainstream of the major religions but in the regional and popular variants of these and the local religions that are distinct from Islam, Judaism and Christianity. Religious positions towards music are multi-faceted and may sometimes appear contradictory, and they change over time and according to circumstances. Despite these contradictory and contested positions, three basic positions of religion towards music are discernible. First, certain musical concepts and practices are inseparable from religion, which is to say, religion and music are inseparable at certain levels. The recitation of fundamental religious texts – the Qur'an and Torah – are performances

which draw on musical structures, even though they are not referred to as such. Second, religious dogma rejects some aspects of music and music-making, and when it does so, the proscriptive language is often unequivocal. The rejection of music frequently marks moments of sweeping religious change, for example, the call by 20th-century religious movements for social and political revolution. Third, religious doctrine may also be ambivalent or even mute about certain kinds of music and music-making, or religion may not have articulated positions on certain forms of music that did not exist when fundamental doctrines were written and became canonic. The third position is the most complex and common in the Middle East, and its prevalence is the primary reason that religious, especially Islamic, positions towards music are constantly undergoing debate and processes of reform, and that they often engender considerable and visible controversy.

The expression of religious texts often depends on musical performing practices. Recitation of a sacred text takes place at the nexus between speech and song. In the three major religions of the Middle East, the rules for recitation have been canonized, which is to say that recitation of the Qur'an or the Bible is not simply heightened speech, but rather a style of performance that one learns in certain ways. There are rules, and these rules have parallels in musical practice. Instrumental improvisation (*taqsīm*) in Arabic classical music, for example, contains many structures and rules that correspond to those sometimes used for vocal improvisation in public recitation of the Qur'an. Both rely on the *maqām* system of modes, which has its own distinctive music theory; both demonstrate a formal architecture that grows from phrases that are arch-like. The only restrictions are conceptual and rhetorical, and they do not directly affect sound itself, that is, *samā'* in a strictly Muslim sense of the concept.

When religious restrictions do become applicable, they are often unequivocal, at least on their surfaces. Within Islamic law, or *sharī'a*, there are detailed restrictions about which types of music are permissible or acceptable. The restrictive elements in Jewish religious law are not dissimilar from many in *sharī'a*, though they arise from quite different historical circumstances. Men praying in the orthodox synagogue, for example, should not experience the distracting qualities of women's voices, leading to the separation of men from women in the synagogue. Strict interpretations of Jewish law also ban musical instruments from sacred spaces, at least until the Messiah comes. Debates about the permissibility of instruments in the synagogue raged in the Jewish diaspora, and the restrictions have become law in modern Israel.

The ambivalence of religion towards music has several sources, not all of them related to one another. Unlike the Qur'an, the Jewish Bible is full of references to musical instruments (e.g. Psalm cl), and it employs formal genres (e.g. epics) that traditionally require musical performance. In no case is the ambivalence of Middle Eastern religion towards music more evident than in Qur'anic recitation. The Qur'an's criticism of aesthetic forms such as poetry is quite explicit. But within the *samā'* polemic there is agreement about the potential of musical sound to engage a listener's emotions, and this potential extends to Qur'anic recitation. There are two general approaches to the traditions of Qur'anic recitation. The first focusses on religious meaning in the text itself: prosody, clarity and other aspects of meaning that can benefit from skilful recitation. The second focusses on performance: knowledge of music theory and performing practice. Recitation practices, *tajwīd*, may rely on knowledge of music that is not substantially different from the knowledge of music required of secular musicians, instrumentalists, for instance. The use of *maqām* is usually quite specific, but the rules for using *maqām* have nothing to do with extra-musical factors connected to *maqām* theory. Schools where reciters would learn the rules of *tajwīd* employ terminology borrowed from music theory. Reception of the Qur'an – in other words, how those listening to a reciter respond to and play a role in moulding tradition – are tied to factors of musicality. Still, *tajwīd* is never about music, and its meaningfulness is ultimately independent from music, however the listener may perceive the presence of music.

The religions of the Middle East also contain crucial contexts from which music is inseparable. Music and musical performance are determining factors in the communal and spiritual interaction of mystical groups, such as Sufi brotherhoods in Islam or Kabbalists in Judaism. Central to Sufi performances is the practice of *dhikr*. Although *dhikr* is generally associated with Sufis, it derives its meaning from religious concepts that unify Islam as a whole. Despite differences in local uses of music, *dhikr* is conceptually similar in North Africa, Turkey, Iran and Central Asia because of its fundamental efficacy of drawing the faithful closer to experiencing God. The faithful 'remember' by constantly repeating the name of God, Allah, which becomes a symbolic act of remembering by performing the object of memory. The solitary *dhikr*, therefore, occurs when the faithful turns his or her thoughts inwards, concentrating only on the name of God and penetrating beyond the word to the unitary presence of Allah in all things.

Musicality operates within *dhikr* and other forms of ritual performance in Islam: it facilitates the expression of textual meaning, it coordinates dance and movement, it has specific emotional and psychological effects, it redefines time as ritual experience and it produces physical responses in the body. In the ritualized abrogation of distance between the human and God fundamental to Sufism, music has become an efficacious agent. It is this efficacy, which however does not lend itself to explanation in musical concepts, that gives music such a powerful presence in the musics of the Middle East.

II. Histories and historiographies of music

The history of music is interwoven into other historical processes in the Middle East: military and political histories, religious genealogies and histories of science, economic expansion and nationalistic consolidation. Traditional historiographical models, most of which privilege Islam as the determining factor in Middle Eastern history, parse the region's music history into four general periods: a pre-Islamic period; the period of Islam's expansion followed by a 'golden era' (7th–13th century); a long period of cultural stagnation equated with Ottoman imperialism (to the 20th century); and a modern era marked by growing nationalism in counterpoint with Islamic radicalism and conflict with the West.

Music theory and practice accompanied and chronicled the historical processes that framed these periods. As Islam expanded rapidly in the centuries following the

Prophet's death (632 CE), music responded to the new political and cultural systems mapped on the Middle East. During the spread of Islam many centralized forms of political and military control developed, and these find a parallel in the growing tendency towards court music, with theories and concepts conveyed in Arabic-language treatises. The effectiveness of Islam's spread, nonetheless, depended on accommodation to local and regional traditions, including local musical practices, and a tolerance for and incorporation of variant traditions.

In general, the history of music in the Middle East follows an alternating pattern of expansion and consolidation, with classical traditions forming around a theoretical core. These then spread to and beyond cultural peripheries, only to enter a new phase of consolidation. The early expansion of Arab musical practices, therefore, was followed by the emergence of Persian musical practices, which in turn led to a shift towards the dominance of Turkish theoretical writing with the rise and expansion of the Ottoman empire until the 17th century. Similar patterns characterized the nationalistic movements of the 20th century, in which the consolidation of national power frequently stimulated attempts to shape, even through legislation, a national musical tradition through the institution of written traditions, musical ensembles and music academies, as emblems of a national music history.

Music historiography was an integral part of the rise of theoretical writing in the Middle East after the spread of Islam. Some scholars, including those working in music and more broadly in the Islamic sciences, accorded music an important position in different forms of historiography. Music might symbolize local practices and hence provide a means of integrating diversity into a history, but it was also a component of the impetus to universalizing that influenced many historians of the Middle East. In his *Muqaddima* ('Introduction', which was to precede a universal history), Ibn Khaldūn (*b* 1406) mentioned music in the context of a world history, as well as in an ethnographic analysis of different cultures of the Mediterranean world. Historiographically, music is a component at both the core and the peripheries of his 15th-century world.

There are also popular traditions of music history. Music in Sufi brotherhoods, for example, depends extensively on transmission through ritual practice, which in turn elaborates a belief system that grows from a complex genealogy of saints and the historical events associated with them. Sufi performances, of which the most important are *dhikr*, serve as means of drawing upon the genealogy of past saints by musically narrating a brotherhood or sect's particular history. The 10th-century IKHWĀN AL-ṢAFĀ', who lived in the area near Basra, employed mystical concepts from an early form of Sufism to reformulate Greek, especially Platonic, music theory as a historiographical bridge between classical and Middle Eastern musical thought.

Music history in the Middle East suffers from an interpretative dilemma, generated by European perspectives on musical change. With the rise and decline of the so-called golden era, music history in the Middle East, so these perspectives hold, ceased developing. The absence of harmony and contrapuntal practices, accordingly, has been cited as evidence that musical development simply did not occur and that the music of the Middle East failed to enter a modern era. Such concepts of musical *ennui* contribute substantially to orientalist interpretations of the Middle East, ranging from those that hold on to the glory of a 'golden age' to those attempting to justify European control and colonialism in the Middle East. Music, therefore, enters a historiographical discourse about the Middle East as a place where people and nations have no history. This discourse pervades the entire music history of the Middle East, and modern and postmodern transitions in the region, such as 20th-century nationalism and Islamic radicalism, are frequently taken as additional evidence for these insidious historiographical practices.

With the European Enlightenment in the 18th century a new historiographical impulse was turned towards the music of the Middle East. Enlightenment philologists and early musicologists imagined the Middle East as the source of European music history and as a site of origins and authenticity. In this historiography which increasingly employed organicist and evolutionary concepts, Middle Eastern music cultures, especially those regarded as rooted in religious musics, were regarded as historically more authentic, but also more primitive, and music history in the region was imagined to be static and timeless. Scientific expeditions took place to the eastern Mediterranean, for example that which accompanied Napoleon to Egypt, producing a multi-volume encyclopedia on Egyptian culture, of which the final two volumes by Guillaume Villoteau were devoted to music and musical instruments. They encountered a world thought to be untouched by musical change, despite its vast religious and cultural variety. Whereas the music of the Middle East assumed an important position in the music histories of the 19th century, it increasingly acquired the aura of orientalism. By the beginning of the 20th century, accordingly, the musics of the Middle East very much belonged to Europe's Other.

The rise of the modern nation-state had an enormous impact on music historiography during the 20th century. As the empires that had extended political control of the region – the Ottoman empire, for example, as well as those of the British and French – lost their grip on the Middle East, new national governments arose that sought new ways to articulate nationalism in music. Music academies and the reform of musical practices by governmental edict re-examined the ways musical change had taken place in the history and even prehistory of the modern nation. Musical scholarship in the Middle East itself focussed more on national traditions – Turkish, Egyptian or Tunisian – than on the unity of the entire region.

During the 20th century there were, nonetheless, responses to the nationalist trend, notably the 1932 Cairo Congress on Arab Music. Sponsored by the Egyptian government, the congress invited musicians and ensembles from throughout the Middle East – from Morocco to Iraq – and delegations of musicologists and other musical scholars from Europe. The congress produced diametrically opposed agendas for the future of Middle Eastern music, with Middle Eastern scholars arguing for various forms of modernization, and European scholars urging Middle Eastern cultural ministries to preserve the integrity and authenticity of traditional practices.

The 20th century witnessed the growth of many new media and forms of mediation. The recording industry expanded rapidly in the Middle East, first in the urban

centres dominated by colonial or imperial powers, notably Cairo, Beirut and Istanbul, and then in regional and national centres. Because of the importance of live recording during the rise of radio from the 1930s, radio ensembles and regular musical performances provided one of the most important networks for the dissemination of diverse musical traditions and the emergence of new processes of exchange. Radio and recording not only provide the foundation for modern and postmodern histories of popular music, but also a complex set of channels between local musical practices across the region, and between these and the diaspora and refugee cultures outside the Middle East. The recording media not only historicize the past for these cultures, but make it possible for them to participate actively, if from a diaspora, in contemporary political and nationalist struggles.

III. Instrumental music

Within the Middle East there is considerable ambivalence and controversy about the presence of instruments in music and their role in society. Musical instruments in the Middle East may be seen as inhabiting five different conceptual categories. The first of these categories treats instrumental music as an essentially vocal and religious form of expression, hence regarding it with inclusivity and approbation. By extension, instruments can even serve as mediators of and for text and sacredness embedded in texts. In contrast, there is a second, widespread category in the Middle East that regards musical instruments as the antithesis of the sacred, asserting instead that they are associated with cultural activities that are profane, such as dancing. The third category includes the metaphysical attributes of science, which hold that instruments are used to measure and represent a purer, more abstract form of knowledge. Fourthly, there are musical instruments that conceptually belong to an aesthetics of 'art', creating distinctions between those instruments that are classical and those that are not. Fifthly, there are instruments derived from and suited to 'artifice'. This ontological sense of the artificial is most commonly encountered in traditional music, where creating the right sound for the right moment is essential.

The two historically 'most classical' instruments in Middle Eastern repertories, which cut across regional traditions and genres, are the 'ŪD and the QĀNŪN. Both instruments are chordophones, and both exhibit virtually every one of the metaphysical categories introduced above. The *'ūd*, a five-string lute with a pear-shaped body, provides the basis for Arabic music theory because divisions of its strings generate patterns of pitch and interval measurement. The *qānūn*, whose name, related to the modern English term 'canon', reveals its connection to Pythagorean theoretical speculation, also lends itself to the science of Middle Eastern music theory, especially during the earliest century of its history (as in AL-FĀRĀBĪ's writings of the 10th century). Both instruments demonstrate quite high status in the art musics of the Middle East because of these scientific connections, yet both cross the borders between repertories and genres, in effect centripetalizing the diverse music cultures of the region.

The bowed, spiked chordophone, known as KAMĀNCHEH or *kamanja*, possesses a timbral quality that is believed to mimic the voice most closely, and it is therefore a standard member, in one regional variation or another, in ensembles throughout the Middle East. Other instruments also embody concepts of human physicality and serve to embellish vocality. In classical thought the strings of the *'ūd* represent the bodily fluids. The rim-blown flute, NAY, lends itself to a wide range of vocally conceived timbres, largely because of performing practice and despite the diverse materials used to construct the *nay*, from plastic tubing to bamboo.

Instrumental music may interact with sacred music, enhancing or complementing the sacredness of vocal practices. There are some instruments, especially time-marking percussion instruments such as the *mazhar* or *mizhar* (a frame drum), that are permitted in some mosques; Sufi brotherhoods frequently use frame drums in the *dhikr* ritual performance, and in some Sufi traditions wind instruments (the *ney* in Turkey) are also used because of the ways they reflect and enhance the physical transformation that accompanies *sema* (*samā'*). Instrumental music represents or participates in everyday practices, that is in the rituals and traditional activities that contribute to a sense of community. The musical life of the marketplace (*sūq*), for example, includes contexts in which instrumental music has a defining presence. Dance, too, should be included within this second conceptual category, not least because of its link with instrumental music.

Musical ensembles often contain performers who come from 'outside' the culture in which they play, or are at least distanced from the contexts in which they play; in many Muslim courts, even into the 20th century, Jewish musicians often dominated ensembles. This also goes for professional musicians, whose specialization in instrumental music marks them as foreign. The *aşık* in Turkish traditional and popular music moves from one local setting to another, thereby displaying foreignness in each. The amateur status of many instrumentalists in art music is further evidence of the ways in which instrumental music occupies a domain separate from the everyday.

In the traditions of many courts, it was the instrumental ensemble that represented the highest form of art music, a status still evident in the *shālgī-baghdādī* ensemble of Iraq. In 20th-century attempts to use art music to symbolize the nation, artistic status of the highest order often accrued to the instrumental ensemble, such as the *ma'lūf* of Tunisia. Instruments acquire modern meanings because of the artifice that accompanies revival and the transformation of functions for contemporary social and political ends.

One of the functions for instrumental music in the modern Middle East is to provide a context for mediation and contact with Western and other musical practices. The mediating functions of instruments derive from the capacity to allow for exchange and adaptation, not least because of their ambiguous position in the metaphysics of music in the Middle East. Western instruments (such as the violin) have, for example, entered ensembles in many repertories, but when they do so, as in many ensembles of North Africa, they generally assume specifically Maghribi functions and express a Maghribi metaphysics of music. This capacity to mediate through indigenization also characterizes the ways in which professional traditional musicians (e.g. the *'āshiq*) employ an instrument such as the Turkish *saz* (*see* BAĞLAMA) investing that instrument with new possibilities for cultural translation.

In the popular musics of the Middle East instruments have yet another set of distinctive roles because of the ways they are used to facilitate mediation and change. Instruments serve as the basis for mixing and remixing in popular musics. Popular musics that lie at the core of attempts to foment social change may draw upon the symbolic power of a more classical instrument to empower those attempts, as in the case of the plucked-lute *saz* in popular Turkish *arabesk*. By mixing and remixing the instrumentarium, many popular musicians rely on a complex vocabulary of musical symbols that negotiate differences between Middle Eastern and European traditions and underscore the political dilemmas at the contested borders between Self and Other. In popular music of Sephardi and Eastern Jewish communities in Israel, *musica mizrakhit*, instruments from Arab traditions indigenous to those communities, for example, heighten the political message of easternness. The paradox of such complex meanings in the instrumentarium of popular music is that instruments, ontologically questionable in the Middle East, acquire the power in popular music to reimagine and remix the Middle Eastern qualities of music.

IV. Theoretical systems

The extensive presence of modal and metrical systems historically served as a form of relative unity throughout the Middle East and continues to do so, despite the ways its theoretical and cultural meanings have changed and acquired modern and postmodern functions. Mode has many meanings in the Middle East, but underlying modal thinking is a tendency towards large-scale musical systems corresponding to modal complexes with interrelated parts and the expression of cultural, political, and religious hierarchies through musical form and performance.

Mode represents complex systems of musical identity. In some repertories mode is so extensively systematized that discrete pieces and formal procedures are exchangeable with modal identity. In other repertories mode is much less formalized, providing instead barely more than a skeleton for improvisation or composition. Even if these two conditions suggest a continuum between mode as an actual composition and mode as a framework for improvisation or composition, each modal system in the Middle East can only be understood through the many varieties that such a continuum makes possible.

Mode possesses local functions, even while potentially connected more globally to the entire Middle East, for example through shared Islamic sacred musics and pan-Middle Eastern popular music. In a given music culture mode has vertical meanings, demonstrating the relations between different levels of a social hierarchy or between local traditions and art musics. Modal practice expresses the interactions between cultural core and peripheries, and in different ways it bounds genre, musical form and performing practice.

Middle Eastern modal systems are both similar to and different from those of neighbouring regions, especially the use of mode in Central and South Asia. In the Middle East there are fewer instances of specific references to the extra-musical, as in South Asian rāga, though there remains considerable evidence that Middle Eastern mode possesses meanings that are not strictly musical. The use of microtones to distinguish between different modes is one of the most characteristic aspects of Middle Eastern theory. Metrical systems, like those of South Asia, are additive and logogenic, but even more extensively so. Though some scholars have recently argued that the study of mode in the Middle East is anachronistic and that it places too much evidence on the purely musical, 20th-century music theories reveal instead that mode is used to participate extensively in modernization and nationalization, as well as in the creation of postmodern popular musics.

The history of Middle Eastern music theory begins with concepts of melodic mode in Arab music. The modern term *maqām* refers to both the larger system of melodic practices in Arabic-, Persian- and Turkish-speaking cultures, and to the entity of a single mode itself. Despite its centrality in Middle Eastern music theories and its extensive history, *maqām* exhibits more conceptual flexibility and exists in more different forms than the other major modal systems. Interpretations of *maqām* differ from region to region in the Arab world and among individual performers. There is considerable flexibility and diversity in the identification of a single *maqām* – a scale with a full complement of notes within the span of an octave or more or a smaller unit, such as a tetrachord, or a melodic motif or a repertory-specific formal procedure – marks performing practice.

Although *maqām* expresses certain types of hegemony in the Middle East (it provides the modal framework for Qur'anic recitation throughout the Middle East and much of the Islamic world), its own capacity to spill across borders and influence other music cultures (for example those of Greece) is considerable. Because of its historical, conceptual and terminological flexibility *maqām* also gives shape to local and regional practices. Just as Arab art music in Iraq has special formal and instrumental practices, such as the *shālghī* ensemble associated with the urban practices of Baghdad, so too are there special compositional and improvisational practices, such as large-scale suites identified by a single *maqām* and modulations derived from it. Historically, ethnic and religious minorities in Iraq and elsewhere (for example Kurds and Jews) utilized *maqām* in ways specific to their cultural and musical needs.

Metre in Arab music is generally referred to as *īqā'*, a concept that describes the system as a whole and individual metric patterns. In early Arab treatises *īqā'*, such as *Kitāb al-īqā'* ('Book on Rhythm'; no longer extant) by al-Khalīl (718–91), is treated as a component of prosody, and, although metric theory has undergone many changes, *īqā'*s still express certain aspects of Arabic poetry. The individual cycles of *īqā'* are additive, meaning that they consist of a composite of discrete units, whose character is determined by the ways in which different percussion strokes represent the sounds and duration and accentuation that more literally or entirely abstractly constitute a given model. In a sense *īqā'* is far less malleable than *maqām*, and it contributes more to defining the core than the peripheries of Arabic art music.

The modal system of Persian art music, the *radif*, is the product of a historical trajectory stretching from numerous individual and localized systems, many of them equivalent to and recognized themselves as *radif*s, to a relatively centralized and standardized modern *radif*. Still at the beginning of the 20th century, modal practice (as opposed to modal theory) lay in the hands of individual musicians, for whom a repertory and the concomitant performance represented a local tradition, often that

connected with a smaller urban centre or court, but also the system of pedagogy necessary for transmitting music orally and aurally. The conceptualization of *radif* as a centralized system did not fully emerge until the second half of the 20th century, and as late as the 1960s and 70s many musicians and scholars still referred to the *radif* as if it were a collection of its component modes, that is, as the *dastgāh* system or concept.

Already prior to the 1979 Islamic Revolution in Iran the systematization of mode was so extensive that there were several dominant, even canonic, *radif*s, which anchored art music in Tehran, the seat of national power. Versions were available in printed form, with Western notation modified to accommodate some of the distinctive differences within Persian music, especially microtones and the performing practices used by certain instruments. There are also recorded versions of the *radif* available on audio cassette.

As a modal system the Persian *radif* is distinguished by its wholeness, in which the many parts introduce variety and nuance at ever deeper levels but do so by proffering a more refined and complex structure to the whole. The 12 primary *dastgāh*s that constitute most *radif*s appear as a set of individual pieces, or *gushe*s, which provide different types of modal/melodic frameworks for any given performance or improvisation. *Gushe*s represent different genres, and each one has certain relative functions within a performance, such as beginning or ending, introducing dance rhythms, or effecting certain possibilities for modulation. Whether a musician plays only a few of the individual *gushe*s or enough to constitute an entire suite for large ensemble, the modal order of pieces is more or less preserved. The *radif* thus prescribes form in an additive fashion, beginning at the most detailed level.

The Persian modal system is highly hierarchical, and its embodiment of musical authority suggests many parallels to the ascription of authority in Iranian society. The *radif* also serves as a symbolic site for the interaction of tradition and modernity, that is, for the contradiction of different forms of authority.

Although the Turkish modal system has interacted extensively with Arab, Persian, and European modal systems, *makam* is distinctive in many ways. Any examination of modern *makam* practices must take into account a long history of written treatises and various forms of institutionalization. What *makam* means at any historical moment depends on social, religious and political conditions and on the ways these are negotiated by musical institutions. Already in the 16th century, Persian music took its place as an important activity in the Ottoman court. Throughout the centuries of Ottoman rule, however, modal practices were adapted by religious institutions, which, as in the case of the Mevlevi orders of Islam, were highly centralized and hierarchical, but also generated alternative, even resistive, music histories. When Atatürk established the Turkish Republic in 1923, a modernized theoretical system replaced those that had thriven for centuries in Ottoman courts and Mevlevi ceremonies. Radio and government-sponsored music academies replaced the courts, and music itself was reformed from the inside out, paralleling in its transformation other domains of nationalism and reform, such as the Turkish language.

The use of the concept *makam* is more restricted in Turkish than in Arabic and Persian art music. *Makam* more specifically designates melodic mode, especially the nature of melodic material and the ways it is generated through the mathematical division of the strings on musical instruments. Improvisation, or *taksim*, is related to *makam*, but it possesses its own body of principles. Similarly, concepts of tempo, rhythm and metre, broadly included under the concept *usul*, have an integrity quite independent from *makam*. Performing practice, especially the suite of Turkish music (*fasıl*) draws from all other areas of Turkish theory, but also interacts extensively with the social, political and religious functions of music throughout Turkish history. Turkish music theory, therefore, is highly developed in several distinctive areas – *makam*, *usul*, *fasıl* – so that any account of one area must also include the others at various levels in order to permit a larger historical picture of Turkish music as a whole.

Unlike art musics in the Middle East, many regional music theories have tended towards neither consolidation nor classicization. There are two traditional ways of viewing local theoretical systems. The first perspective looks from the top down, treating regional systems as variants of the art musics; the second perspective recognizes greater integrity at the local level, treating regional systems as entities unto themselves. The two perspectives have led to quite different, even opposed, interpretations of North African, or Maghribi, musics. Art music traditions have a long history in North Africa, for example, through the medieval exchanges between and among the Muslim, Jewish and Christian cultures of the Iberian peninsula and the western part of North Africa, including modern Morocco, Algeria and Tunisia. A considerable body of Arabic music theory emerged from these western areas of the Islamic world throughout the Middle Ages, much of which characterized the practices of Andalusian art music, one of the dominant traditions in the Islamic world until the dispersion of Muslims and Jews at the inception of the early modern era. As the music cultures of North Africa responded and contributed to the fragmentation of Andalusian art music, local and regional traditions emerged, some of which (for example the *ma'lūf* of Tunisia) possess an integrated theoretical system of their own. The most important questions are not whether one perspective is more correct than the other – both retain resolute adherents – but how they represent the different historical processes that influenced and are influenced by mode and music theory in the Middle East, and how the various regional traditions choose to represent themselves and why.

Art musics have by no means placed restrictive boundaries around modal practices, and there are numerous cases of modes spilling over into domains outside of art music, especially as responses to modernity. *Maqām* has historically been one of the unifying factors in the different traditions of Qur'anic recitation throughout the Middle East, thereby serving as a musical means of ascribing religious unity. Many popular musics in south-eastern Europe retain modal structures from Middle Eastern, especially Turkish, musics. Jewish instrumental or klezmer music in lands formerly controlled by the Ottoman Empire (for example in Romania and Bulgaria), not only uses but also recognizes Turkish *makam* as an element of music theory. The same is true for popular musics in the Muslim and non-Muslim populations of Bosnia-Hercegovina, Albania and Bulgaria. In modern Israel, Arab *maqām* is traditionally the modal framework

for the predominant system of Jewish cantillation and liturgical music, the Jerusalem-Sephardic style. Specific *maqāmāt* even have extra-musical meanings in the Sephardic Jewish liturgical calendar.

V. Local, regional and transnational musics

Throughout the Middle East the character and meanings of music differ considerably from place to place. On the one hand, musics may transmit local meanings and may narrate the long history of a single place; on the other, many musics exhibit geographic connections that reveal extensive fluidity and histories ceaselessly in flux. Middle Eastern musics only rarely function to connect rural cultures to the nation-state as, for instance, in Turkey. Instead in a myriad of ways, they respond to and negotiate publicly local historical and cultural conditions, and participate in the local construction of place in a changing and complex region.

Although many genres are identified by place the meanings attributed to them are diverse. Often hybrid genres combining sacred and secular, traditional and popular, oral and mediated traditions, they are performed by professionals rather than amateurs. Throughout the Middle East the music of a single place or community may comprise music of local or regional provenance, music from the 'outside' (albeit with some connection to a minority group physically present in the life of the community), music performed by professional musicians as well as religious music performed by local sects and musics mediated and mixed by recording and broadcasting for widespread consumption.

Ethnographic studies and expeditions during the 20th century consistently encountered music cultures that belied European models of isolation and united repertories. Lachmann's study in the 1920s of one of the two Jewish communities on the small island of Djerba, off the coast of Tunisia, failed to uncover isolation and authenticity which might connect modern musical practices to those of pre-diasporic Israel (J1940). The geographical and historical conditions on Djerba were presumably ideal for an isolated music, but instead Lachmann found extensive hybridity. Religious practices were presumably affected by the frequent pilgrimages that brought in traditions from the outside, as well as by exchange with local Muslim communities. Gender distinctions were so extreme that women's and men's genres were given separate categories. Even the two villages investigated by Lachmann and, later, Davis (J1984–5) contained music cultures that were markedly different from each other.

The Turkish village studied intensively by Lakshmi Tewari in the 1970s similarly did not demonstrate isolation, not least because the technologies that brought about hybridization were more developed (M1972). There was no single music shared by the village, but different groups, such as women's or religious groups, had their own musics. The musical practice most broadly shared was that of listening to the radio, which necessarily meant that the village's sense of place was mediated through the mixing of components from urban and national practices.

Performances by professional musicians throughout the Middle East permeate national and local boundaries. One of the forces behind these transgressions is the mobility of these musicians, who may perform from several repertories depending on where and for what purpose she or he is engaged. The *chārbeiti* (Persian: 'quatrain') is a verse form set to melodic types which vary regionally within Persian-speaking societies. In Turkey the *aşık* is the best-known professional musician to function in this way. Similar types of professional occur elsewhere in the northern Middle East, the *'āshiq* in north-eastern Iran, for instance, incorporates *chārbeiti* in his repertory. The repertories of professional musicians are sometimes multilingual, often making them emblems of foreignness and otherness, which in turn symbolize the fluidity with which musics move from place to place. When these musics come from the outside, however, this does not necessarily mean they have no local meaning.

Rural–urban distinctions largely break down in the musics of the Middle East; musics are frequently exchanged between urban and rural populations. There are musical traditions that make the rural cosmopolitan (e.g. via trade and migration) and the urban rural (e.g. via mass mediation). Accordingly, popular musics are not easily defined. Popular musics of the Turkish city (for example *arabesk*) depend on rural workers and the crossing of ethnic boundaries, especially by Kurds from eastern Turkey and the Black Sea region of the north-east. The ethnicity expressed by these musics is fluid and constantly reconfigured through hybridity.

VI. Gender and musical identity

Gender distinctions are present in all musical genres in the Middle East, and the impact of gender on musical identity is often quite extreme, although many genres are shared and sometimes also performance contexts, especially dance-songs. The significance of gender results from the ways it contributes to basic metaphysical notions of what music is and from the connections of gender to the conditions that determine the approbation of music. The boundaries between sacred and secular practices may also mark gender distinctions. The social acceptability of music in the public sphere may depend on the visibility or invisibility of certain aspects of gender. Instrumental music contains sharp gender distinctions, and the emergence of 20th-century popular music often paralleled the transformation of public attitudes towards gender as a component of social structure. To understand the construction of musical identity in the Middle East it is crucial to understand the ways in which music – all musics from the region – represents the meaning and presence of gender in society.

Historically, the musics of the Middle East have been represented as male-dominated practices. In part, this is understandable because of the public nature of many domains of male music-making, in other words the visibility of the music with which men are traditionally associated. The public recitation of the Qur'an or the call-to-prayer five times daily by the *muezzin*, for example, afford male religious professionals a public role. Neither form of religio-musical practice, however, is specifically restricted to men, at least according to religious tenets alone. The more such practices enter the public sphere, however, the more it becomes difficult for women to participate in them professionally. In the religions of the Middle East, therefore, public music-making often relies on musical specialists, even on a musical 'priesthood', to which women rarely have access. Specialization and professionalization are no less evident in classical and popular musics, both of which also take place in a type of public sphere. In the 21st century there are certain types of musical instruments that are almost exclusively played by men, such as those in the classical ensembles of the

Middle East. Whereas men dominate many genres of popular and professional folk music, women have made considerable inroads into these domains.

The domains of women's music are generally more private and may be somewhat restricted to the home, the family or a more contained community. It is in these domains, nonetheless, that ritual and rites of passage occur, which often demand of women musicians an extensive knowledge of traditional repertories. Throughout the Middle East women's music spills over into the public workplace, especially in rural and village societies. The musics associated with agricultural practices, for example, may constitute a domain of women's music. Many women's repertories reveal long histories of ethnic and religious exchange. The songs of women in Yemenite- or Iraqi-Jewish cultures, for example, might well contain texts in Hebrew, Arabic and several local Judaeo-Arabic dialects, which together indicate that such songs are not local and restricted to the Jewish community at all. The distinctions between public and private domains of women's music have religious origins, and it is therefore not uncommon to regard women who perform publicly as morally suspect or to mark women performers as culturally 'other'.

Middle Eastern musical identities do not always fall conveniently into categories of male or female; there are also gendered domains between those more easily identified as male or female. These form because outsiders are active in them, as in the case of rural areas of Turkey in which workers from outside a particular village are active in seasonal labour and accordingly bring with them repertories distinct from local ones. The in-between domain frequently enhances the potential for music and musical identities that are hybrid, especially when it facilitates linguistic and religious border-crossing. It is in the traditionally public domains of hybridity that dance has often taken place, which in turn has made the domains even more complex as gendered spaces, opening up possibilities for musical identities that express diverse forms of sexuality, and affording a public presence to transgendered and transsexual performers. Gender differences in music, therefore, may provide contexts for other types of difference.

Despite the seeming abundance of gender restrictions in the religious musical practices of the Middle East, women do have specific and very significant roles in the musics and musical concepts derived from religion. In Judaism, for example, God is understood to possess both feminine (*shekhinah*) and masculine (*tiferet*) attributes and these manifest themselves in religious musical practice. The feminine attribute emerges in some of the most significant ritual practices, notably the welcoming of '*shekhinah*' as the 'sabbath bride' at the beginning of Sabbath services in the synagogue. In Mediterranean Christian cultures, devotion to the Virgin Mary provides the basis for the proliferation of musical and ritual practices dominated by women. In Islam few religious tracts specify roles for women or men. Religious musics, nonetheless, reflect and reproduce many gender distinctions, creating contradictions between religious theory and practice, while giving music an important position in the articulation of gender distinctions.

Women musicians have a very distinctive presence in the history and historiography of Middle Eastern music. Cultural and music historians often use the numerous observations of 'dancing girls' in the pre-Islamic Middle East to distinguish the radical transformation that ensued with the spread of Islam. As contact between Western observers and the Middle East increased during the orientalism of the early modern and modern eras, women were most frequently stylized as exotic and erotic others, dancers and public performers symbolizing a world considered not yet as civilized as Europe. In contrast, little attention has been paid to the participation of women in local and regional music histories of the Middle East, especially those that provide the basis for venerating and transmitting the genealogies of saints, both in Islam and Judaism. In 20th-century popular music, women singers succeeded in winning a place in the public sphere and transforming the position of women in the Middle East on national and international levels.

Because of the particular forms of boundedness in Middle Eastern societies there is often a gender split between women's (closed) and men's (public) music-making. This split is clearest in religious practices, where men dominate the social and professional organization of music-making, in other words in the mosque or at times of public celebration. The distinction between private and public is further significant because of its impact on the representation of gender in music, both from within the Middle East and from the outside. Women who gain prominence as musicians in the public sphere are often identified as not belonging there. Especially within the aesthetics of radical Islamic groups women are not given a space in the 'public discourse' on music at all. The relevance of these exclusionary practices should not be underestimated, for there are foundational texts such as the *aḥādīth*, or commentaries on the life of the Prophet, that generate a rhetoric of gender criticism directed specifically at women in public.

Gender distinctions in the public religious discourse on music notwithstanding, women assumed a much more visible presence in public music-making in the 20th century. Though still rare, women may serve as reciters of the Qur'an and professional performers of religious genres. The Egyptian singer Umm Kulthum acquired her early vocal training in a village Qur'anic school and she did not entirely abandon the performance of musics with sacred themes during a career of unprecedented popularity in the Middle East. Popular music in the Middle East, with its history of modern and postmodern nationalisms, is unthinkable without women singers and women stars. At the end of the 20th century the gendered spaces of in-betweenness in Middle Eastern popular musics also became increasingly complex and public, with growing visibility and influence of transsexual and transgendered stars in Turkish *arabesk* and in international popular music, such as the Israeli transsexual Dana International, who won the Eurovision Song Contest in 1998.

VII. Popular music, modernity and the Middle Eastern diaspora

Increasingly during the second half of the 20th century the musics of the Middle East spilled across its borders, internal and external. The conditions of modernity – mass production and consumption, hybridization of styles and repertories, more intensive localization and more extensive globalization – have profoundly influenced popular musics in the Middle East and have expedited their participation in a transnational and international Middle Eastern diaspora. Historically, popular musics have

provided conduits for contact between the Middle East and the West, fuelling orientalist and colonialist fantasies, and creating a body of stereotypes that enhanced the aura of otherness that enveloped the Western image of the Middle East. 20th-century popular musics continued to bear witness to this legacy of two-way culture contact, but in the course of the century they increasingly gave voice to the changing conditions wrought by modernity. The Middle East is not simply a station on a global, world-music network as might be suggested by media promotion in the West: its popular musics arise from the region's political struggles and historical transformations, communicating these powerfully on an international level.

In the course of its modern history popular music has interacted in increasingly complex ways with the nation-states of the Middle East. The shifting political landscape of the region produces quite different forms of the nation-state, which in turn expose the contested nature of political and cultural borders in the region. Popular musics, in particular, form along these contested borders, sometimes articulating and buttressing them, at other times crossing and transgressing them. In the 20th century nations dominated by the centralization and nationalization of cultural resources, certain musical repertories and practices achieved a public presence and the concomitant popularity through parallel forms of centralization, for example by consolidating as national repertories of classical and semi-classical music, such as the *ma'lūf* in Tunisia, or the ensembles performing stylized forms of *mūsīqā 'arabiyya* in Egypt. National broadcasting systems and recording companies supported by the state substantially broadened the presence of popular musics in the national public sphere, where they affirmed the cultural divisions of modernity. In contrast, many popular musics in the Middle East have resisted or defied the institutions of 20th-century nationalism. Popular musics of stateless peoples, notably the Kurdish populations of Turkey, Syria, Iraq and Iran, circulate widely through recordings and radio broadcasts that musically represent the culture and political aspirations of a Kurdish state. The popular musics of modern Middle Eastern nations are often drawn into the complex historical tensions between centralization and fragmentation.

Traditional studies of Middle Eastern popular music have focussed on its great performers and composers, in particular, on its most visible stars, such as Umm Kulthm and Muḥammad 'al-Wahhāb Abd in Egypt, or FAYRŪZ in Lebanon. The stars of Middle Eastern popular music have enjoyed truly international fame; UMM KULTHUM (1904–75) might well have been the most popular singer of the 20th century, both because of her immense influence on the musical life of Egypt and because of the wide dissemination of her recordings in the Islamic world. The attention to stars remains justified, in part, by the distinctive ways in which certain genealogies empowered popular music to represent crucial political and ethnic problems. An extended genealogy of popular singers with Yemenite-Jewish heritages, beginning with Beracha Zephira in the 1930s and continuing with Ofra Haza and Dana International in the 1990s, draws attention to the social and political struggles of eastern Jews (Jews of Sephardic heritage and those from largely Muslim countries in the eastern Mediterranean) in modern Israel. The visibility of Algerian *rai* stars, such as Cheikha Rimitti in the mid-20th century and Cheb Khaled at the time of heightened violence between nationalist and Islamic forces in the 1980s and 90s, also attests to the powerful role of the popular singer in the nationalist arena.

The growing impact of the Middle Eastern diaspora on international politics generated radically different new frameworks for interpreting Middle Eastern popular music. Guest workers from the Middle East, particularly Moroccans and Algerians in France, and Turks and Kurds in central Europe, shifted the borders of popular music and rendered the relation between music and the nation-state even more complex. Cultural exchange – both conflict and cooperation – underwent various processes of displacement, with diaspora communities throughout the world (for example Palestinians in Detroit or Iranians in Los Angeles) using popular music to forge new identities that spread across the diaspora landscape. Some non-Middle Eastern Muslim communities (such as black American Muslims, or Sufi groups in South and South-eastern Asia) have turned to the Middle East for musical resources, and the global CD marketplace has itself provided the basis for a transnational Muslim diaspora music centred on the Middle East. The expansion of the Middle Eastern diaspora at the end of the 20th century provided a complex framework for the proliferation of popular-music styles and repertories, and globalized their availability in an international marketplace.

The conditions of modernity also created new possibilities for popular musics emanating from outside the Middle East to influence the region and the construction of its diverse identities. American and European popular musics have a considerable presence, and international styles, such as rap and hip hop, influence local musicians and national styles. Interpreted from a historical perspective, rock music has secured its presence in the popular-music culture of the Middle East not unlike many other musics that were 'foreign' and 'other'. There are rock genres that mark the élite status that comes from emphasizing connections beyond the region's borders, for example, to the cosmopolitan centres along the Mediterranean littoral. Rock and rap musicians in some parts of the Middle East also use popular music to articulate and critique more localized, national political dilemmas. The Israeli star Yehuda Poliker, for example, employs rock music to call for open dialogue with Palestinians. Rock music has the potential for levelling many of the class and gender borders marking the traditional cultures of the Middle East.

The historical contradictions between unity and discontinuity in the Middle East are fully evident in popular music. Processes of change, such as the religious radicalism that characterizes many nations, may spawn new popular repertories that cut across national boundaries and attempt to provide a framework for pan-Middle Eastern political consolidation. Popular musics also accumulate around the faultlines of the region, the persistent conflicts between nations at war, or the struggles of peoples and cultures excluded from the sanctioned national identities of modernity. Popular musics may provide heightened forms for nationalist sentiment, and they are among the chief sites for giving voice to resistance movements. Some popular musics may be religiously suspect, but others may provide new possibilities for religious expression. As individual, national and global identities in the Middle East undergo complex processes of change, popular music

articulates the shifting borders between tradition and modernity.

See also ARAB MUSIC; BEDOUIN MUSIC; CENTRAL ASIA; KURDISH MUSIC; MODE, §V, 2; OTTOMAN MUSIC. For religious traditions *see* COPTIC ORTHODOX CHURCH MUSIC; ISLAMIC RELIGIOUS MUSIC; JEWISH MUSIC; SYRIAN CHURCH MUSIC. For individual country articles *see* ALGERIA; ARABIAN GULF; EGYPT; IRAN; IRAQ; ISRAEL; JORDAN; LEBANON; LIBYA; MOROCCO; OMAN; PALESTINIAN MUSIC; SAUDI ARABIA; SYRIA; TUNISIA; TURKEY; YEMEN.

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PHILIP V. BOHLMAN

Middle eight. *See* BRIDGE (ii).

Middleground (Ger. *Mittelgrund*). In Schenkerian analysis (*see* ANALYSIS, §II, 4), one set of layers in a piece or movement (*see* LAYER) that links the foreground to the background.

Middle Temple. One of the London Inns of Court. *See* LONDON (i), §III.

MIDI [Musical Instrument Digital Interface]. A hardware and software standard established in 1983 for the communication of musical data between devices such as synthesizers, drum machines and computers. It has virtually replaced earlier methods of playing one synthesizer from the keyboard of another, or of synchronizing the performance of one drum machine or sequencer to that of another. The information exchanged may include notes, program changes, volumes and other elements. The basic MIDI protocol provides up to 16 independent channels of information. However, some interfaces can provide multiples of 16, enabling many independent channels of information to flow between devices.

MIDI has various applications. It can be used to connect several synthesizers in order to thicken sound; to emulate multi-track recording, with the difference that tracks contain editable data rather than recorded sound; to control program changes and effects automatically or remotely; to edit synthesizer voices or samples, using MIDI connections to computers; to create effects such as delays using different instruments; to synchronize devices such as sequencers, drum machines and video, using MIDI time code; to automate mixing processes, such as fades and mutes; and to transmit notes and other musical events generated from computer algorithms.

See COMPUTERS AND MUSIC, §II; ELECTRO-ACOUSTIC MUSIC; ELECTRONIC INSTRUMENTS; SAMPLER.

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DAVID BURNAND

Midland Institute School of Music. Birmingham conservatory constituted in 1886 as part of the Birmingham and Midland Institute, and renamed the Birmingham Conservatoire in 1989. *See* BIRMINGHAM, §7.

Midland Sinfonia. Orchestra founded in 1961, later called the English Sinfonia. It was based in NOTTINGHAM until 1984.

Midori (Goto) (*b* Osaka, 25 Oct 1971). Japanese violinist. At four she began violin lessons with her mother, Setsu Goto. In 1980 she was given a scholarship to study with Dorothy Delay at the Aspen Music School in the USA. Two years later she entered Delay's class at the Juilliard School in New York, where she also worked with Pinchas Zukerman. In 1982 she made her début with the New York PO under Zubin Mehta; she then toured Asia with the orchestra. The following year she played Paganini's *Caprices* before President Reagan on a televised Christmas show. After continuing her studies at the Professional Children's School in New York, she graduated in 1990 and began her international career. In 1993 she performed the Tchaikovsky Violin Concerto at the Proms in London. In 1994 she won the Suntory Award in Japan. Midori's repertory includes all the major concertos, many of which she has recorded; but her tone as heard in the concert hall is small and it is difficult to avoid the conclusion that she is a creation of the compact disc age. Her interpretations are sound but rather bland. She plays the 1722 'Jupiter' Stradivari and the 1735 'Ex-David' Guarneri del Gesù.

TULLY POTTER

Midzahket. Sign marking a secondary pause and lowering of the voice in Armenian EKPHONETIC NOTATION.

Miechura, Leopold. *See* MĚCHURA, LEOPOLD.

Miedke, Karl August. *See* KREBS, KARL AUGUST.

Mieg, Peter (*b* Lenzburg, canton of Aargau, 5 Sept 1906; *d* Aarau, 7 Dec 1990). Swiss composer, critic and painter. He studied the history of art and music, archaeology and literature at the universities of Zürich, Basle and Paris (1927–33), graduating with a dissertation on contemporary watercolours. His music teachers included C. Richter (Lenzburg), Hans Münch (Basle), and Emil Frey (Zürich); later he was a composition pupil of Frank Martin (1942–5). An art critic for Swiss and foreign publications, he worked in Basle from 1933, and in Lenzburg, where he was also active as a painter, from 1938.

A collaboration with Edmond de Stoutz and Paul Baumgartner in the early 1950s turned Mieg decisively towards composition. Influenced by Stravinsky, Bartók and Martin, he developed a style marked by the primacy of singable melody, condensed structures and transparent textures. Harmonies are often veiled: polytonality and fluctuating modalities are common; chromaticism and whole-tone scales are used colouristically. Distinctive rhythmic patterns are also characteristic. In 1991 the Peter Mieg Foundation was established in Lenzburg.

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Orch: Daphne (ballet, M. von Meyenburg), chbr orch, 1945; Vn Conc., 1949, rev. 1959; Concerto da camera, pf, timp, str, 1952; Hpd Conc., 1953; Concerto veneziano, str, 1955; Ob Conc., 1957; Sym., 1958; Toccata-Arioso-Gigue, 1959; Pf Conc. no.2, 1961; Conc., fl, str, 1962; Rondeau symphonique, 1964; Meilener Ballette I–III, 1965; Vc Conc., 1966; Hp Conc., 1970; Conc., 2 fl, str, 1973; Triple Conc., vn, va, vc, str, 1978; Schlossbildermusik, 1980; Ouverture pour Monsieur Lully, str, 1986

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PETER ROSS/THOMAS GARTMANN

Mielck, Ernst (Leopold Christian) (*b* Viipuri, Finland [now Vyborg, Russia], 24 Oct 1877; *d* Locarno, 22 Oct 1899). Finnish composer. He studied the piano with Albert Tietze in Viipuri for some years and from the age of 14 studied at the Stern Conservatory in Berlin, where he was taught by Heinrich Ehrlich (piano), Robert Radecke and Ludwig Bussler (music theory), and Arno Kleffel (composition). From 1895 he studied composition privately with Bruch, according to whom he showed 'an easy, felicitous, and remarkable flair for invention'. He was established as a composer in 1897, when the Helsinki Philharmonic Society, conducted by Kajanus, performed his Symphony in F minor ('Fairy Tale Symphony'); it was the first symphony by a Finnish composer since Ingelius's work of 1847. In 1898 the Berlin Philharmonic performed Mielck's symphony, his *Dramatic Overture*, which had been commissioned by Kajanus, and the *Konzertstück* for piano and orchestra, with Mielck as soloist. He died from tuberculosis in the following year.

Described by Flodin as 'our Finnish Schubert', Mielck had an original talent, and he wrote skilfully for the orchestra in the spirit of Beethoven and the German Romantic symphonists. In a few works, such as *Suomalainen sarja* ('Finnish Suite'), he tried to incorporate Finnish folk music, but without real conviction.

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Chbr: Trio, pf, vn, vc, 1892; Str Qt, g, op.1, 1895; Str Qnt, F, op.3, 1897

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ILKKA ORAMO

Mielczarski, Mateusz (1812–68). Polish organ builder. He founded the original Warsaw school of organ building and is considered to be the most important Polish organ builder of the mid-19th century. He was a pupil of Karol Żakiewicz in Zgierz before setting up independently in 1838, working first in Łowicz and then in Warsaw from 1850 onwards. Working in a small, traditionally run shop near the cathedral, he built more than 120 organs, mostly of medium size, before his premature death in an accident at work on the Warsaw Cathedral organ. Earlier, he had rebuilt the St Anna organ (1858). His surviving organs, including his larger instruments, such as those built for the Cistercian abbey at Ląd and for Wilanów, near Warsaw, are marked by solid workmanship and good sound qualities. His degree of self-sufficiency and the fact that he produced stops of all types including reeds are worthy of note. The high quality of his work and his low prices enabled him to compete successfully with foreign builders who began to appear on the Polish scene in about 1840. A real enthusiast of his craft, Mielczarski trained a number of gifted builders, including Józef Szymański (who was later his successor) and Stanisław Przybyłowicz.

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JERZY GOŁOS

Mielczewski [Milchevsky, Myltzewski], **Marcin** (*d* Warsaw, Sept 1651). Polish composer. A pupil of Franciszek Lilius, he is first heard of in 1632 as a musician of the royal chapel in Warsaw, where he had probably been active for a number of years, mainly as a composer. From 1645 until his death he was director of music to the king's brother, Karol Ferdynand Waza, Bishop of Płock (the bishop's court stayed mostly in Warsaw and at his residences nearby). His Polish contemporaries recognized Mielczewski as a composer of the front rank. Although only two of his works were printed in the 17th century, they were performed abroad, as is proved by manuscripts containing some of them in archives in the Czech Republic and Germany. Matthias Schacht included an entry on him in his *Musicus danicus* (completed 1687), and Nikolay Diletsky, probably one of his pupils, also referred to him and quoted extracts from his works in his treatise *Musikiyskaya grammatika*.

Mielczewski was indeed one of the leading Polish composers of his time, and his output was large and varied. The concertato principle dominates his entire

corpus of accompanied vocal works, and homophonic and polyphonic writing alike are subordinated to it. He composed a wide variety of sacred concertatos for both a few and many voices as well as many polychoral works, and he was the first to introduce the Venetian rondo concertato into Polish music. The style of his small-scale concertatos, in which the words are given full expression, suggests that he must also have composed secular vocal and instrumental pieces, such as madrigals, which have not survived. The accompanied masses and motets for large numbers of performers continued the polychoral tradition of the Venetian school and also include virtuoso solo passages in contrast to the tutti. His instrumental canzonas are clearcut in form and include arch structures. He also wrote variation canzonas, one of which is particularly characteristic; in every other section there is an exact or slightly modified quotation of a Polish folktune, some in dance rhythms – the mazurka is found here for the first time in Polish art music. Mielczewski also quoted popular Polish religious songs in his sacred works, thus giving them a specific local character: for instance, his *Missa super 'O gloriosa domina'* is based on a version of the tune of the song named in the title which is known only from Polish sources. He wrote other masses, and motets too, in a *prima pratica* style in which the plainsong cantus firmus is generally placed in the bass as a harmonic foundation.

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40 works, unpublished; Thematic catalogue in Szweykowski, 1999

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ZYGMUNT M. SZWEYKOWSKI

Mielorth. *See* RÖMHILD, JOHANN THEODOR.

Miereanu, Costin (*b* Bucharest, 27 Feb 1943). Romanian composer, active in France. After attending the Music Lyceum in Bucharest he studied composition with Olah at the Bucharest Academy (MFA 1966) then with Stockhausen, Ligeti and Karkoschka in Darmstadt (1967–9). Settling in France in 1968, Miereanu became a French citizen in 1977. In Paris he studied music semiotics at the Ecole des Hautes Etudes en Sciences Sociales (DMA 1978) and the liberal arts at the University of Paris VIII (PhD 1979), where he also held posts as lecturer and assistant professor (1973–81). In 1981 Miereanu became professor of philosophy, aesthetics and art science at the Sorbonne. He also lectured in Darmstadt in 1982 and 1984. At Editions Salabert he became artistic director in 1981 then artistic and musical consultant in 1992.

Miereanu's work projects an originality of vision richly diverse in concept, texture and style. The interplay of various factors – time and space, text, sound and image, repetitive progressions and mathematical formulae – generates material. Developing from a compositional basis in which the techniques of Satie combine with a sublimation of the fundamentals of Romanian traditional music, Miereanu has achieved a sensuous sonic fabric. Many of his complex and often virtuoso works include visual components. (CC1, T. Bann)

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Chbr: Aquarius, 2 pf + elec org, 2 perc + cel, 1974–80; Planetarium, 2 fl, trbn, 2 perc, 1975; Musique élémentaire de concert, 7 insts, 1977; Nouvelle musique élémentaire de concert, 15 insts, 1979; Kammerkonzert, sax, 9 insts, 1985; D'un regard moiré, ww qt, str trio, db, pf, perc, 1988; Sextuplum, 6 perc, 1988–9; Ricochets, sax(s), elec gui, b gui, synth, perc, 1989; D'une source oubliée, hpd, str sextet, 1989; Les miroirs invisibles, str sextet, 1992

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1973; Rainbow-Chess, pfmrs, chessboard, slides, fluorescent light, 1973; Domingo, 5 solo vv, tape, opt. visual elements, 1974; Segundafeira, (pic, fl, a fl, b fl)/(fl ens), tape, opt. visual elements, 1974; Piano-miroir, pf, synth/elec org, opt. tape, opt. visual elements, 1978

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OCTAVIAN COSMA

Mierzwiński, Władysław (*b* Warsaw, 21 Oct 1850; *d* Paris, ?14 July 1909). Polish tenor. He studied at Warsaw, Naples and Milan, and made his début at the Paris Opéra as Raoul in *Les Huguenots*. His appearance in London in 1880 marked the beginning of an immensely successful career. He appeared on all the principal European and American stages, singing the leading roles in *Guillaume Tell*, *Les Huguenots*, *Robert le diable* and *Il trovatore*. His voice was distinguished by its wide range, great strength and fine sound, and he was considered one of the most outstanding tenors of his time. A throat disease forced him to retire prematurely, and he died in poverty and obscurity.

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ZOFIA CHECHLIŃSKA

Mies, Paul (*b* Cologne, 22 Oct 1889; *d* Cologne, 15 May 1976). German musicologist. He studied musicology with Leonhard Wolff as well as mathematics and physics at the University of Bonn, where he took the doctorate in 1912 with a dissertation on tone painting in music. He taught in Cologne from 1919 to 1939, except for a brief period of further study (1925–7), and in the late 1920s and early 30s he supervised several radio broadcasts for high schools. From 1946 to 1954 he was professor and director of the Institut für Schulmusik at the Staatliche Hochschule für Musik, Cologne. In 1946 he became a member of the board of directors of the Beethoven-haus, Bonn. In addition to his studies of the history of music in Cologne, Mies is known for his work on musical style and analysis (particularly of Beethoven's compositions) in which he attempts to describe the process of composition as well as assessing the music's effect.

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M. ELIZABETH. C. BARTLET

Miessner, Benjamin F(ranklin) (*b* ?Huntingdon, IN, 1890; *d* Miami, 25 March 1976). American inventor and designer of electroacoustic instruments. Following an involvement with early radio research (from 1909), he invented several musical devices with his brother Otto, including the Rhythmicon, an instrument for producing complex rhythmic patterns, similar to Lev Termen's instrument of the same name developed in 1931. After selling his radio patents to RCA for a very large sum of money, Miessner set up a laboratory in Millburn, New Jersey in 1930 to explore further the possibilities of electrifying musical instruments.

Miessner sought first to develop a cheap and portable piano for educational purposes. After experimenting with different sound-producing elements and pickups he returned to strings with his Electronic Piano (1930–31), a grand piano fitted with electrostatic transducers and without a soundboard. Several upright electric pianos based on Miessner's patent were manufactured after 1935; the Bernhardt Electronic Piano; Dynatone (Ansley

Radio Corp); Electone (Krakauer Bros.); Minipiano (Hardman, Peck & Co.); and Storytone (Story and Clark). Their ultimate lack of success was partly due to the innovatory long sustain time made possible by omitting the soundboard, thereby rendering such instruments unsuitable for most of the standard repertory. In 1954 Miessner produced a 'stringless' electric piano based on struck tuned reeds, which was marketed by the Wurlitzer Co. until the early 1960s.

Other instruments designed by Miessner during the 1930s included harmoniums with up to four reeds for each note and two electrostatic pickups for each reed, to produce a range of timbres (the Everett Orgatron, later taken over by Wurlitzer, was based on Miessner's patents), and amplified instruments such as guitar, zither, mouth organ, violin, cello, saxophone and clarinet. Around 1939 Tom Adrian Cracraft's All Electronic Orchestra consisted of a Hammond Novachord and amplified string instruments designed by Miessner (*see* ELECTRONIC INSTRUMENTS, fig.1): these included the 'chromatic electronic timpani', comprising 13 short bass strings, tuned to a chromatic octave and mounted inside a rectangular frame, which were played with timpani sticks, the vibrations being made audible by electrostatic transducers; Termen produced a similar but electronic instrument at around the same time.

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HUGH DAVIES

Mietke. German family of instrument makers, primarily of stringed keyboard instruments. Michael Mietke (i) (*b* Berlin, 1656–71; *d* ?Berlin, 1719) was established in Berlin as a maker of string keyboard instruments and harps by 1695 at the latest. Between 1697 and 1702 he is mentioned five times in the registers of marriages and baptisms as working for the court. The official maker to the court at that time was Christoph Werner, and Mietke became his successor in 1707. In 1719, recommended by J.S. Bach, Mietke delivered a harpsichord to the court at Köthen. Probably three harpsichords made by Mietke have survived: a single-manual harpsichord, which is signed and dated (Berlin, 1710), is preserved in Hudiksvall, Sweden, and a single- and a double-manual harpsichord are preserved in Schloss Charlottenburg, Berlin. The latter two are not signed, probably because they were made for the court. The single-manual belonged to Queen Sophie Charlotte. Heyde has suggested that the two-manual harpsichord at least was made by Werner, but nothing is known about the latter as a harpsichord maker. A Mietke harpsichord with a 16′ stop, offered for resale in Berlin in 1778, may have been made by a son. (For further details of these instruments, *see* HARPSICHORD, §4(iv) (a).)

Michael Mietke (i) had two sons who became harpsichord makers: Michael Mietke (ii) (*b* Berlin, bap. 5 March 1702; *d* Königsberg, April–August 1754) became maker of string keyboard instruments to the court in Königsberg in 1728; Georg(e) Mietke (*b* Berlin, bap. 31 Jan 1704; *d* ?Königsberg, 1770) left Berlin in 1729. In 1736 in Danzig he married for the second time, and moved to Königsberg in 1739, where in 1747 he obtained a licence to build 'Claviere, und musikalische Instrumenten'. Georg Friedrich Mietke (*b* Königsberg, 1746; *d* ?Königsberg, ?after 1805), son of Georg(e) Mietke, was taught by his father until 1765. In 1770 he became maker to the court.

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DIETER KRICKEBERG

Mi fiolo. *See* RANIERI, GIOVANNI SIMONE.

Migenes [Migenes-Johnson], **Julia** (*b* New York, 13 March 1945). American soprano. As a child she appeared as Dolore in a Metropolitan Opera production of *Madama Butterfly*. After graduating from the High School of Music and Art in New York, she appeared on Broadway (*West Side Story* and *Fiddler on the Roof*) and then made her New York City Opera début as Annina in Menotti's *The Saint of Bleecker Street* (1965). In the early 1970s she pursued her career in Europe and studied in Cologne with Gisela Ultmann, a formative influence on her vocal technique and dramatic style. She became a popular performer with the Vienna Volksoper (1973–8), where her roles included Despina, Susanna and Blonde. She returned to the USA to sing Musetta in *La bohème* with the San Francisco Opera in 1978, and a year later first appeared with the Metropolitan Opera as Jenny in *Aufstieg und Fall der Stadt Mahagonny*. Other roles at the Metropolitan included Nedda, Musetta and the title role in *Lulu*, where her acting and singing in the 1985 production were highly praised. She also sang Salome in Geneva, Offenbach's Eurydice at the Deutsche Oper, Berlin (1983), and Massenet's Manon in her Covent Garden début (1987).

As a classical crossover artist, Migenes has more recently made successful ventures into television (she has hosted her own television variety shows in Germany and Britain), popular music and Broadway; in 1998–9 she toured with a one-woman entertainment, 'Diva on the Verge'. In 1984 she gained wide attention for her title role performance in Francesco Rosi's cinematic version of *Carmen*, starring opposite Placido Domingo. Her video recording of Poulenc's *La voix humaine* (1991) is also highly regarded, as is her performance as the lovelorn prostitute, Jenny, in a video of Weill's *Dreigroschenoper* (1991). Migenes's other recordings include Broadway hits *Man of La Mancha*, *Kismet* and Charles Strouse's *Rags*,

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KATHLEEN HAEFLIGER

Mighty Handful. *See* FIVE, THE.

Mighty Sparrow [Francisco, Slinger] (*b* Grand Roy, 9 July 1935). Trinidadian vocalist, composer and bandleader born in Granada. His family moved to Trinidad when he was one year old. He sang as a church choirboy, and made his professional début at 19, performing in the annual calypso tent competition held during Carnival under the sobriquet Little Sparrow. In 1956 he changed his name to Mighty Sparrow and won the Calypso Monarch Competition with his road march *Jean and Dinah*. That same year he initiated the famous 'calypso wars' with his friend Lord Melody, performing at the Young Brigade Calypso Tent. The following year, his tune *Carnival Boycott* was taken up as an anthem to demand better competitive conditions and pay for calypsonians, masqueraders and pan-men, and which led to the founding of the Carnival Development Committee. In subsequent years, his songs *Teresa* (1958) and *The Yankees Back* (1960) also became instant hits.

The appeal of Sparrow's calypsos stemmed from his strong voice, his simple melodies and, most of all, his clever, catchy lyrics. He reinvigorated the calypso form in the 1950s and brought the genre to international prominence. Between 1956 and 1974 he won the Road March competition six times and the Calypso Monarch competition seven times, before heading into retirement. In 1992 he returned to win the Calypso Monarch competition again. Through the early 1990s he worked with Barbadian producer Eddy Grant to reissue his classic recordings.

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LISE WAXER

Mignon, Jean (*b* ?Paris, *c*1640; *d* ?Paris, *c*1707). French composer. He was the son of Pierre Mignon, cobbler and valet to the Prince of Condé. He was educated as a choirboy at Notre Dame, Paris, and later at the College of Fortet. At an unknown date he became choirmaster of Senlis Cathedral. In 1663, despite his father's intervention on his behalf, he applied unsuccessfully for one of the choirmasterships at the royal chapel. On 30 August 1664 he succeeded Pierre Robert, a successful applicant at the royal chapel, as choirmaster of Notre Dame, Paris. There he was made sub-deacon of St Denis-du-Pas on 3 June 1682; sub-deacon (canon according to the title-page of his mass of 1686) of St Jean-le-Rond some time between 1682 and 1686; and vicar of St Aignan on 5 February 1687. In 1683 he tried again for a choirmastership at the royal chapel and survived the first elimination only to be defeated in the second. On 21 June 1694 he retired from his position at Notre Dame and was succeeded by Campra. On the same date he was made canon of St Aignan, an honour reserved for those with whom the cathedral chapter was especially well pleased; he was the last choirmaster of Notre Dame to be so honoured. He was highly regarded in his day as a composer and musician and was one of the judges for the celebrated musical competitions held at Caen from 1669. His masses were reprinted as late as 1744. He also had some skill at poetry; in 1682 he sponsored a contest to write a sonnet in praise of the king using specified rhymes; according to contemporary sources this kept everyone busy for the whole season. His music, although contrapuntal, is in a simple, largely chordal and syllabic style, often with sparse imitation, square phrases, angular melodic lines and little affective response to the words. Its interest depends almost entirely on the drive of its dotted, dance-like rhythms.

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WILLIAM HAYS

Mignone, Francisco (Paulo) (*b* São Paulo, 3 Sept 1897; *d* Rio de Janeiro, 2 Feb 1986). Brazilian composer and conductor. A son of an Italian immigrant musician, he began flute and piano studies with his father, continuing his piano training from 1907 under Silvio Motto. At an early age he played both of his instruments in local dance orchestras. He studied the piano, the flute and composition at the São Paulo Conservatory, where he was a pupil of Cantù and from where he graduated in 1917; although Mário de Andrade was his teacher for history and aesthetics, it was only later that Mignone came under Andrade's influence. By 1920, when he left for Europe, Mignone had composed and conducted several orchestral pieces. He studied under Ferroni at the Milan Conservatory, and there he wrote the opera *O contratador de diamantes* (1921), first performed in Rio de Janeiro in 1924; *Congada*, taken from the second-act ballet, achieved great popularity. A second opera, *L'innocente*, was presented in Rio with great success in 1928; the following year Mignone returned to the São Paulo Conservatory as a harmony teacher. In 1933 he moved to Rio and was appointed official conductor and conducting teacher at the Escola Nacional de Música; he also taught privately for many years. After a European conducting tour (1937–8) he visited the USA for the first time in 1942. In New York the League of Composers had some of his works performed and he conducted the NBC and

CBS orchestras in concerts of his music. During the next two decades he held many different appointments in Brazil, among them the music directorships of the Teatro Municipal, Radio Ministério da Educação e Cultura and Radio Globo.

In the first (*c*1917–28) of the three periods that may be distinguished in Mignone's output, his Italian background and training are evident in the Romantic structure and harmony of such pieces as the *Suite campestre*, the *Paráfrase sobre o hino dos cavalheiros da Kirial*, and the tone poems *Festa dionisíaca*, *Momus* and *No sertão*, the last a fantasy suggested by the work of Euclides da Cunha. At the same time, an interest in national idioms may be perceived in *Maxixe* and *Congada*, both based on Brazilian popular rhythms.

Mignone was strongly attracted by the ideals of musical nationalism eloquently propounded by Andrade, and about 1929 he began a new period of intensive creativity drawing on all manner of Brazilian folk and popular traditions, a period that lasted until around 1959–60. Typical of this nationalist style are the ballets *Maracatu de chico rei* and *Leilão*, the orchestral *Batucajé* and *Babaloxá*, and the four *Fantasias brasileiras* for piano and orchestra. The first ballet and the two orchestral pieces are on Afro-Brazilian subjects and use almost exclusively Afro-Brazilian themes, or themes akin to them in rhythm and melody. Nearly all of the collective numbers of *Maracatu* are stylized folk- or popular dances, and the orchestration is given individuality by the inclusion of popular percussion instruments. The *Fantasias* epitomize Mignone's style better than any other works of the period; all are rhapsodic pieces with a piano part recalling the captivating, spontaneous, virtuoso style of such popular pianist-composers as Nazareth. In a 1939 newspaper article Andrade mentioned the third *Fantasia*, *Babaloxá* and *Maracatu* as 'monumental landmarks', recognizing their importance in contemporary Brazilian music. The symphonic 'impressions' *Festa das igrejas*, which received international recognition after a Toscanini NBC SO performance in 1944, take some thematic material from the mestizo *caboclo* music.

In the 1930s and 1940s Mignone had most success in Brazil with solo songs and piano pieces. His first nationalist song, *Quando na roça anoitece*, is characteristic in its melody and guitar-like accompaniment; and the best of these songs are the *Seis líricas*, *Dentro da noite* and *Dona Janaína* from the cycle *Quatro líricas*, and *Pousa a mão na minha testa*. Of the piano pieces, the most overtly nationalist are the *Lendas sertanejas*, the *Quatro peças brasileiras*, *Cucumbizinho*, *Cateretê*, *Dança do Botocudo* and *Quase modinha*. Lyrical melodies, some taken from folksongs, within a prevailingly tonal harmony and frequent syncopated rhythms (as in *Nazareth* from the *Quatro peças*) point to a heavy dependence on urban popular music. Two sets of very Romantic waltzes, *Valsas de esquina* and *Valsas choros*, attempt to re-create the style of the improvised waltzes of early 20th-century strolling serenaders, of the popular piano pieces of such composers as Nazareth, and, in their melody, of the popular *modinhas*. These persistent references to national music were to some extent transcended in the Piano Sonata no.1 (1941).

Writing six years later in his book *A parte do anjo*, Mignone decided that 'my music will have to be gradually more refined technically, but clear, honest and easily understandable to the majority'. Such an intention appears to underlie the Piano Concerto (1958), a Romantic piece with colourful orchestration and brilliant bravura solo passages. Other orchestral and chamber pieces of the late 1950s indicate a turning away from direct preoccupation with national sources in favour of an attitude of such eclecticism that it is difficult to isolate constant features, although a tendency to polytonality, tone clusters, atonality and serialism can be discerned. Indeed, the *Variações em busca de um tema* (1972) were designed to accommodate 'all present-day compositional processes'.

In the 1970s Mignone returned to opera, with *O chalaça* (1973), one of the best works in the contemporary operatic repertory in Brazil, and *O sargento de milícias* (1978), both on librettos by H. Mello Nóbrega. He utilized a number of popular musical themes in the latter, regaining in the last few years of his life a strong attachment to nationalism, in which he found 'a message of richness, variety, atmosphere and local colour', as he stated in a 1977 interview. His works of the late 1970s and 80s, such as *Quincas Berro d'Agua*, *Nazarethiana*, several *Valses brasileiras*, and the *Choro* for two guitars, reveal this affinity with the many musical expressions of his country.

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Maracatu de chico rei (M. de Andrade), 1933; Leilão, 1941; O espantalho, 1941; Iara, 1942; O guarda chuva, 1953; Sugestões sinfônicas (tone poem-ballet), 1969; Quincas Berro d'Agua (J. Amado), 1979; O Caçador de esmeraldas (O. Bilac), 1980

ORCHESTRAL

Suite campestre, 1918; Paráfrase sobre o hino dos cavalheiros da Kirial, 1919; Congada (from op O contratador), 1921; Festa dionisíaca, sym. poem, 1923; Elegia, str, 1924; Momus, poema humorístico, 1925; No sertão, fantasia, 1925; Maxixe, 1925; Suite asturiana, 1928; Fantasias brasileiras nos.1–4, pf, orch, 1929, 1931, 1934, 1936; Variações sobre um tema brasileiro, vc, orch, 1935; Babaloxá, 1936; Batucajé, 1936; Sinfonia do Trabalho, 1939

Festa das igrejas, 1940; 4 amazônicos, 1942; Burlesca e toccata, pf, orch, 1956; Bn Concertino, 1957; Cl Concertino, 1957; Lenda sertaneja, str, 1957; Pf Conc., 1958; Sinfonia tropical, 1958; Vn Conc., 1961; Conc. duplo, vn, pf, orch, 1966; Canto seresteiro, str, 1972; Sinfonia transamazônica, 1972; Variações em busca de um tema, 1972; Boi bumbá, 1976; Nazarethiana, 1977; Concertino, cl, bn, orch, 1980; Episódio sinfônico, 1982; Pequena suíte à antiga, 1985

CHAMBER AND SOLO INSTRUMENTAL

Sonata, A, vn, pf, 1919; Gavota all'antica, vn, pf, 1930; Berceuse, vn, pf, 1930; Noturno sertanejo, vn, pf, 1931; Canção sertaneja, pf trio, 1932; Sexteto no.1, fl, ob, cl, bn, tpt, pf, 1935; Variações sobre um tema brasileiro, vn, pf, 1935; Oteto, str, 1956; 2 peças, str qnt, pf, 1956; Str Qts nos.1–2, 1957; Andantino, str qnt, 1958; Sonata, 2 bn, 1960; Sonata, vn, pf, 1964; Sonata, 2 bn, 1965; 2 sonatas, vn, pf, 1965, 1966; Tetrafonia, 4 bn, 1967; 4 sinfonias, ob, cl, bn, 1968; Sexteto no.2, wind qnt, pf, 1969; Sonata a 3, fl, ob, cl, 1970; Str Qt no.3, 1970; Serenata a Dulcinéa, str sextet, 1972; Preludio, coral para uma fuga, pf qnt, 1973; Aquela modinha que o Vila não esreveu, bn, 1981; 5 cirandas, tpt, pf, 1983; Minhas cirandas, vn, va, vc, 1984; 5 peças, 4 fl, 1984; Divertimento (6 canones), tuba, pf, 1985

CHORAL

Cateretê, SATB, 1930; Menina Bonita, SSA, 1932; Papai, eu quero me casar, SSA, 1932; Sonhei que Sinhá tinha morrido, SSA, 1932; Hino do Colégio Bennett, SATB, 1938; Meu São Benedito, TTBB, 1941; Folga nêgo, TTBB, 1941; Enquanto morrem as rosas, SSAA, 1948; Samba-lelê, SATB, 1951; Seresta, SATB, 1951; Baianinha, SATB, 1951; Jura de ioiô, SATB, 1951; Despacho de Iemanjá, SATB, 1951; 14 cânones, 1954; Oratorio de S Clara, solo vv, chorus, orch, 1962; 7 masses, SATB, 1962, 1963, 1963, 1965, 1966, 1967, 1968; Belém! verde Belém (cant.), SATB, 1969; 16 cantos escolares, 2vv, 1970; Trem de ferro, chorus, 1973; Hino de academia se música Lorenzo Fernandez, 1977

PIANO

Lendas sertanejas nos.1–9, 1923, 1923, 1928, 1930, 1930, 1932, 1934, 1938, 1940; Maxixe, 1928; 4 peças brasileiras, 1930; 6 estudos transcendentais, 1931; Cucumbizinho, 1931; Cateretê, 1931; Valsas de esquina nos.1–12, 1938–43; Quase modinha, 1940; Dança do Botocudo, 1940; Sonata no.1, 1941; Valsas choros no.1, 1946, nos.2–5, 1950, nos.6–12, 1955; Sonatinas nos.1–14, 1949; Samba rítmico, 2 pf, 1953; Sonatas nos.2–4, 1962, 1964, 1967; Sonata humorística, 2 pf, 1968; 6½ preludios, 1972; Valsa brasileira no.3, 1975; 5 peças, 1976; 4 choros, 1977; Valsa brasileira nos.4–12, 1979; Improviso romântico, 1980; Valsa brasileira nos.13–24, 1984; 14 pecinhas para a mão esquerda, 1984; Iá, 1985; Ultima valsa, 1985

SONGS

Morena, morena (C. da Paixão Cearense), 1925; Las mujeres son las moscas, 1928; Quando na roça anoitece (R. Guimarães), 1930; Luar do Sertão (Paixão Cearense), 1931; 6 líricas, 1932; Cânticos de Obaluaiê, 1934; Trovas de amor, 1936; 4 líricas (M. Bandeira), 1938; Berimbau (Bandeira), 1942; Pousa a mão na minha testa (Bandeira), 1942; Ruda! ruda! (Andrade), 1947; Cantiga do ai (Andrade), 1947; Violão do capadócio, 1953; Modinha, 1959; Poema para Manuel Bandeira, 1964; 7 líricas, 1967; Mais 5 canções, 1969; Modinha, 1972; Tríptico da saudade, 1976; Quizomba, 1980; Zodiacal, 1982; Vidinha e Leonardo, duet, 1983; Canção de natal, 1985

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GERARD BÉHAGUE

Mignot, de la Voye. *See* LA VOYE-MIGNOT, DE.

Migot, Georges (*b* Paris, 27 Feb 1891; *d* Levallois, nr Paris, 5 Jan 1976). French composer. His father was a pastor and doctor, and Migot's concern for spiritual and humane values was instilled from his earliest years. In 1909 he entered the Paris Conservatoire, studying composition with Widor, orchestration with d'Indy and music history with Emmanuel. Badly wounded at the outset of World War I, he resumed his studies after a long convalescence; he won three successive composition prizes (1918–20). In 1921 he won the Blumenthal Foundation Prize for French thought and art for a body of work that was already considerable and showed great originality. At the same time he was producing remarkable paintings (exhibitions of his work were held at the Georges Petit Gallery in 1917 and at the Marcel Bernheim Gallery in 1919); he also published a collection entitled *Essais pour une esthétique générale* (1920). The years 1920–39 were ones of constant struggle – in music, writings and discussion – against the neo-classical aesthetic which was dominating music in Paris. Always an independent, Migot took nothing from this or any other fashionable movement; instead he continued to pursue his own ideas, steadily adding to his monumental oeuvre. From 1949 to 1961 he was keeper of the Museum of Instruments at the Conservatoire. He was an Officer of the Légion d'Honneur.

His earliest works show a movement from harmonic writing to the linear style of such pieces as the Trio (1918–19) for violin, viola and piano. What distinguishes him from his contemporaries – Hindemith or Les Six, for example – is the uncompromisingly polyphonic manner which he progressively evolved. In his mature works, such as *Requiem a cappella* (1953), he achieved a line which is completely free from rigid metrical restriction and avoids any suggestion of definite tonality or modality. This melodic style is one of the most characteristic features of Migot's music. His use of timbre is also highly individual, whether in the unusual combinations of his chamber music (e.g. the *Quatuor* for flute, violin, clarinet and harp and the *Deux stèles* for solo voice, harp, celesta, tam-tam, cymbal and double bass), the subtlety of his orchestral scoring (most notable in the three concertante suites, 1924–6) or the adventurous sonorities of his piano works (e.g. *Le zodiaque*).

The flowing quality of Migot's music sets it in the tradition of Couperin, Rameau and Debussy. However, the visionary imagination displayed in such works as *Le sermon sur la montagne*, *La passion* and *Saint Germain d'Auxerre* is essentially original. Migot is set apart from other French composers of his generation by his impressive output of vocal works, which includes a large number of *mélodies* and over 70 choral works. The latter include six oratorios on the life of Christ, as well as other religious works (*Le petit évangéliaire*, *De Christo* etc.), some of which use his own texts based on the Gospels. His independent poetry, of which he published two volumes (1950–51), is concerned principally with spiritual themes. He insisted on a close spiritual link between text and music, scorning simplistic word-painting, but even in his secular and instrumental works the loftiness of thought is unmistakable.

WORKS
(selective list)

STAGE

Hagoromo (symphonie lyrique et chorégraphique, L. Laloy and Migot), 1920–21; La fête de la bergère (ballet), 1924; Le rossignol en amour (chbr op, Migot), 1926; Conte de fées (opéra chorégraphique, Migot), 1938; Mystère orphique (polyphonie chorégraphique, Migot), 1948; Le zodiaque (chorégraphie lyrique, 4, Migot), 1958–60

CHORAL

Le cortège d'Amphitrite (A. Samain), chorus, str orch, 1923; Ps xix, chorus, orch, 1925; 2 pièces, pf, chorus, orch, 1934; Le sermon sur la montagne, 5 solo vv, chorus, str orch, org, 1936; La Passion, solo vv, chorus, orch, 1941–2; L'Annonciation, 2 solo vv, female chorus, str orch, 1945–6; Saint Germain d'Auxerre (Migot), 4 solo vv, 3 choruses, 1947; Suite (Conc.), pf, chorus, 1947–8; La mise au tombeau, chorus, wind qnt, 1949; 10 quatuors vocaux (Migot), chorus, 1949

Cantate d'amour (Migot), 2 solo vv, chorus, orch, 1950; Les Nativités (Migot), chorus, str orch, 1951; 10 Noëls anciens, chorus, 1952; Le petit évangéliaire (Migot), 9 choruses, 1952; Ps cxviii, chorus, wind qnt, timp, 1952; Requiem a cappella, chorus, 1953; La Résurrection, 3 solo vv, chorus, chbr orch, 1953; La Nativité de Notre Seigneur (Migot), 3 solo vv, chorus, fl, bn, str qt, 1954; Cantate pascale (Nuit pascale et Résurrection), 5 solo vv, chorus, chbr orch, 1955

Cantate de la vie meilleure (Migot), children's chorus, youth chorus, mixed chorus, orch, 1956; 5 choeurs a capella (Migot), chorus,

1960; Du ciel et de mer (Migot), children's chorus, SA, 10 insts, 1961; L'ecclésiaste, Bar, chorus, orch, 1963; In memoriam (Migot), chorus, orch, 1963; 7 choeurs a capella (P. Moussarie), chorus, 1965; La sulamite, 2 solo vv, chorus, chbr orch, 1969; L'arche (Migot), 3-pt female chorus, orch, 1971; De Christo (Migot), Bar, chorus, fl, org, 1971–2; Okeanos (Migot), chorus, 1972

ORCHESTRAL

Le paravent de laque aux 5 images, before 1917; Sym. no.1 'Les Agrestides', 1919–20; Dialogue, vc, orch, 1922; Dialogue, vn, orch, 1922; Suite, vn, orch, 1924; Suite, pf, orch, 1925–6; Suite en concert, hp, orch, 1926; Prélude, salut et danse, str, 1927; Sym. no.2, 1927; La jungle, org, orch, 1928; Prélude pour un poète, 1928; Le livre des danceries, 1929

Sym. no.3, 1946; Sym. no.4, 1947; Sym. nos.7–8, 1948–54; Sym. no.6, str, 1951; Sym. no.5 'Sinfonia da chiesa', wind, 1955; Phonie sous-marine, 1960; Pf Conc., 1962; Sym. no.10, 1962; Sym. no.11, wind, 1963; Conc., hpd, chbr orch, 1964; Sym. no.12 'Les nombres', 1964; D'un cercle de l'Enfer du Dante, 1966; Sym. no.13 'Du temps et de l'espace', 1966–7; Little Sym., str, 1970

CHAMBER

Le paravent de laque aux 5 images, 2 vn, va, pf, before 1917; Str Qt no.1 '5 mouvements d'eau', before 1917; Trio, vn, va, pf, 1918–19; Les Agrestides, pf qnt, 1919–20; 3 pastorales, fl, ob, cl, bn, 1922–3; Qt, fl, cl, vn, hp, 1924; Le premier livre de divertissements français, fl, cl, hp, 1925

Conc., fl, vc, hp, 1929; Le livre des danceries, fl, vn, pf, 1929; Pf Trio (Suite à 3), 1935; Wind Trio, 1943–4; Str Trio, 1944–5; Wind Qnt, 1954; Sax Qt, 1955; Str Qt no.2, 1957; Qt, fl, vn, vc, pf, 1960; Pf Qt, 1960–61; Trio no.2, fl, vc, hp, 1965; Str Qt no.3, 1966; Trio, fl, vn, hpd, 1968

VOCAL

for one voice, piano, unless otherwise stated

7 petites images du Japon, before 1917; 4 mélodies (G. Kahn), 1917; 3 chants (T. Derême), 1922; 3 chants suivis d'un air à vocalises (A. Spire), 1v, str qt, before 1923; Hommage à Thibaut de Champagne, 1924; 2 stèles (V. Segalen), low v, hp, cel, tam-tam, cymbal, db, 1925; Elégie à Clymène (Derême), 1926; La surprise amoureuse, 1926; 3 monodies (T. Klingsor), 1927; Les chrysanthèmes d'or (J. Bruyr), 1928

3 chants pour 3 poètes (E. de Thubert, P. Chabaneix, N. Ruet), 1929; 3 poèmes (G. Normand), 1930; 2 chants (G. Ville), 1932; Reposoir grave, noble et pur (C. de Saint-Cyr), 1v, fl, hp, 1932; 3 chansons de Margot (P. Lebesgue), 1932; Les poèmes de Brugnon (Klingsor), 17 songs, 1933; 3 berceuses chantées (M. Gevers), 1934–5

Vini vinoque amor (Migot), Mez, T, fl, vc, pf, 1937; 2 mélodies (J. Pourtal de Ladevèze), 1938; 6 étraphonies (Migot), 1v, fl, vn, vc, 1945; 12 chansons de bord (Migot), 1950; 5 chants, 1v, str qt, 1951; 3 mélodies (Migot), 1v, 2 fl, 1953; 5 quatrains (A.M. Oddo), 1957; 6 poèmes (P. Moussarie), 1963

3 sonnets funéraires (A. Lebois), 1965; 5 monodies (Moussarie), 1968; 3 chansons de joie et de souci (Moussarie), 1v, gui, 1969; 2 chants (Migot), 1v, tpt, vc, org, 1972; 3 dialogues (Migot), 1v, vc, 1972; 5 chants initiatiques (Migot), 1973; La retraite ardente (Migot), 15 songs, 1973

KEYBOARD

8 préludes, pf, 1925; Le petit fablier, pf, 1927; Prélude, salut et danse, pf, 1927; Ad usum delphini, pf, 1927–8; Le zodiaque, pf, 1931–2; Le calendrier du petit berger, pf, 1932; 3 nocturnes dantesques, 1933–4; La Nimura, pf, 1934; Premier livre, org, 1937; Le livre d'Anne-Marie, pf, 1939; Sonata 'Polonia', pf, 1939; 5 études en forme de suite, pf right hand, 1941

4 nocturnes, pf, 1945–6; 12 préludes, pf, 1946–7; Sonate fuguée, org, 1948; Sonata no.2 'd'octaves', pf, 1951–2; Deuxième livre, org, 1954–71; 8 préludes hors du temps, 2 pf, 1957; 10 Variations, pf, 1963; Sonata, 2 pf, 1964–5; Déploration, org, 1965; Rhapsodie, pf duet, 1972; Dialogue, 2 pf, 1973

OTHER INSTRUMENTAL

Premier dialogue, vn, pf, 1922; Premier dialogue, vc, pf, 1922; Hommage à Claude Debussy, gui, 1924; Deuxième dialogue, vn, pf, 1925–7; 6 petits préludes, 2 fl, 1927; Deuxième dialogue, vc, pf, 1929; Suite, vn, vc, 1929; Prélude à 2, hpd, hp, 1931; Suite de 3 pièces, fl, 1931; 3 pièces, vc, pf, 1932; Sonata, fl, pf, 1945; Suite no.2 'Eve et le serpent', fl, 1945; Sonate à danser 'La malouve', vn, pf, 1948; Sonate luthée, hp, 1949; Pastorale, 2 ob, 1950

Sonata, vn, 1951; Sonata, cl, 1953; Sonata, bn, 1953; Sonata, vc, 1954; Sonatina, rec, pf, 1957; Suite, 2 rec, 1957; Sonata, va, 1958; Sonata, vc, pf, 1958; Sonatine, vn, 1959; 3 petites prières, hp, 1960; Sonata, gui, 1960; 2 préludes, 2 gui, 1961; Sonata, 2 gui, 1962; Sonatine en duo, ob, cl, 1962; Suite, 2 vc, 1962; Suite à 2, eng hn, vc, 1963; Grave, vn, pf, 1965; 3 nocturnes, hp, 1965

Sonata, fl, gui, 1965; Fantaisie 1, fl, pf, 1968; Fantaisie 2, ob, pf, 1968; Fantaisie 3, cl, pf, 1968; Le mariage des oiseaux, 28 pieces, fl, 1970; Prélude et choral, trbn, pf, 1970; Epithalame, tpt, org, 1971; 4 préludes, celtic hp, 1971; Communions pour une liturgie, fl, org, 1972; Dialogue initial, fl, hp, 1974

Principal publisher: Leduc

WRITINGS

Essais pour une esthétique générale (Paris, 1920, 2/1937)
Appoggiatures résolues et non résolues (Paris, 1922–31)
Jean-Philippe Rameau et le génie de la musique française (Paris, 1930)
ed. J. Delaye: *Les écrits de Georges Migot* (Paris, 1932)
Lexique de quelques termes utilisés en musique (Paris, 1947)
Kaléidoscope et miroirs suivi de matériaux et inscriptions (Toulouse, 1970)

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I. Schwerke: 'Georges Migot', *The Dominant*, i/7 (1928), 32–7
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M. Honegger, ed.: *Catalogue des oeuvres musicales de Georges Migot* (Strasbourg, 1977)
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Georges Migot compositeur: amour et connaissance (Auxerre, 1991) [Musée de Saint Germain exhibition catalogue]
J. Surchamp, ed.: 'La musique religieuse de Georges Migot', *Zodiaque*, no.167 (1991) [Migot issue]
M. Honegger: 'Georges Migot', *Chant choral*, no.54 (1996), 3

MARC HONEGGER

Migret, Giacomo. Composer, probably not identifiable with MEIGRET.

Miguel, Mariano Tafall y. *See* TAFALL Y MIGUEL, MARIANO.

Miguéz, Leopoldo (Américo) (*b* Niterói, Rio de Janeiro, 9 Sept 1850; *d* Rio de Janeiro, 6 July 1902). Brazilian composer and conductor of Spanish descent. His first

music studies were under Nicolau Ribas in Oporto, Portugal, where his father, a businessman, had settled. He returned to Brazil in 1871 and became associated in 1878 with the publishing firm Artur Napoleão. In 1882 his Symphony in B♭ was performed with considerable success. That same year he travelled to Brussels, where he had wanted to study since childhood and where he came under the influence of Wagnerian ideals; upon his return to Rio in 1884 he became the chief advocate of Wagner in Brazil. He served as conductor and director of an opera company for several years. After the proclamation of the Republic (15 November 1889), a hymn of his won first prize in the contest for selecting a new national anthem, but it became simply the *Hino à proclamação da República*. He was appointed director of the newly created National Institute of Music (1890), establishing and implementing new educational policies, and visited several European conservatories in 1895 to obtain ideas and suggestions for the betterment of the institute.

Miguez's works were strongly influenced by the philosophies and musical languages of Wagner and Liszt. He wrote the dramatic poem *Pelo amor!* (1897) and the opera *Os saldunes* (1901), both on librettos by Coelho Neto, the latter 'conceived in the most orthodox Wagnerian spirit', according to Corrêa de Azevedo. The symphonic poems *Parisina*, *Ave, libertas* and *Prometeu* rely on thematic transformation and exhibit the composer's efficient handling of development techniques and of the orchestral palette. His contributions to musical education and concert life in Rio in the last two decades of the 19th century were remarkable.

WORKS
(*selective list*)

Stage: Pelo amor! (dramatic poem, 2, Coelho Neto), 1897; Os saldunes (op, 3, Coelho Neto), 1901

Orch: Sym., B♭, 1882; Parisina, sym. poem, op.15, 1888 (Leipzig, 1895); Ave, libertas, sym. poem, op.18, 1890 (Leipzig, 1895); Prometeu, sym. poem no.3, op.21, 1892 (Leipzig, 1895); Suite à l'antique and Ouverture dramática, both 1890s

Pf: Noturno, op.10; Souvenirs, op.20; Scènes intimes, op.24

Other: Vn Sonata; Oda à Benjamin Constant; Hino à proclamação da República, 1890

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V. Mariz: *História da música no Brasil* (Rio de Janeiro, 1981, 4/1994)

GERARD BÉHAGUE

Mihajlović, Milan (*b* Belgrade, 3 July 1945). Serbian composer. He studied composition with Rajičić and conducting with Živojin Zdravković at the Belgrade University of Arts, where he later completed a master's degree in composition (1978). He also studied with Kelemen in Cologne and at the Orff Institute in Salzburg. He was an assistant at Radio Belgrade (1971–5) and in 1987 became lecturer at the University of Arts and president of the Society of Serbian Composers. In 1992 he co-founded the Composers' Rostrum, a festival of contemporary music held in Sremski Karlovci and Novi Sad. In his composition Milhajlović uses modes found in the music of Skryabin together with church modes and the pentatonic and whole-tone scales. His earlier works, for example *Prelude, Aria e Finale* (1976), are bright and expressive, while later pieces such as *Nokturni* ('Nocturnes', 1983) contain sounds that have a transparent quality. He has been referred to as the 'poet among Serbian composers' on account of the delicacy and refinement of his lyrical style. Several of his works have won national awards.

WORKS
(*selective list*)

Orch: Uvertira-fantazija, ov., 1970; Prelude, Aria e Finale, 1972; Simfonijske metamorfoze, 1976; Elegija, str, 1989, arr. vn, pf; Memento, 1993

Choral: Pohvala svetu [Praise to the World] (B. Miljković), chorus, orch, 1984; Šta sanjam [What I Dream] (I. Andrić), solo vv, female chorus, 1984; More [The Sea] (N. Mihajlović), 1986

Chbr and solo inst: Trio sonate, fl, vc, pf, 1968; Variations, pf, 1968; Str Qt, 1969; 4 skice [4 Sketches], vn, db, 1976; Lamentoso, cl, vn, pf, 1977; 3 nokturni, hn, ww, str, 1983; 3 Preludes, pf, 1986–9; Eine kleine Trauermusik, fl, ob, cl, bn, pf, 1990

Principal publishers: Peters, Savez organizacija kompozitora Jugoslavije

WRITINGS

Scriabine's Mode (Belgrade, 1979)
Elements of Music Science (Belgrade, 1983)
Musical Forms (Belgrade, 1989)

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'Mihajlović, Milan', *Leksikon jugoslavenske muzike*, ed. K. Kovačević (Zagreb, 1984)

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B. Mijatovic: 'Memento Milana Mihajlovica', *Novi zvuk*, nos.4–5 (1994–5), 123–32; Eng. trans. in *New Sound*, nos.4–5 (1994–5), 119–28

ROKSANDA PEJOVIĆ

Mihalič, Alexander (*b* Medzilaborce, 7 Aug 1963). Slovak composer. He studied composition with Podprocký at the Košice Conservatory (1982–5) before continuing his composition studies with Zeljenka at the Academy of Music and Performing Arts in Bratislava. In 1987 he received a scholarship to the Ecole Normale de Musique de Paris, where he studied with Yoshihisa Taira. Afterwards he remained in France, studying electro-acoustic composition with Michael Zbara at the Conservatoire National de Région in Boulogne (1988–90), with Donatoni at IRCAM (1988) and with Horacio Vaggione at the Université de Paris VIII (1989–90). In 1991 he studied musicology with Dufourt at the Ecole de Sciences Sociales de Paris, and in 1992 he joined the teaching staff at IRCAM. His piece *Skladba* (1987) won the Prix de Résidence at the international electro-acoustic competition in Bourges in 1988.

In his early works Mihalič combined a traditional musical vocabulary with techniques such as electronics and the creation of new sounds. He applied advanced technology in the form of sound diffusion, sampling, pitch modulation and electronic interaction, while using repeated, regular rhythms (intensified by means of gradation or continuos accelerando) as dynamic patterns, reducing melody to a minimum of one or two notes, as in *Kompozícia* (1990) and Music for String Quartet (1988). During this period he focussed on achieving a balance between rationality, intuition and instinctive musicianship. In 1991, however, he destroyed all his previous works. He then embarked on a multiple work-in-progress entitled *Encyclopaedia musicalis*, a project based on the

idea that various branches of science contain principles and laws applicable to music. Each work in this cycle can be varied according to chosen parameters, including computer applications.

WORKS
(*selective list*)

ENCYCLOPAEDIA MUSICALIS

Functions, 2 vn, va, vc, 1988; Fractals I, tape, 1989–90, arr. as Fractals II live elecs, 1995–6; Atoms, fl, vc, pf, 1993; Crystals, str qt, 1995–6; DNA, cycle, (sax/ob/fl), pedalophone, live elecs, 1997; Univers, cycle: Earth (Terra), tpt, hn, trbn, tuba, perc, tape/live elecs, 1995–6; Big Bang, fl, ob, cl, bn, perc, tape/live elecs, 1996; Solar System, 2 vn, va, vc, perc, tape/live elecs, 1997

OTHER

6 prelúdií, pf, 1982–3; Forlana [Female Chorus], 1983; Sonatina, trbn, pf, 1984; Quartettino, 2 vn, va, vc, 1984–5; Duo, fl, vn, 1985; Predohra [Overture], orch, 1985; Hudba [Music], fl, ob, cl, bn, hn, str, pf, 1986; Skladba, pf, tape, 1987; Music for Str Qt, 1988; Kompozícia, pf, live elecs, 1990

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Y. Kajanová: 'Generacia 80/90', *Hudobný život*, xxviii/22 (1996), 6–7
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YVETTA LÁBSKA-KAJANOVÁ

Mihalovich, Ödön [Edmund] **(Péter József von)** (*b* Feričance [now in Croatia], 13 Sept 1842; *d* Budapest, 22 April 1929). Hungarian composer and educationist. While still at school he began to take private music lessons with Mihály Mosonyi in Pest, but it was the influence of Wagner, whose first concert in Pest he attended in 1863, that finally decided him on a musical career. He wrote his earliest works, such as the overture to *Athéni Timon*, in about 1860; the first to be published was a *Faust Overture* for piano duet, which already showed the Wagnerian influence that was to characterize his later music. After reading philosophy in Pest, he went to Leipzig in 1865 to study composition under Moritz Hauptmann and completed his education in Munich under Peter Cornelius in 1866.

At about that time he met Liszt, Wagner and Bülow, whose friend he was to remain; their correspondence provides valuable glimpses into the music and musical life of the day. Mihalovich made his public début as a composer in 1865 when his march for orchestra was played by the Philharmonic Society of Pest, and in 1867 the revised version of his *Athéni Timon* overture was performed in Meiningen. The first complete concert of his orchestral works was given in Pest on 6 April 1870. In 1872 he became president of the Wagner Society in Pest, and in 1881 director of the Színitanoda (drama school). In 1887, shortly before the publication of his important essay on the country's system of musical education, he was appointed principal of the academy of music in Budapest, succeeding Liszt as head of the most important musical institute in the country. He remained in this post until 1919, during which time he greatly contributed to the school's attaining an international reputation and to the general development of Hungarian musical life.

Mihalovich was not only gifted with outstanding organizing and administrative talent, but also with foresight, as shown by his role in securing Mahler's appointment at the Royal Hungarian Opera House. As a creative musician, Mihalovich's significance was, as he recognized, minor; yet apart from its profound technical competence, his work shows an aristocratic sensibility. Many of his compositions are wholly under the influence of the New German School; and although his music bears little trace of a Hungarian nationalist idiom, his aversion to new music of the 20th century and even his rejection of the contemporary style of the Hungarian school did not prevent him from supporting the most talented figures of the younger generation: Bartók, Kodály, Weiner and Dohnányi.

WORKS
principal MS source: H-Bl

OPERAS

Hagbarth und Signe (3, A. Stern, after A. Oehlenschläger), 1867–74, rev., Dresden, 17 Jan 1882; rev., Budapest, 17 Jan 1886; *H-Bn*
Wieland der Schmied (3, Stern, after R. Wagner), 1876–8, unperf.
König Fjalar (O. Schlemm), 1880–84, inc.
Eliána (3, H. Herrig, after A. Tennyson: *The Idylls of the King*), 1885–7, in Hung., Budapest, 16 Feb 1908 (Budapest, 1908); in Ger. as Elione, Vienna, 17 April 1909
Toldi (3, G. Csiky and E. Ábrányi, after J. Arany), 1888–90, Budapest, 18 March 1893; rev. as Toldi szerelme [Toldi's Love], 1893–4, Budapest, 28 Feb 1895 (Budapest, 1895); *Bn*
A tihanyi visszhang [The Echo of Tihany] (G. Moravcsik), 1903, inc.

ORCHESTRAL

4 syms.: no.1, d, 1879 (Leipzig, *c*1880); no.2, b, 1892; no.3, a, 1898–1900; no.4, c, 1901–2
Ov. to Athéni Timon, 1866
Das Geisterschiff, ballad (after M. Strachwitz), 1871 (Mainz, 1879)
A sellő [The Naiad], ballad (after P. Gyulai), 1874 (Mainz, 1879)
Hero und Leander, ballade (after F. von Schiller), 1875 (Mainz, 1879)
La Ronde du Sabbat, sym. poem (after V. Hugo) (Mainz, 1879)
Gyászhangok (Trauerklänge), 1876 (Mainz, 1879)
Eine Faust-Fantasie, 1880 (Leipzig, *c*1880)
Pán halála [Death of Pan] (after G. Reviczky), 1897–8

OTHER WORKS

Choral: Sturmesmythe (N. Lenau), male vv, orch, 1870; Csatadal [Battle Song] (S. Petőfi), male vv, orch, 1871 (Pest, 1873); other choruses for unacc. mixed and male vv
Lieder: *c*56, incl. settings of N. Lenau, J. Kerner, Hoffmann von Fallersleben, O. Sternau, L. Uhland, M. Wesendonck, S. Endrődy
Chbr and solo inst: Sonata, E♭, vn, pf, 1861; Ov. to Athéni Timon, pf 4 hands, 1st version, 1860; Faust Ov., pf 4 hands (Pest, 1864); Epithalame pour la noce de la Princesse Paola Borghese, pf 4 hands, 1899; Fantaisie pour piano (Pest, 1870); Nocturne (Pest, 1872)

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'Franz Liszt und die Beethoven-Feier in Pest', *Pester Lloyd* (25 Dec 1870)
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H.-L. de La Grange: *Mahler*, i (New York, 1973)
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K. Szerző: 'Eine Oper der ungarischen Wagner-Schule: Edmund von Mihalovich: Eliane', *SMH*, ixx (1977), 109–60
K. Szerző: 'Mihalovich Ödön zeneműveinek jegyzéke' [List of Mihalovich's musical works], *Magyar zene*, iv (1979), 374–90
K. Szerző: 'Mihalovich Ödön: Wieland der Schmied: der Versuch, einen ungarischen Typus des Wagnerschen Musikdramas zu schaffen', *Musica Conservata: Günther Brosche zum 60. Geburtstag*, ed. J. Gemeiner and others (Tutzing, 1999), 407–31

JOHN S. WEISSMANN/KATALIN SZERZŐ

Mihalovici, Marcel (*b* Bucharest, 22 Oct 1898; *d* Paris, 12 Aug 1985). French composer of Romanian origin. He studied in Bucharest (1908–19) with Bernfeld (violin), Cuclin (harmony) and Cremer (counterpoint), and at the Schola Cantorum, Paris (1919–25), with d'Indy (composition), Saint Réquier (harmony), Gastoué (Gregorian chant) and Lejeune (violin). In Paris he also received advice from his compatriot Enescu. From 1959 to 1962 Mihalovici taught at the Schola Cantorum. He was a founding member of both the Society of Romanian Composers, Bucharest, and the Paris contemporary music society Le Triton; in 1964 he became a corresponding member of the Académie des Beaux-Arts.

A prolific composer who tackled all styles and forms, he was a strong advocate of neo-classicism and placed great emphasis on melody and counterpoint. His harmonic language ranged from chromaticism to serialism. The imaginative play of instrumental sounds and the constant rhythmic variation (often inspired by Romanian folk music) reveals Mihalovici as a composer who was contemporary in his outlook despite a rigorous, academic background. Works such as *Chindia*, *Rhapsodie concertante*, the First Sonata for violin and piano, the ballet *Karagueuz* and the Third String Quartet are remarkable for their transfiguration of Romanian folk elements, their original modalism and rhythmic definition. He was awarded the Louis Spohr Prize (1955), the Copley Prize (1962) and the George Enescu Prize (1966). He was married to the French pianist Monique Haas.

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Stage: Une vie de Polichinelle (ballet, M. Sauvage), 1922; Le postillon du roy (ballet), 1924; Karagueuz (ballet), 1926; L'intransigeant Pluton (op, 1, J.-F. Regnard), 1928; Phèdre (op, 5 scenes, Y. Goll, after J. Racine), 1949; Die Heimkehr (op, 1, K.H. Ruppel after G. de Maupassant), 1954, rev. 1955; Thésée au labyrinthe (ballet, Ruppel), 1956; Alternamenti (ballet, C. Rostand), 1957; Krapp ou La dernière bande (op, 1, S. Beckett), 1960; Les jumeaux (op buffa, 3, Rostand, after Plautus: *Menechemes*), 1962; Héracles (incid music, Euripides), 1975

Orch: Le cortège des divinités infernales, 1928; Chindia, 1929; Vn Conc., 1930; Caprice romanien, 1936; Toccata, pf, orch, 1938, rev. 1940; Symphonies pour le temps présent, 1944; Variations, brass, str, 1946; Séquences, 1947; Rhapsodie concertante, pf, orch, 1951; Etude en 2 parties, pf, orch, 1951; Sinfonia giocosa, 1951; Sinfonia partita, 1952; Elégie, 1955; Ouverture tragique, 1957; Esercizio, str, 1959; Sinfonia variata, 1960; Nocturne, cl, orch, 1963; Sym. no.5, 1966–9; Prétextes, ob, cl, bn, chbr orch, 1968; Refrains, 1969; Chant premier, t sax, orch/pf, 1973; Follia, 1976–7

Vocal: 3 poèmes chinois, 1918–20; Chansons et danses, 1924; 3 romances (V. Hugo), 1929; Sinfonia cantata, Bar, chorus, orch, 1953–63; Abendgesang (Goll), 1957; Stanzas (M. Dumitrescu), 1967; Cantilène (Y. Sandro), Mez, chbr orch, 1972; Prétextes, 1974

Chbr and solo inst: Pf Sonatina, 1923; Str Qt, 1923; Sonatina, ob, pf, 1924; Sonata, vn, pf, 1927; Str Trio, 1929; Str Qt, 1931; Sonata, 3 cl, 1933; Ricercari, pf, 1941; Sonata, vn, pf, 1941; Sonata, va, pf, 1942; Sonata, vn, vc, 1944; Str Qt, 1946; Sonata, vc, 1949; Sonata, vn, 1949; Wind Trio, 1955; Sonata, bn, pf, 1958; Sonata, cl, pf, 1958; Dialogues, cl, pf, 1964; Pf Sonata, 1964; Cantus firmus, 2 pf, 1970; Variantes, hn, pf, 1970; Serioso, b saxhn, pf, 1971; Mélopée, ob, 1973; Récit, cl, 1973; Passacaille, pf, left hand, 1975; Str Qt, 1981

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T. Grigoriu: 'Marcel Mihalovici la 80 de ani', *Muzica*, xxviii/12 (1978), 15–17
V. Tomescu: 'Jubileu: Marcel Mihalovici', *Muzica*, xxviii/10 (1978), 13–15
D. Petecel: *Muzicieni nostri se destainuie* [Our musicians reveal themselves] (Bucharest, 1990)

VIOREL COSMA

Mihály, András (*b* Budapest, 6 Nov 1917; *d* Budapest, 19 Sept 1993). Hungarian composer, conductor and teacher. He entered the Liszt Academy of Music in 1934 as a cello pupil of Schiffer, and he also studied in the chamber music class of Waldbauer and Weiner. Although he began his career as a cellist, he took private lessons in composition with Kadosa and Strasser. His artistic development was greatly affected by World War II and the political struggles of the period. In 1941 he joined the illegal Communist party; he directed workers' choirs and propagated new music (chiefly the works of Bartók, Schoenberg, Berg and Hindemith) within the framework of private concerts given by his own string quartet. His own compositions of the period, such as the Piano Trio and the First Quartet, came about under the influences of Bartók and the Second Viennese School. At the same time he became concerned with the problems of educating, and communicating with, a larger audience, and his first cantata, *Szabadság és béke* ('Freedom and Peace'), was composed for a Petőfi festival organized in 1942 to unite anti-fascist forces. In 1944 Mihály was arrested for his activities in the resistance movement.

After the liberation, in 1946, he composed his first symphony, subtitled 'Sinfonia da requiem', in memory of those killed as a result of war and persecution. Mihály became solo cellist at the State Opera, general secretary of the Philharmonia Society and general secretary of the Hungarian State Opera (1948–50). In 1950 he was appointed professor of chamber music at the Budapest Academy. As a summary of his evolution until then, he composed the Cello Concerto in 1953, mainly under the influence of Kodály. After this Mihály set himself to follow and assimilate the example of Bartók. The first works resulting from this intention were the Piano Concerto (1954) and the Fantasia (1955) for wind quintet and orchestra. These pieces exhibit a rather direct dependence on Bartók that was overcome in the Violin Concerto (1959), which incorporates neo-Baroque ideas.

In 1962 Mihály was appointed music adviser to the music section of Hungarian broadcasting. He received the Erkel Prize in 1964 for the third time; he had already been awarded the Kossuth Prize in 1955. A group of elaborate

chamber pieces was succeeded by the Third Symphony (1962), constructed as a fresco of isolated points and close, in technique and aesthetic, to pre-serial Schoenberg. In 1964–5 Mihály composed a three-act opera to his own text, *Együtt és egyedül* ('Allied and Alone'), drawing on his wartime experiences. From 1965 he became more closely connected with avant garde-music. He founded the Budapest Chamber Ensemble in 1968 for the performance of new Hungarian and foreign works. Concurrently his own music grew more widely known internationally with performances in Zagreb, Darmstadt, Warsaw and London. Works written during this period, such as the Three Movements (1969) for ensemble and the orchestral *Monodia* (1971), show Mihály employing clusters, controlled aleatory writing and other novel developments. In the mid-1970s he stopped composing because of other obligations. He was general director and occasional conductor of the Hungarian State Opera (1979–86); after his retirement he continued to teach at the Liszt Academy and led chamber music classes, mainly in Scandinavia.

WORKS
(*selective list*)

Op: Együtt és egyedül [Allied and Alone] (3, Mihály), 1964–5

Orch: Sym. no.1 'Sinfonia da requiem', 1946; Sym. no.2, 1950; Vc Conc., 1953; Pf Conc., 1954; Fantasia, wind qnt, hp, cel, perc, orch, 1955; Festive Ov., 1959; Vn Conc., vn, obbl. pf, chbr orch, 1959; Sym. no.3, 1962; Monodia, 1971

Chbr: Pf Trio, 1940; Str Qt no.1, 1942; Rhapsody, va, pf, 1947; Serenade, wind trio, 1956; Str Qt no.2, 1960; 3 Movements, ens, 1969; Musica, va, pf, 1975; Musica per 15, ens, 1975; Str Qt no.3, 1976

Vocal: Szabadság és béke [Freedom and Peace] (cant.), 1942; Chamber Music (J. Joyce), 1v, pf, 1958; Attila József Songs, 1v, pf, 1961; 3 Apocrypha, 3 female vv, cl, perc, 1962; Az áhitat zsoltárai [Pss of Rapture] (M. Radnóti), 1v, pf; 5 cants., 3 choral pieces

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JÁNOS KÁRPÁTI/PÉTER HALÁSZ

Mihelčič, Pavel (*b* Novo Mesto, 8 Nov 1937). Slovene composer. He graduated in 1963 from the composition class of Bravničar at the Ljubljana Academy of Music and continued his studies there as a postgraduate (MA 1967). Between 1963 and 1982 he taught music theory at the Ljubljana secondary school of music and then worked as music editor at Radio Slovenia; in 1995 he was appointed assistant professor of composition at the Academy of Music. He has served as president of the Society of Slovenian Composers (1984–92), and in 1992 he became chairman of the Slovenian section of the ISCM. He is a highly respected music critic. In 1979 he received the Prešeren Foundation Award, one of Slovenia's most important cultural accolades.

His compositions are characterized by their formal accessibility and by their striking musicality. Some of his earlier works have an improvisational quality, possibly as a result of Mihelčič's preoccupation with jazz during his youth. His form of expression is predominantly modern and intimate in character. His works for orchestra are colourfully orchestrated, and, thematically, take their inspiration from Slovenian folk music (e.g. *Prizori iz Bele Krajine*, 'Scenes from Bela Krajina'; *Slike, ki izginjajo* 'Disappearing Pictures'; *Sen prve mladosti*, 'The Dream of First Youth'; and the Concerto 'Solange').

WORKS
(*selective list*)

Orch: Bridge, str, 1969; Hn Conc., 1977; Sinfonietta, brass, perc, str, 1979; Prizori iz Bele Krajine [Scenes from Bela Krajina], 1982; Slike, ki izginjajo [Disappearing Pictures], 1983; Sen prve mladosti [The Dream of First Youth], 1984; Žalna glasba [Funeral Music], vn, orch, 1986; Slava Vojvodine Kranjske [The Glory of the Duchy of Carniola], 1989; Conc. 'Solange', ob, hp, perc, str, 1991; Svetloba noči [Glittering Dusk], 1993; Vrnitev v tišino [Return to Silence], 1995; Conc. grosso, 1997

Vocal: Srce [Heart] (medical diagnoses and descriptions in Latin), chorus, tape (rec. heart sounds), 1977; Kost [Bone] (S. Makarovič), male chorus, bn, 1981; Prošnja umirajočega junaka [The Plea of the Dying Hero] (Slovenian folk texts), T, 2 hn, str, 1987; Zeleno drevce [Little Green Tree], 2vv, orch, 1994

Chbr and solo inst: Blow Up, pf, 2 bongos, 1973; Free Lancing, tpt, pf, 1974; Ekspozicija in refleksi [Exposition and Reflexes], 9 hn, 1976; Chorus 1, ob, 1978; Igre in odsevi [Games and Reflections] vc, pf, 1980; Chorus 2, ob, hp, 1981; Chorus 3, perc, 1988

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MATJAŽ BARBO

Mihevc, Marko (*b* Ljubljana, 30 April 1957). Slovene composer. He graduated from the composition class of Srebotnjak (1980) and the conducting class of Anton Nanut (1986) at the Academy of Music in Ljubljana. After further composition study with Burt at the Hochschule für Musik in Vienna he was awarded the MA (1991). In 1995 he became a lecturer and head of composition at the Academy in Ljubljana. He is a leading figure in Slovenian composer organizations and a founder of the Night of Slovenian composers, the largest annual contemporary music event in Slovenia.

His music touches the very core of debates surrounding music of the 20th century. It leads to a confrontation on several levels between all of music's parameters and in a postmodernist way interrelates past and present. Mihevc blends tonality with atonality and melodic linearity with textural fields, producing a vectorial turbulence rather than restrained stasis; this is particularly true of his symphonic poems *Equi*, *In signo tauri*, *Miracula* and *Alibaba* and of his vocal-instrumental works *Proverbia* and *Enigmata*.

WORKS

Stage: 'IO' (ballet), 1980; Aladin in njegova čudežna svetilka [Aladdin and his Magic Lamp] (children's op, M. Mihevc), 1981

Orch: Passacaglia, chbr orch, 1979; Variations, pf, str, 1979; Vn Conc. no.1, 1979; Fl Conc., 1982; Vn Conc. no.2, 1984; Pf Conc., 1990; Equi, sym. poem, 1991; In signo tauri, sym. poem, 1992; Miracula, sym. poem, 1994; Alibaba, sym. poem, 1996

Choral: Tarantella, 1977; Proverbia (cant.), S, T, chorus, orch, 1995; Enigmata (cant.), chorus, fl, str, 1997

Chbr and solo inst: Bagatelle, vn, pf, 1978; Patatina, brass qnt, 1983; Nocturne, pf, 1985; Kras, 2 fl, gui, vc, perc, 1986; Lacus somniorum, vn, pf, 1986; Papricapriccio nos.1 and 2, vn, pf, 1987, 1988; Shadows, 6 fl, 6 vn, 1989; Solaris, vn, 1989; Initium, 3 tpt, 1992; Intermezzo, fl, vn, 1993; Dwingaloo, fl, cl, bn, 1995; Eridanus, fl, pf, 1996

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MATJAŽ BARBO

Mihi, Orazio. *See* MICHI, ORAZIO.

Mijwiz [mijwez, mizwaj, mizwij]. Reed instrument, normally a double clarinet, of the Middle East, with two parallel pipes of the same length. *Mijwiz* is the vernacular term for 'pair'. Each reedpipe, about 30 cm long, consists of two sections which fit together and are fastened by string and tar (which at the same time join the two pipes). The small, upper part (about 7 cm) is the actual idioglot single reed (there are two, one for each tube); the tongue is 2 cm long and is down-cut (i.e. it sticks up in the direction of the tube). The tops of the tubes are closed so that the breath must pass through the tongue, and the entire section must be placed deep in the mouth to produce the sound. The two playing pipes generally have six holes. The placing of the hands varies according to the players, the relationship of left hand to lower notes and right to higher changing from one village to the next. The range of the instrument is more than an octave but the player usually uses a range of a wide 4th (between 4th and a 5th). Playing requires circular breathing. The *mijwiz* is never played with one of the tubes providing a drone; two melodies are played simultaneously, in unison. One of the tubes is usually tuned slightly higher than the other, which has the effect of producing acoustic beats as a desired characteristic.

The *mijwiz* is mainly found in Syria, western Iraq, Lebanon, northern Israel and Jordan. The playing style along the Mediterranean coast is florid, with fioritura, arabesques and features of free improvisation in a nervous, rapid tempo; this contrasts with the more accented, heavier and less ethereal style used in the hinterland. The nasal quality is found everywhere. The instrument is generally played alone, but it may accompany a singer, when it is supported by a *darbukka* (goblet drum). Its repertory is drawn from sing tradition, decorated by the performer. Particular pieces are not known, except for the *dabka* dance. It is associated with shepherds, and in Lebanon it was in the past sometimes used to lead funeral processions.

See also MIZMĀR.

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CHRISTIAN POCHÉ

Mikeš, Adolf (*b* Hradec Králové, 23 Dec 1864; *d* Prague, 26 May 1929). Czech piano teacher. After preliminary musical education at Hradec Králové, he studied law and painting in Prague and later in Vienna. On his return to Prague he continued music studies with Josef Klička and Jindřich Kàan, becoming the latter's assistant at the conservatory from 1891 to 1898. Unsuccessful in his pursuit of a solo career, he turned to teaching and founded his own piano school, first in Plzeň (1898) and later in Prague (1903). He carefully studied the Deppe piano method which, in combination with Batka's principles of music education, he elaborated as the basis of his own method. Harmony, music history, theory and aesthetics were also taught at his school. When he refused to submit the school to an official inspection he was obliged to retire and hand it over to his pupils; after 1918 he was professor at the Prague Conservatory.

Mikeš made a valuable contribution to the Czech school of piano playing, both by broadening its range through his introduction of the Deppe method and by teaching many distinguished players, a number of whom later became professors at the Prague Conservatory. His importance goes beyond his pedagogical activities; he was also an enlightened musical personality, who published many articles in newspapers and music journals and gathered round him a group of progressive musicians, among them the composer Vítězslav Novák. Mikeš also attempted a reform of keyboard shape, constructing a rounded keyboard in 1902, some years before Fred Clutsarn's fan-shaped keyboard.

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Z. Böhmová: 'Adolf Mikeš', *HRo*, i (1948–9), 237–40

MIROSLAV K. ČERNÝ/R

Mikhashoff [Mychasiw; MacKay], **Yvar Emilian** (*b* Troy, NY, 8 March 1941; *d* Buffalo, NY, 11 Oct 1993). American pianist and composer. He studied at the Eastman School of Music, the Juilliard School of Music, the University of Houston and the University of Texas, Austin (DMA 1973). Mikhashoff's teachers included Armand Basile, Adele Marcus and Beveridge Webster. In 1968 he received a Fulbright scholarship to study composition with Boulanger in France; other awards included two New York State research fellowships (1974, 1978) and an American-Scandinavian Foundation grant (1982). In 1973 he joined the music department at SUNY, Buffalo, where he taught for 20 years, and where he also co-founded and directed the North American New Music Festival.

Mikhashoff commanded an extensive repertory of contemporary piano works and toured widely in the USA and in Europe, where he established a reputation as an advocate of 19th- and 20th-century American music. For the 1982 Holland Festival Mikhashoff produced 'Revolution and Revelation', a series of nine programmes offering a survey of American music from the colonial era to the 20th century. For the Almeida International Festival of Contemporary Music and Performance (London, June 1985) he organized 'At the Tomb of Charles Ives', 20 programmes 'in celebration of American experimental music, 1905–1985'.

In June 1988 in Berlin, Mikhashoff performed an eight-hour piano marathon that included 80 piano works from eight decades of American music. Mikhashoff commissioned piano works from American composers including Henry Brant, John Cage, Lukas Foss and Lejaren Hiller and from Per Nørgård, Sylvano Bussotti and other prominent Europeans. In commemoration of the sesquicentennial of the city of Buffalo in 1982 he commissioned piano works from 15 composers and in 1983 he invited 88 composers from 30 countries to contribute to his International Tango Collection. His own music was most influenced by Debussy; however from 1974 it also reflected both central European and Amerindian folk music. He transcribed many works by Copland, Puccini, Auric, Thomson, Krenek and Nancarrow for chamber ensemble.

WORKS

(*selective list*)

Vocal: Canciones de Lorca, S, pf, 1967; Nocturne (G. Trakl), 1v, str qt, hp, 1969, rev. 1973; Traceries (W.C. Williams), 1v, fl, 1970; In Memoriam Igor Stravinsky (Marcus Aurelius), 1v, fl, cl, vc, 1971;

4 Figures of a Drowned Maiden (W. Shakespeare, A. Rimbaud, A.A. Blok, R.M. Rilke), S, spkr, chbr ens, 1972; Long Eyes of Earth, pf, 1975, rev. 1981; Improvisations on the Last Words of Chief Seattle, spkr, perc, mime-dancer, syllabist, 1976; Flight of the Moon, S, fl, hp, 1988; Jabberwocky (L. Carroll), 1v, pf, 1988

Inst: Dances for Davia I–II, fl, pf, 1958–79; Conc. no.1, pf, wind, perc, 1965; Va Conc., 1969; Nocturne, vc, pf, 1977; HWALC, vc, tape [whale songs], 1978; I Chose a Hyacinth, pf, 1979; Small Knocking Woods, pf, 1979; Light from a Distant Garden, str qt, 1983; Grand Bowery Tango, fl, ens, 1985; Night Dances, str trio, 1985; Twilight Dances, vn, db, pf, perc, 1986; Evening Dances, vn, pf, 1987; Flowers for Joan Mitchell, vn, pf, perc, 1988; Mikhachelle, pf, 1989; Charlie's Waltz, pf, 1990; Homage to Virgil Thomson, vn, pf, 1990; Ferrara Dances, 3 vc, 1991; Block Island Wedding Cake Waltz, 2 ob, 2 cl, 2 hn, 2 bn, 1993

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S. Montague: 'Virtuoso Who Always Took a Risk', *The Guardian* (15 Oct 1993)

DON C. GILLESPIE

Mikhaylova [Michailova], **Mariya** [Maria] **(Aleksandrovna)** (*b* Khar′kiv, 22 May/3 June 1866; *d* Molotov [now Perm′], 18 Jan 1943). Russian soprano. She studied in St Petersburg, Paris and Milan, and made her début in 1892 as Marguerite de Valois (*Les Huguenots*) at the Imperial Opera, St Petersburg; she remained there until 1912, making frequent tours in Russia and one each to Prague (1903) and Tokyo (1907). She created the role of Electra in Taneyev's *Oresteya* (1895); her repertory also included Mozart's and Auber's Zerlina, Aennchen (*Der Freischütz*), Carolina (*Il matrimonio segreto*), Berthe (*Le prophète*), Juliet, Nannetta (*Falstaff*), Gilda, Lakmé, Micaëla, Tamara (*The Demon*) and Glinka's Lyudmila and Antonida (*A Life for the Tsar*). With a pure, musical voice, she was the first singer to achieve world fame through the gramophone alone. She also undertook many salon engagements.

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HAROLD BARNES/ALAN BLYTH

Mikhaylova, N. *See* ZEYFAS, NATAL′YA MIKHAYLOVNA.

Mikhaylov-Stoyan, Konstantin Ivanovich (*b* Golyam Boyalak, Bessarabia, 25 March 1853; *d* Sofia, 13 June 1914). Bulgarian tenor. He was the first Bulgarian opera singer and producer, and one of the founders of Bulgarian opera. Born Konstantin Ivanovich Mikhaylov, the son of Bulgarian emigrants to Bessarabia, he adopted the typically Bulgarian name Stoyan in order to stress his origins. He studied in Odessa, sang in a choir as soloist, worked as a teacher and studied for several months at the St Petersburg Conservatory. He also toured Russia in various opera companies, and in 1888 became soloist at the Bol′shoy Theatre in Moscow. There he sang until 1899, when he went for the first time to Bulgaria to give concerts. He returned to Russia as guest artist in different opera houses (in 1902 together with Chaliapin) and in Helsinki; he was also lecturer at the music school in Vilnius, and in 1905 became headmaster of the music school at Rostov-na-Donu.

In 1907 Mikhaylov-Stoyan gave successful concerts in Bulgaria with two other Bulgarian opera singers from Bessarabia (Ivan Vulpe and Bogdana Gyuzeleva-Vulpe). This led to the foundation in the same year of the Operna Druzhba (Opera Association), which marked the beginning of opera performances in Sofia. Mikhaylov-Stoyan's repertory included many leading tenor parts from operas by Verdi, Wagner, Gounod, Mascagni and above all by Russian composers, and a large number of Bulgarian folksongs. In addition, Mikhaylov-Stoyan staged several operas in Sofia and wrote many articles in both Bulgarian and Russian, as well as a book entitled *Po vaprosa za osnovavaneto na Balgarskata narodna opera* ('On the foundation of the Bulgarian National Opera', Sofia, 1907).

LADA BRASHOVANOVA

Miki, Minoru (*b* Tokushima, Shikoku, 16 March 1930). Japanese composer. He was brought up in a musical household, several members of his family being accomplished performers on Japanese instruments. At high school he had his first encounters with European music as a member of a choral group. He studied composition with Ifukube and Ikenouchi at the Tokyo National University of Fine Arts and Music from 1951 to 1955. In 1953 he won second prize in the Japanese radio competition for orchestra works with *Kōkyōteki sangakushō* (or *Trinità sinfonica*), and after graduating he continued to write large works for European orchestra while supporting himself by composing for films, particularly documentary and educational ones. Around 1960 he turned his attention to choral music, then in 1962 he composed his first piece for traditional Japanese instruments, *Sonnet* for three *shakuhachi*. Together with a number of players on Japanese instruments he organized the Ensemble Nipponia (now Pro Musoca Nipponia) in 1964, and Miki established himself as a leading composer for traditional forces. Furthermore, Miki took the group on overseas concert tours 13 times, acting as its artistic director until 1984. In 1970 an anthology of his music was issued on disc, winning the *grand prix* at the Arts Festival of the same year.

Miki mastered the techniques of European art music with astonishing rapidity; his command is displayed fully in the early Expressionist orchestral works, which already show a sensitivity to instrumental timbre and a fascination with extra-European music. His early instrumental works and a large number of choral pieces of 1960–63 demonstrate his attempts to combine European and oriental features in his own style. However, the formation of the Ensemble Nipponia marked a turning-point: from then on he gradually departed from the European tradition and began to explore original techniques appropriate to Japanese instruments. In doing so he depended a great deal on effective combinations of timbre and a strong sense of rhythm; his rhythms may be determinedly violent, irregular in beat or completely free and improvisatory, while he has benefited from his close contact with performers in developing music requiring a high degree of virtuosity. Indeed, much of his music after 1960 has been written for specific artists, in particular the Tokyo Liedertafel and Pro Musica Nipponia. In 1968 he met the *koto* virtuoso Keiko Nosaka, for whom he has written a series of pieces, and with whom he collaborated in the invention of a new 20-string *koto*, the *nijūgen*. He has also composed many pieces for the marimba virtuoso Keiko Abe.

After the success of his opera *Shunkin shō* in 1975, Miki turned his interest to opera, accepting two commissions to write operas to English librettos: *An Actor's Revenge* for the English Music Theatre (1979) and *Jōruri* for the Opera Theatre of St Louis (1985). In these works he used Japanese instruments alongside the Western orchestra, and their international success is due primarily to the composer's skill in blending elements of Japanese and European music in a way both natural and subtle. In 1983 he presented *Utayomizaru*, a folk-inflected smaller-scale work for three Japanese instruments and percussion. Designated a musical-opera or folk-opera by the composer, its success encouraged him to found a music-theatre ensemble, *Utayomi-za* (later *Uta-za*) in 1986, in order to further develop his ideas on music drama. As melody became an increasingly important element for him after the mid-1980s, his melodic lines became more expressive and suited to the text. At the same time, his interest in traditional instruments extended to include those of China and Korea as well as of Japan. In a visit to Korea in 1989, Pro Musica Nipponia performed his chamber work for the same year, *Soul*, with a Korean ensemble. In 1994 his *Folk Symphony 'Den Den Den'* was performed to celebrate the inauguration of Orchestra Asia, an ensemble containing diverse Asian instruments. Throughout his career he has composed over 350 film scores, most notably for the French-Japanese film *Ai no korīda* ('L'empire des sens').

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(selective list)

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Kikimimi (children's musical play, 1, A. Fujita), NHK TV, 27 Feb 1968
Shunkin-shō [The Story of Shunkin] (op, 3, J. Maeda, after J. Tanizaki), Tokyo, Yūbin-chokin Hall, 24 Nov 1975
Ada [Revenge] (An Actor's Revenge) (op, 2, J. Kirkup, after O. Mikami), London, Old Vic, 5 Oct 1979
Tōge no mukō ni naniga aruka [What is Beyond that Mountain Pass?] (choral op, 2 pts, M. Yamazaki), Nagoya, Green Echo, 24 April 1983
Utayomizaru [The Monkey Poet] (musical-op, 2, M. Kawamura), 1983
Jōruri (op, 3, C. Graham, after M. Chikamatsu), St Louis, Loretta Hill Auditorium, 30 May 1985
Hanazono nite [At the Flower Garden] (mini-op, 1, Fujita), Tokyo, Toshi Centre Hall, 1 Aug 1985
Hikari no kuni kara [From the Land of Light] (ballet, 2), 1987
Yomigaeru (musical, 2, H. Terazaki and Fujita, after S. Kusano), 1989
Wakahime (op, 3, R. Nakanishi), Okayama, Symphony Hall, 25 Jan 1992
Shizuka to Yoshitsune [Shizuka and Yoshitsune] (op, 3, Nakanishi), Kamakura, Performing Arts Centre, 4 Nov 1993
Terute to Oguri (music drama, 2 pts, Fujita), Nagoya, Nagoya-shi Geijutsu Sōzō Centre, 4 Feb 1994
Kusabira [Mushrooms] (comic op, 1, Fujita, after a kyogen), Tokyo, Tessenkai Institute for Nō, 7 Oct 1995
Sumida-gawa [The River Sumida] (op, 1, Fujita, after nō play by M. Kanze), Tokyo, Tessenkai Institute for Nō, 7 Oct 1995

VOCAL

Choral: Mittsu no Awa no warabe-uta [3 Children's Ballads from Awa], 1960; Awa, choral poem, 1962; Mogura no monogatari [Mole's Tale], 1966; Habataki no uta [Ballad for Winging], 1968; Jodo, suite, 1980
Other vocal works: Shunrai [Spring Thunder], Bar, pf, 1960; Kurudando (cant.), 1963; Requiem, 1963; Tsuru, S, shakuhachi, 2 nijūichigen, 1978; Berodashi Chomma, Bar, nijūichigen, 1980; Shirabe, S/T, hp, 1980; Nohara uta [Field Songs], 22 songs (1v, 2vv, 3vv, chorus), vn, pf, 1987; Hana monogatari [Flower's Story], 14 songs, 1v, pf, 1996

INSTRUMENTAL

Orch: Kōkyōteki sangakushō (Trinità sinfonica), 1953; Gamulan kōkyōkyoku (Sinfonia Gamula), 1957; Mar Conc., 1969; Eurasian Trilogy: [no.1] Jo no kyoku, shakuhachi, koto, sangen, str, 1969, [no.2] Ha no kyoku, nijūgen, orch, 1974, [no.3] Kyū no kyoku [Sym. for Two Worlds], Jap. ens, orch, 1981; Shunjū no fu [Sym. from Life], 1980; Awa Rhapsody, 1987; Beijing Requiem, str, 1990; Mai, orch, 1992; Z Conc., mar, perc, orch, 1992; Spring for Strings, chbr orch, 1996; Yume Loulan [Louran in a Dream], Asian orch, 1996; Pipa Conc., pipa solo, Asian/Western orch, 1997
Chbr: Osabai, wind, perc, 1955; Sonnet, 3 shakuhachi, 1962; Sextet, wind, pf, 1965; 2 Eclogues, shinobue, nōkan, 3 perc, 1966; Kodai bukyoku ni yoru parafurēzu [Paraphrase after Ancient Jap. Dances], Jap. ens, 1966; Yongun no tame no keishō [Figures for 4 Groups], Japanese ens, 1967–9; Totsu [Convexity], 3 Jap. ens, perc, 1970; Miyabi no uta, shakuhachi, jūshichigen, 1971; Dances Concertantes no.1 'Four Seasons', Jap. ens, perc, 1973; Hakuyō, vn, koto, 1973; Hote, Jap. ens, 1976; Wa, Jap. ens, 1976; Maboroshi no kome [Visions of Rice], nar, nijūichigen, 1977; Aki no kyoku [Autumn Fantasy], (shakuhachi/fl/vn), (nijūichigen/pf), 1980; Conc. Requiem (Koto Conc. no.3), nijūichigen, Jap. ens, 1981; Mar Spiritual, mar, 3 perc, 1984; Yui III (Flowers and Water), 3 Jap. insts, str qt, hp, 1985; Pf Trio, 1986; Soul, Jap. ens, Korean ens., 1989; Str Qt, 1989; Ki no kane [Yellow Bell], Jap. ens, 1992; Folk Sym. 'Den Den Den', Jap. ens, Asian ens, 1994; Lotus poem, shakuhachi, Jap. ens, 1994
Solo inst: 3 Festal Ballads, pf, 1954; Natsu no jojishi (Poema estiva), pf, 1958; Marimba na toki [Time for Mar], mar, 1968; Tennyo, nijūgen, 1969; Koto tanshishū [Ballads for Koto], 1969–90; Kokyō, shakuhachi, 1970; Saho no kyoku [The Venus in Spring], nijūgen, 1971; Tatto no kyoku [The Venus in Autumn], nijūgen, 1971; Honju, shamisen, 1974; Org Nirvana, org, 1988

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MASAKATA KANAZAWA

Mikołaj z Krakowa [Nicolaus Cracoviensis] (*fl* 1st half of the 16th century). Polish composer and organist. He is known from works signed N.C. or Nicolai Crac. in two Kraków keyboard tablatures: the Jan z Lublina tablature (in *PL-Kp*) and the Kraków Tablature formerly in the Monastery of the Holy Ghost. The two manuscripts have 40 compositions in common including two ascribed to N.C. Some works signed N.Z. in the Kraków Tablature may also be by this composer (see White). The works, many bearing dates (from 1537 to 1546), include some pieces specifically for keyboard, and also intabulations of vocal works. Some of the vocal pieces signed N.C. may be transcriptions of unidentified compositions by other composers. It is uncertain how many of the dances following 'Sequuntur coree' (*Kp* Jan z Lublina tablature, ff.213*v*–224*r*) are attributed to N.C.

The composer is of great importance for his contribution to the development of polyphony in Poland: Mikołaj z Krakowa's works illustrate the process of transition from three- to four-part polyphonic textures, and the transcriptions of contemporary popular dances and dance-songs are the oldest Polish examples of this type of composition.

WORKS
all intabulated for keyboard, in Jan z Lublina tablature, PL-Kp

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Tabulatura organowa Jana z Lublina, ed. K. Wilkowska-Chomińska, MMP, ser. B, i (1964) [facs.]

2 mass movements, 4vv: Kyrie 'Lux et origo'; Patrem per octavas: both in W i
4 introits, 4vv: Benedicta sit Sancta Trinitas, Cibavit eos, Gaudeamus omnes, Resurrexi et adhuc tecum sum: all in W ii

6 motets: Ave ierarchia, 4vv; De sancto Johanne Baptista, 4vv; Muteta Philipe qui videt me resolutum, 5vv; Nunc rogemus, 5vv; Quem preces, 4vv: all in W iii
1 Salve regina, 4vv, W ii
2 Pol. sacred songs: Nasz Zbawiciel [Our Saviour], Wesel się polska korona [Rejoice in the Polish crown]: both in W v
1 Ger. song: Ach hilph mich laith, 4vv, W iv
Dance compositions: Aleć nade mną Wenus [Fly above me, Venus]; ?others: all in W v
3 praeambula, F (f.91*v*), D, F: all in W i
1 untitled work: Resolutum, W v

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ZYGMUNT M. SZWEYKOWSKI

Mikroutsikos, Thanos (*b* Patras, 13 April 1947). Greek composer and administrator. After receiving piano tuition in Patras, he moved in 1962 to Athens, where he studied mathematics at the University (1966–70). From around 1969 to 1971 he studied composition with Papaoïannou, while continuing piano lessons with Hara Tombra. In the mid-1960s Mikroutsikos became involved with left-wing politics, joining the Lambrakis Youth Movement headed by Theodorakis and composing popular songs to texts by eminent left-wing figures. Additionally, he also wrote songs and incidental music for a number of theatre companies; his collaborations with the theatre director Henri Ronse in the 1980s took him to Vienna, Paris and Brussels. Under his directorship the short-lived Patras Festival (1986–90) set new standards for this type of cultural activity in Greece. His directorship (1991–3) of Moussiko Analoghia ('Musical Passages'), a key section of the Athens Concert Hall responsible for the main programme of events, was equally successful. Mikroutsikos's service in the Papandréou government as Deputy Minister of Culture (1993–4) and then Minister of Culture (1994–6) saw the restructuring of a number of important musical institutions, including the National State Opera in Athens.

The most highly acclaimed Greek composer since Theodorakis of both art and popular music, Mikroutsikos resists any hard-and-fast distinction between those two categories; no style or compositional technique is rejected out of hand. The song-cycles and cantatas of the 1970s, such as *Moussiki praxi ston Bertolt Brecht* ('A Musical Praxis on Bertolt Brecht', 1972–8) and *Euripides IV* (1979), present a captivating blend of the unusual and the commonplace, their stylistic ingredients ranging from bel canto to atonality and even rock. In his later concert music the style is essentially harmonic, exploring the interplay of densities and timbres and the juxtaposition of tonality and atonality, whether in the nightmarish musical images of *I kolassi mias epochis* ('The Inferno of an Era', 1989) or the intimate, elegiac atmosphere of *Slow Motion* (1990), a classic of the modern Greek orchestral literature; these are examples of the beginning of the composer's gradual transformation into a tragic composer, spiritually akin Shostakovitch or Schnittke. From 1998 to 1999 he was artistic director of the joint Athens and Epidaurus Festivals.

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(*selective list*)

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Choral: Semata [Signals] (Y. Ritsos), 1973; Asphyxia (Ritsos), male chorus, 1973–4; Dhoxastiko [A Song of Glory] (Euripides), 1979–81; Kapnon apothroskonda [Rising Smoke] (Y. Koutsohéras), 1986; On a Travel (J. Skelton, Y. Seféris, J. Gracen Brown), 1987; To kynighi [Hunting] (Aristophanes), children's chorus, 1991; Epigramma (Philippos Thessalonikeus), 1v, mixed chorus, fl, gui, 1997; Dimitriou engomion [In Praise of Demetrius] (Archbishop Symeon), 1997; Pénde dhimotika tragoudhia [Five Folksongs], 1999

Other vocal: 19 works incl. Moussiki praxi ston Bertolt Brecht [A Musical Praxis on Bertolt Brecht], 2 male vv, 2 cl, pf, 1972, 1978; Kinglidhoma I [Balustrade I] (Ritsos), nar, S, pf, tape, 1973–6; Apohaeretismos ke antithésseis [Farewell and Contrasts] (C. Cavafy, B. Brecht, Seféris, Ritsos), nar, S, Bar, ob, cl, bn, tpt, trbn, pf, 1975; Cantata ya ti makronisso [The Makronissos Cant.] (Ritsos), 2 solo vv, inst ens, 1976, 3rd rev. for 2vv, small orch, elec ens, tape, 1982; Spoudhi sto Vladhimiro Mayakovski [A Study on Vladimir Mayakovsky] (Mayakovsky, trans. Ritsos), B, bn, hn, tpt, pf, 1976–82; Euripides IV (Euripides: *Orestes*, *Ion*), nar, S, A, T, B, bn, tpt, hn, pf, 1979; Sonata tou selinofotos [Moonlight Sonata] (Ritsos), B, pf, 1979–81; Nuit avec ombre en couleurs (P. Willems), Mez, str qt/str orch, 1983–4; Warna (Willeus), Mez, str qt/str orch, 1983–4, rev. Mez, str orch, hpd, pec, 1996; Mémoires brisées (A. Rimbaud, Michelangelo), Bar, fl, cl, bn, hn, pf, str qnt, 1991; Anepileptos thanatos [Irreproachable Death] (A. Sikelianos), S, fl, a fl, ob, cl, tpt, 2 hn, 1996; numerous popular songs

Inst: Piece, tpt, 1973–6; Preludes, gui, 1981; Trio no.1, pf, b gui, drums, 1983; Opera ya énan (flautista) [Opera for a Flautist], fl, 1983–4; Duo, a sax, b gui, 1985; I kolassi mias epochis [The Inferno of an Era], orch, 1989; Music for Two, vn, pf, 1990; Slow Motion, str orch, 1990; Doodle, pf 1991; I thalassa [The Sea], str, tpt, 1991; Gui Conc., 1992; For Sax and Strings and Love and Dreams, 1996 [in memoriam M. Hadjidakis]; In memoriam Dmitri Shostakovitch, orch, 1997; Music, vn, pf, str, 1997; Ballet Music, nos.1–3, pf, 1997–8; Polyrrhytmia, perc, 1997; Suite, gui, str, 1997; Kaliméra sas kyrie Hadjidaki [Good Morning Mr Hadjidakis], suite, pf, 1997–8; Lacrima in Old and Modern Style, pf, 1998; Mia istoria ya pénde paedhia [A Story for Five Guys], 5 perc, 1999

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G. Leotsakos: 'Thanos Mikroutsikos: dokimi moussikou portraetou' [Thanos Mikroutsikos: an attempt to draw his musical portrait] Athens, Concert Hall, 11–12 Nov 1996 [programme notes]

GEORGE LEOTSAKOS

Mikuli, Karol (Narcyz) [Miculi, Carol (Carl)] (*b* Czernowitz [now Chernovtsy], 20 Oct 1819; *d* Lemberg [now L'viv], 21 May 1897). Polish pianist, composer, conductor and teacher. According to an unpublished history of the family written in 1935 by Karol's nephew Stefan Mikuli, *Familie Ritter von Mikuli*, Mikuli came from an Armenian merchant family named Aksanian which settled in Moldavia; Stefan also gave Karol's date of birth as 22 October 1821. Mikuli studied medicine in Vienna for a year, and in 1841 moved to Paris, where until 1847 he was a pupil of Chopin. His circle included Alfred de Musset, H. Heine, George Sand and F. Liszt, the latter becoming a lifelong friend.

He also studied composition under N.H. Reber. As a pianist he made successful tours of France, Austria, Russia, Italy, Poland and Romania. In 1858 he settled permanently in Lemberg and became artistic director of the Galician Music Society, whose symphony orchestra and chorus he conducted, and with which he introduced Schumann's orchestral music to Poland. He was also director and professor of the Lemberg Conservatory, where he taught the piano, composition and theory. After 1887 he opened a separate piano school which he ran with his wife, S. Kluczenko. Among his pupils were Raoul Koczalski, Stanislaw Niewiadomsk and Mieczyslaw Soltys. In the last years of his life Mikuli suffered from a persecution mania and withdrew from active musical life.

Mikuli composed a large number of piano works (for both two and four hands) as virtuoso practice pieces, which were often in the form of lyrical miniatures and dances. He also wrote chamber music, songs and choral works, such as the mass composed for the consecration of Czernowitz Cathedral. The chamber music includes numerous paraphrases and arrangements of popular works; all his music is in an early Romantic style. His 1864 textbook *Der Canon* remains unpublished; however Mikuli's Chopin edition (Leipzig, 1879) long enjoyed wide circulation. As a pupil for whom Chopin had a high regard, and whom he made his assistant, Mikuli was able to take into account the directions and remarks of the composer himself.

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JERZY MORAWSKI

Mikulka, Vladimír (*b* Prague, 11 Dec 1950). Czech guitarist. He studied with Jiří Jirmal at the Prague Conservatory from the age of 15. His first major success was in 1970 when he became the youngest winner of the Concours Internationale de Guitare in Paris organized by ORTF. He was the first guitarist from postwar Eastern Europe to establish himself in the West; since then he has toured throughout the world, gaining a high reputation for his precise technique and stylistic felicity in music of all periods. He has been a faithful advocate of Czech music, working closely with Štěpán Rak and other guitar composers, and his collaboration with the Russian Nikita Koshkin and others has also generated many important works. Based in Paris, where he teaches the guitar, Mikulka has made numerous fine recordings, including works by Rak.

JOHN W. DUARTE

Mila, Massimo (*b* Turin, 14 Aug 1910; *d* Turin, 26 Dec 1988). Italian music critic and writer. He graduated from Turin University with a thesis on Verdi (1931) which helped to revive Verdi scholarship in Italy. He was arrested for anti-fascist activities in 1929 and again in 1935, and given a seven-year prison sentence which he served until 1940. He was a founder of the resistance group 'Giustizia e Libertà' (1940–45), and after the war helped in reorganizing the government. He taught music history at Turin Conservatory (1953–75) and Turin University (1962–75), and worked as music critic of the prestigious weekly publication *L'espresso* (1955–67), and the newspapers *L'Unità* (1946–67) and *La stampa* (1967–88).

Mila was the editorial board of *La rassegna musicale* and the *Nuova rivista musicale italiana* and was a member of the S Cecilia Academy (from 1956), and of the Accademia Filarmonica Romana. He received numerous prizes and awards, including the diploma of merit from the Scuola della Cultura e dell'Arte (silver medal, 1972), the Viareggio Prize (1950, for his book *L'esperienza musicale e l'estetica*), the Viotti d'Oro (1981) and the international Antonio Feltrinelli prize of the Academy of the Lincei for arts and poetry criticism (1985). He was also honoured with the Festschrift *Il melodramma italiano dell' Ottocento: studi e ricerche per Massimo Mila* (ed. G. Pestelli, Turin, 1977).

Mila's *Breve storia della musica* (1946) was the first compact and comprehensive account of the subject in Italian. He also wrote basic volumes on Brahms, Stravinsky, Bartók, Verdi and Mozart. His theory of the 'unknowable nature of artistic expression', explained in *L'esperienza musicale e l'estetica* (1950), suggests that an artist may achieve the highest possible aesthetic expression (in Croce's sense) even though his aims may be only technical; such composers as Stravinsky were examined in this light. As a critic he took a generally conservative approach towards avant-garde music, responding chiefly to Italian composers. His work outside music included translations of Goethe, Schiller, Hesse and Wiechert, criticism (for example, on his friend Pavesi), novels and articles on mountaineering.

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CAROLYN GIANTURCO/TERESA M. GIALDRONI

Miładowski, Florian Stanisław (*b* Minsk, 4 May 1819; *d* Bordeaux, 8 July 1889). Polish pianist, conductor, teacher and composer. He was the son of Fabian Miładowski, a music teacher who gave him his first piano instruction. He was famous as a prodigy and gave concerts at the age of ten. Later he studied piano with F. Thiebe in Vilnius. Further study followed at the Gesellschaft der Musikfreunde in Vienna with Joseph Fischhof (counterpoint), Franz Hauser (singing), Simon Sechter and A. Hölzl (composition). After a short stay in Berlin, where he befriended Mendelssohn, and a visit to France, he returned to his own country, where he taught music and conducted the then celebrated orchestra of Benedykt Count Tyszkiewicz at the Czerwony Dwór (Red Manor), near Kaunas. He next moved to Vilnius, where he taught music. In 1854 he and Moniuszko founded the Society of St Cecilia, the aim of which was the cultivation of church music. He then spent some time at his estate in Macki, near Minsk, but in 1862 left for France, where he worked in Strasbourg, Metz, Nancy and Bordeaux. Miładowski composed a number of orchestral works, some chamber music (a string quartet and three piano trios) and pieces for piano (three sonatas, lyrical miniatures and dances). He also wrote an operetta *Konkurenci* ('The Rivals'), to a libretto by M. Łapicki and W. Syrokomla (Minsk, 12 Feb 1861), and numerous religious works. During the period 1857–60 he also published reviews and articles in *Ruch muzyczny*.

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JERZY MORAWSKI

Milan (It. Milano; Lat. Mediolanum). City in Italy, capital of Lombardy.

1. Up to 1500. 2. 1500–1700. 3. 18th century. 4. 19th century. 5. 20th century.

1. UP TO 1500. Milan probably existed before the invasion of the Gauls or the Celts, to whom the foundation of the city in the late 5th century BCE is attributed. The political and economic importance of Milan grew further in the 3rd century CE, and in 313 Constantine promulgated the famous edict favouring Christianity there; with Constantius II (352) Milan became the effective capital of the Roman Empire. Soon afterwards AMBROSE, who came to be the symbol of Milan, arrived in the city; at first he was consular governor (*c*370), and he was elected bishop by the people in 374. Milanese (also called Ambrosian) chant is the earliest Western repertory of liturgical music to have survived parallel to the Gregorian repertory, and only in the 20th century had it begun to be undermined as a result of liturgical reforms. The independence of the Milanese rite was due to the political and ecclesiastical authority commanded by the city during the Middle Ages, and it was reinforced by the prestige

associated with Ambrose, to whom the Milanese chant and liturgy had been traditionally attributed, together with the introduction of antiphonal singing from the East. It is certain only that he wrote the texts for four or six hymns. Milanese chant is characterized by a strong Eastern influence (Byzantine and Syrian) but built on a nucleus apparently of local origin. The long tradition of Milanese chant was fostered and maintained through the establishment of a *schola cantorum* conducted by a *magister chori puerorum*, which may have been founded by Ambrose. His successor, Simpliciano, is said to have enlarged the *schola* and appointed at least three *magistri cum ferulis*. The Milanese chronicler Landolfus the Elder reported that Archbishop Ariberto d'Intimiano (1018–45) reorganized the *schola* and the children were taught in the cathedral by four priests, including Arialdo and Azzone in the first half of the 12th century, and Eriprando and Ogero in 1144. Perhaps during Ariberto's tenure, but at least in the first half of the 12th century, the practice of two-voice polyphony was known at the cathedral.

The only Ars Nova composer connected with Milan appears to have been Jacopo da Bologna, who was at the Visconti court during the reign of Luchino (1339–49) and after 1352. The Milanese were always specially inclined towards religious music, about which the first official document was issued by the provincial council in 1311. When it was decided that a new cathedral be built, Gian Galeazzo Visconti, in his proclamation establishing the prerogatives of the deputies entrusted with its construction (1394), included regulations for the cathedral's music. In the same year the first organist was appointed, magister Montus a Prato, and the cathedral *cappella* was essentially established. Matteo da Perugia was appointed *biscantor* in 1402, remaining until 1407 and later returning in 1414 for two years; from 1411 the post was held by Ambrogio da Pessano. Matteo was in effect the first of a long series of outstanding *maestri di cappella* and was followed by Beltrame Feragut (1425–30), Ambrosius da Pessano (appointed 1430) and Santino Taverna.

There is evidence of only limited musical activity in the Duchy of Milan under the rule of the Visconti (to 1447) and during the short-lived Ambrosian Republic (1447–50). This changed with the advent of the Sforza family, which began in 1450 with Francesco I (*see* SFORZA). Under Francesco, who had married Bianca Maria Visconti, but especially under his son and successor, Galeazzo Maria, sacred and secular music reached its greatest splendour. The cathedral *cappella* grew to include 12 first-rate singers with Giovanni Molli and Gaffurius (1484–1522) as *maestri*, and in 1491 Bartolomeo Antegnati built a fine organ in the cathedral. Galeazzo Maria Sforza established a court ensemble in 1473, recruiting the best French and Flemish singers and composers, which by 1474 included 18 *cantori di camera* and 22 *cantori di cappella*, and which became one of the most important ensembles of the period; Weerbeke (?1471–80), Josquin (?1473–?1479), Johannes Martini (1474) and Compère (1474–5) were among the members of the *cappella* at its height. But many musicians began to leave the Sforza court after the murder of Galeazzo Maria in December 1476. Under Galeazzo's brother Ludovico il Moro, who seized power from his brother's widow in 1479, splendid musical festivities, some with sets and machinery designed by Leonardo da Vinci, were organized at court; Bellincioni's *Festa del Paradiso* with music by Gaffurius was staged for the wedding festivities of Gian Galeazzo Sforza and Isabella of Aragon in 1489. The high level of musical life at court was largely due to Beatrice d'Este, Ludovico's wife. Ludovico also established a Gymnasium in Milan in 1492 at which Gaffurius lectured on music; other professors included Luca Pacioli and Facius Cardanus. During his 38 years in Milan, Gaffurius established a reputation as one of the leading musical figures of the time; he wrote his major theoretical treatises and composed most of his music there. Although the cathedral *cappella* was dominated by Italians and the court *cappella* by Netherlanders, the relationship between the two was cordial and there were frequent interchanges of musical forces.

2. 1500–1700. In 1535 Sforza rule ended, and for nearly two centuries Milan came under Spanish rule; a long period of general decadence began, which had repercussions in musical development and inhibited the development of an autonomous tradition. Nevertheless religious music, fostered in particular in the cathedral, maintained its traditionally high standards. Gaffurius was succeeded as *maestro di cappella* by Mathias Werrecore (1522–50), Olivero de Phalanis (1550–51), Simon Boyleau (?1557–63 and 1572–4), Ruffo (1563–72) and Bartolomeo Torresani (who also appears to have worked under the name of Hoste da Reggio). The Council of Trent and the Counter-Reformation had considerable consequences for the city's musical life, mainly because of Cardinal Carlo Borromeo, Archbishop of Milan from 1560 until 1584: interpreting the recommendations of the Council, he established a more rigorous code affecting both the character of religious music and the discipline of the musicians who performed it. One of the new rules banned all instruments except the organ in church; Ruffo wrote a series of masses accordingly in 1570, and many of his later masses were written to render the text as intelligible as possible in accordance with the wishes of Cardinal Borromeo.

During the early 16th century secular music continued to be practised even if it had lost the splendour that had characterized the Sforza court. The Spanish governors also employed musicians at their court; Ferrante Gonzaga (in Milan from 1546) had an instrumental and a vocal *cappella*, with the madrigalist Hoste da Reggio as *maestro*, and among his musicians was a cornett virtuoso, Moscatello, and the young Lassus, who was probably there in 1547–9. There was no shortage of festivities or sumptuous performances accompanied by music; notable ones took place in 1548 on the occasion of the visit to Milan of Philip of Spain and in 1559 to celebrate the peace of Câteau-Cambrésis. In 1563 Giaches de Wert was *maestro di cappella* to Governor Gonzalo Fernández de Córdoba; in 1573 Giovan Leonardo Primavera was *maestro* to Luis de Zúñiga y Requesens. Outside the court, music was practised by many accomplished noble amateurs; preference was given to the lute by most players and composers, and a Milanese school of composers of lute music centred on Francesco Canova da Milano (including Joan Ambrosio Dalza, Marco Dall'Aquila, P.P. Borrono, Alberto da Ripa, G.G. Albuzio, G.P. Paladino and Perino Fiorentino) began to develop. Madrigals were also greatly favoured and were published in costly editions by such composers (many of them *maestri* in Milan) as Lassus, Hoste da Reggio, Wert, Primavera, Ruffo, Boyleau, Pietro Taglia, Gioseppe Caimo, Maddalena Casulana, Vicentino and

Michele Varotto, printed in Milan by Castiglione, Moscheni, Ponzio, Piccaglia and Pontano; these printers also published editions of canzonettas and villanellas by such composers as Vecchi and Giovanelli.

The violin and viol families were also popular in instrumental music, Milan being the centre of the region most important in the early history of the violin; the first use of the term *violino* appears in 1538 in a document describing some of the musicians brought by Pope Paul III to the peace conference at Nice in 1538 as *violini Milanesi*. Virtuoso players became famous outside Italy; for example, by 1590 almost all the players of violins and viols employed by Queen Elizabeth I of England were Italian, including various members of the Lupo family headed by Ambrose Lupo of Milan. The Milanese Riccardo Rognoni was the author of one of the early important violin methods (1592). This predilection for instrumental music was noticeable in the 16th century and continued in the 17th; many canzonas (the *canzon francese* was much favoured) and instrumental capriccios were composed by musicians employed in the city churches, for instance Florentio Maschera and Francesco Rognoni Taeggio. Such compositions were often performed in patricians' houses and dedicated to noble patrons, frequently taking their title from a patron's name ('La Brasca', 'L'Aresa' etc.). The most notable among the noble amateurs to hold academies in their palazzos were the Brivio brothers, and the Arese and Valera families.

The first known sonata *per violino e basso continuo* and the first *sonata a tre* were published in the collection *Concerti ecclesiastici* (Milan, 1610), composed by G.P. Cima, a local musician who became the leading composer of the Milanese instrumental school in the early 17th century. These two musical forms were substantially developed in the 17th century by Lombard composers, mainly from Brescia and Bergamo, rather than Milan; similarly, Lombards from Cremona and Brescia became the outstanding lute and violin makers at that time. Biagio Marini, *maestro di cappella* at S Maria della Scala (1649–52), published his op.16 of three- to six-part chamber pieces at Milan in 1649.

A considerable number of organ works (ricercares and canzonas) were also published by such composers as Gian Paolo and Andrea Cima, and Francesco and Gian Domenico Rognoni. The end of the 16th century marked a decline in the popularity of the lute, which was increasingly replaced by the harpsichord or the Spanish guitar. The Milanese school of dancing-masters, including Pompeo Diobono and Virgilio Braccesco, became established around Cesare Negri and attained international fame. Negri was the author of the dance treatise *Le gratie d'amore* (1602), dedicated to Philip III of Spain, which is illustrated with dance figurations (fig.1) and their music, and provides a comprehensive record of the social and theatrical dance music of the period.

During the 17th century the results of the rigorous restrictions imposed by the Counter-Reformation became increasingly extensive, so that religious music became almost totally predominant. Musicians had to compose madrigals of a religious character (such as Orfeo Vecchi's *La donna vestita di sole*, 1602); secular madrigals were often presented in sacred guise – Monteverdi's madrigals, for example, were mainly known in Milan in a religious arrangement by Coppini (1607–11). Collections of vocal music by Milanese composers were also published in the

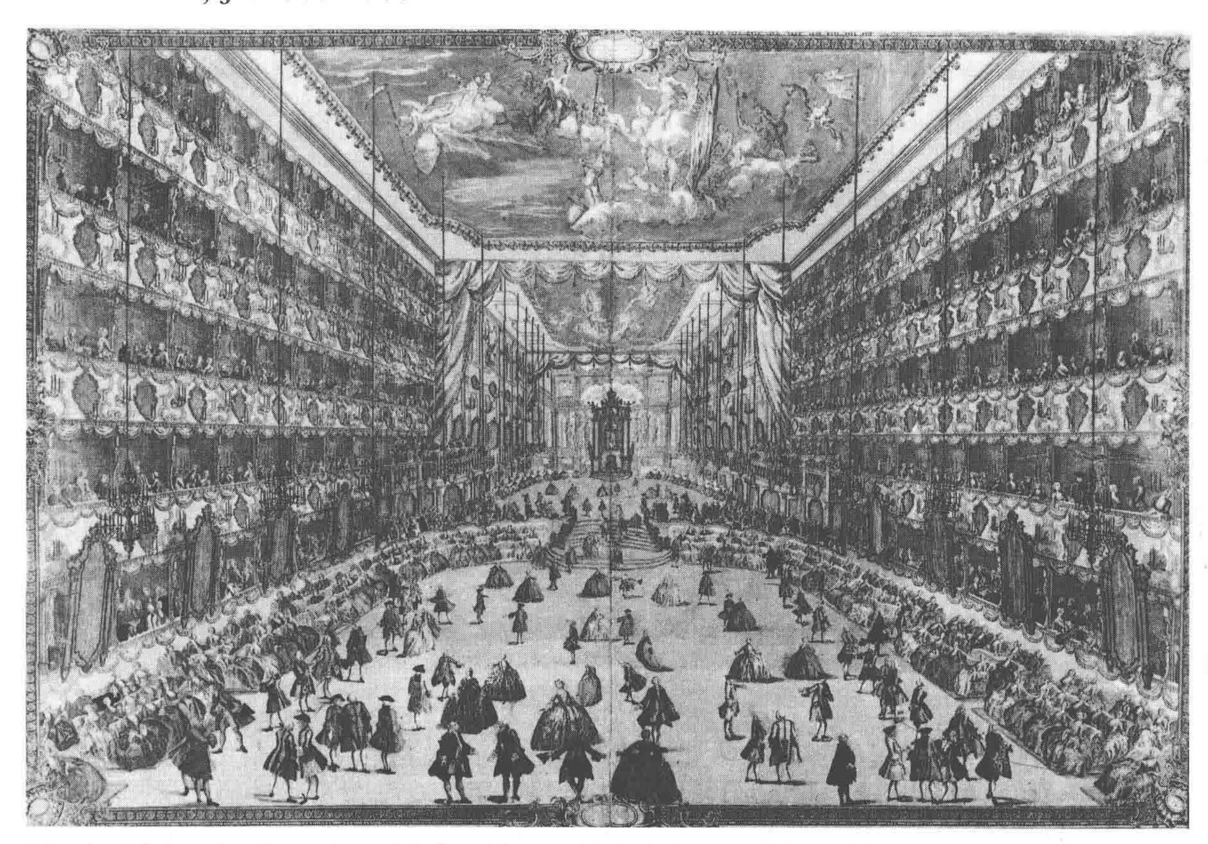


1. Two dancing couples: woodcut by Leone Palavicini after Giovanni Mauro della Rovere, from Cesare Negri's 'Le gratie d'amore' (Milan, 1602)

early 17th century, such as the *Concerti de diversi eccellentissimi autori* (RISM 1608[13]), published by Lomazzo and edited by Francesco Lucino, a musician at the cathedral; it included concertante pieces by such composers as G.C. Gabussi, Gastoldi, G.D. Rognoni and G.P. Cima.

After the departure of Vincenzo Ruffo (*maestro di cappella*, 1563–72), the cathedral *cappella* continued its tradition of excellent *maestri*, most of whom were also prolific composers of sacred music. Carlo Borromeo and, later, his cousin Cardinal Federico devoted their personal attention to the *cappella* which was in turn entrusted to Boyleau (1572–4), Pietro Ponzio, Gabussi (1582–1611), Vincenzo Pellegrini (1612–30), Ignazio Donati (1631–8), G.B. Crivelli (1638–42), A.M. Turati (1642–50), Michel'Angelo Grancini (1650–69), G.A. Grossi (1669–84), C.D. Cossoni (1684–93) and G.M. Appiani (1693–1714). Grancini was outstanding among these *maestri*; he was active in Milanese churches from 1622 and was renowned for the expressive singing style of his polyphonic writing, clearly influenced by Monteverdi. Polyphony also flourished during the 16th century in other Milanese churches with musical establishments, among them S Maria della Scala, S Ambrogio, S Marco, S Simpliciano, S Celso and S Eufemia, and in the convents. The strict polyphonic style gave way to a more expressive style using a few voices and continuo. Among local composers was the nun Caterina Assandra, who published a collection of motets in the new concertato style in Milan in 1609.

In so austere a climate there was little opportunity for the development of opera. However, some public festivities with music were arranged when distinguished visitors came to the city. In 1594 *Il precipitio di Fetonte* was performed with musical *intermedi*, and in 1599 the pastoral fable or *ecloga Arminia* by G.B. Visconti with music by Camillo Schiafenati was performed for the visit of the Infanta Isabella and her husband Archduke Albert of Austria. These performances were generally given in



2. Interior of the Regio Ducal Teatro during the ball in celebration of the birth of Peter Leopold, Archduke of Austria, 28 May 1747: etching by Marc'Antonio dal Re

the great hall of the ducal palace opened in 1598 in the presence of Archduchess Margherita of Austria, wife of Philip III of Spain. (Later scholars have referred to the hall as the Salone Margherita, though there is no mention of this name in contemporary documents.) The ducal palace also contained the small Teatrino della Commedia (from 1686 the Regio Nuovo Teatro; closed 1729) used for *commedia dell'arte* and opera performances by touring theatrical companies, among them the famous 'Fedeli' of G.B. Andreini, which included his wife Virginia Ramponi, creator of the title role in Monteverdi's *Arianna* in Mantua.

Opera gradually acquired greater status in Milan. At the beginning of the 17th century the main theatrical productions came from Venice. Benedetto Ferrari's *Il pastor regio* was staged in 1646 and Cavalli's *Giasone* in 1650. These were performed by the Febiarmonici, who also gave Strozzi and Francesco Sacrati's *La finta pazza* in about 1650, probably in the Borromeo family's private theatre at Isola Bella, Lake Maggiore, in whose archive the score of this opera has been rediscovered. *Orione*, an opera specially written for Milan by Cavalli, had its première at the Teatro Regio in 1653. After 1670 the dependence on Venice decreased and a certain amount of local operatic production began to take shape, in part because of the local librettists Francesco Lemene and Carlo Maria Maggi.

3. 18TH CENTURY. The end of the Spanish domination of Lombardy and the advent of Austrian rule in 1706 was the beginning of a new age of prosperity and peace which lasted until 1797 and saw a flowering of culture and the arts. In 1699 the Nuovo Regio Ducal Teatro had been built by order of the Spanish governor, Vaudemont, on the site of the great hall. The theatre burnt down on 5 January 1708, and until a new theatre was built on the same site, opera was staged on a smaller scale in the Teatrino della Commedia. In 1717 a new theatre, the Regio Ducal Teatro (sometimes known as the Teatro Regio Ducale) was built by the architect Giovan Domenico Barbieri. It had five tiers of boxes, each with an anteroom where servants could prepare refreshments. Although one of the largest in Italy, the new theatre had the defect of being too long and narrow, providing a poor view of the stage (fig.2). It was inaugurated on 26 December 1717 with Gasparini's *Costantino*. For 59 years, until 25 February 1776 when it in turn burnt down, this was the centre of musical and social life in Milan. The city was still not a creative force in opera, but rather an eclectic and receptive centre open to widely varying tendencies. Its productions shone for the scenery of the Galliaris, for the ballets in the intermezzos, arranged by fine choreographers such as Le Picq, Noverre and Angiolini, and for the singers, who were among the best in Italy: the castratos Carestini, Bernacchi, Tenducci and Farinelli and the prima donnas Tesi, Bordoni, Gabrielli and Aguiari. In about 1740 the orchestra numbered 45 (fig.3). From the beginning intermezzos had been inserted between the acts of operas, as in Naples and Venice, but after 1738 they were usually replaced by ballets. During Carnival (26 December to February) two *opere serie* were performed. Already in 1718 a third opera was performed in August.



3. Interior of the Regio Ducal Teatro, with a sonnet to Violante Vestris in honour of her performance as Apamia in Hasse's opera 'Tigrane', 1750: engraving by Marc'Antonio dal Re

The eclectic operatic repertory included works by composers from all parts of Italy as well as foreigners, but many were Milanese, the most distinguished being G.B. Lampugnani (*Candace*, 1732, *Angelica*, 1738, performed with intermezzos from Pergolesi's *La serva padrona*). *L'ambizione superata dalla virtù* by the Milanese symphonic composer G.B. Sammartini was staged at the Regio Ducal Teatro in 1735 in honour of the new sovereign Carlo Emanuele III of Savoy during the short period of Franco-Sardinian domination (1733–6).

The 18th-century Milanese musical scene, closely linked with that of Vienna, was of a high standard; this was due, in particular, to the presence of Sammartini, who spent his entire life in Milan. He was *maestro di cappella* in several Milanese churches and took a leading role in the city's musical life, composing and conducting music for religious and state occasions. His vocal and instrumental music, notably his symphonies, whose harmonic and thematic relationships clearly indicate the emerging Classical style, soon became recognized outside Italy, and he was considered the leading figure in a Milanese symphonic school including Brioschi, Galimberti, Giorgio Giulini, G.B. Lampugnani and Melchiorre Chiesa. During Lent, when the theatres were closed, private concerts 'di sinfonia e di canto' continued, while in the churches, especially the Jesuit church of S Fedele, sacred cantatas were performed, many of them by Sammartini, who from 1728 was *maestro di cappella* of the Congregazione del SS Entierro which met at S Fedele.

Gluck was in Milan from 1737 until 1745 as a guest of Count Antonio Maria Melzi and probably studied with Sammartini, whose influence is evident in his early work, in particular *Le nozze d'Ercole e d'Ebe* and *La contesa de' numi*. Four of his operas were first performed in Milan: *Artaserse* (1741), *Demofoonte* (1743), *Sofonisba* (1744) and *Ippolito* (1745).

Johann Christian Bach was in Milan from 1757 to 1762. His patron was Count Agostino Litta, who enabled him to study with Padre Martini in Bologna. His style was influenced by that of Sammartini and other Milanese symphonists and this in turn had some influence on Mozart's style. By 1760 Bach was appointed one of the



4. Design by Fabrizio Galliari for Salieri's 'L'Europa riconosciuta', Act 1 scene i, Regio Ducal Teatro alla Scala, Milan, 1778: pen and ink with colour wash

organists of Milan Cathedral and his opera *Catone in Utica*, written for Naples in 1761, was revived in the Regio Ducal Teatro the following year.

The Milanese of the mid-18th century had a keen interest in orchestral music, and concerts were organized on the ramparts of the Castello Sforzesco, where a large orchestra gave open-air performances several times a week. The vogue of instrumental and symphonic music was such as to encourage the establishment of the Accademia Filarmonica (1758), whose members were primarily noblemen, but whose musical backbone was formed by Sammartini and other musicians. Those seeking admission to the Accademia were required to pass stringent tests and each member was obliged to compose a sonata or overture annually. In the second half of the 18th century Milan was one of the most enlightened Italian cultural centres, with thinkers and men of letters such as the Verri, Cesare Beccaria and Giuseppe Parini. This was the atmosphere in Milan when the young Mozart visited the city for the first time in 1770; he was warmly received and met several musicians, including Sammartini. He returned at the end of the year to direct performances of his new opera *Mitridate, re di Ponto*, which he had written for the Regio Ducal Teatro. He again visited Milan in 1771 for the first performance of *Ascanio in Alba*, a *festa teatrale* to a text by Parini (commissioned for the wedding of Archduke Ferdinand of Austria and Maria Ricciarda Beatrice d'Este, at which Hasse's *Ruggiero* was the main operatic event), and in 1772–3 for the première of *Lucio Silla*. Both works were given at the Regio Ducal Teatro.

The cathedral *cappella* continued to flourish and musicians of high repute competed for the posts of organist and *maestro di cappella*. The *maestri* were Carlo Baliani (1714–47), G.A. Fioroni (1747–78), Giuseppe Sarti (1778–87), Carlo Monza (1787–93) and N.A. Zingarelli (1793–4), all of whom were active in other Milanese musical institutions and as composers.

Opera, however, remained the main attraction. The theatrical spectacles received new impulse through Archduke Ferdinand, from 1771 Governor of Lombardy, who was very fond of opera and theatre. When the Teatro Regio Ducale burnt down on 25 February 1776, the archduke persuaded his mother, the Empress Maria Theresa, to approve a proposal by the Milanese nobility to build two new theatres designed by Giuseppe Piermarini: the Teatro Grande, or Regio Ducal Teatro alla Scala, and the smaller Teatro della Cannobiana. Until they were built a temporary wooden theatre, the Teatro Interinale, was erected to a design by Piermarini in the garden of the palace that had belonged to Bernabò Visconti. Between September 1776 and Carnival 1777–8 spectacles were staged in the Teatro Interinale. On 3 August 1778 the Teatro alla Scala was inaugurated with Salieri's *L'Europa riconosciuta* to a libretto by Verazi, with ballets choreographed by Claudio Le Grand and Giuseppe Canziani (fig.4). The theatre took its name from the site previously occupied by the church of S Maria della Scala (named after Bernabò Visconti's wife Beatrice della Scala). The architect was Piermarini, the interior was painted by Giuseppe Levati and Giuseppe Reina and the curtain, depicting Parnassus (at Parini's suggestion), was the work of Domenico Riccardi. The horseshoe-shaped theatre had five tiers of 194 boxes, a large royal box opposite the stage, a gallery and stalls (fig.5); each box had an anteroom as a cloakroom. Visibility and acoustics were excellent from every point. The exterior had a façade of three orders with a pediment, central projection and three-arched portico with a terrace above. The theatre overlooked a narrow street; it was only in 1857 that the piazza was opened out to its present size.

The Teatro alla Scala (as it came to be known) soon became one of the most famous in Italy; it represented one of the main centres of development of Italian opera, the genre that dominated Italian musical life in the 19th century. It also became a centre of Italian social and political history: in 1793 it was the scene of festivities for the coronation of Emperor Joseph II; in 1797 the end of Austrian domination and the advent of Napoleonic rule was celebrated by the performance of a tragedy-ballet, where the royal box was divided into six smaller boxes reserved for the 'liberated people'; also in 1797 the revolutionary opera *La congiura pisoniana* was first performed there; and in 1805 impressive performances for the coronation of Napoleon as King of Italy were given there. During the Napoleonic period of transition,

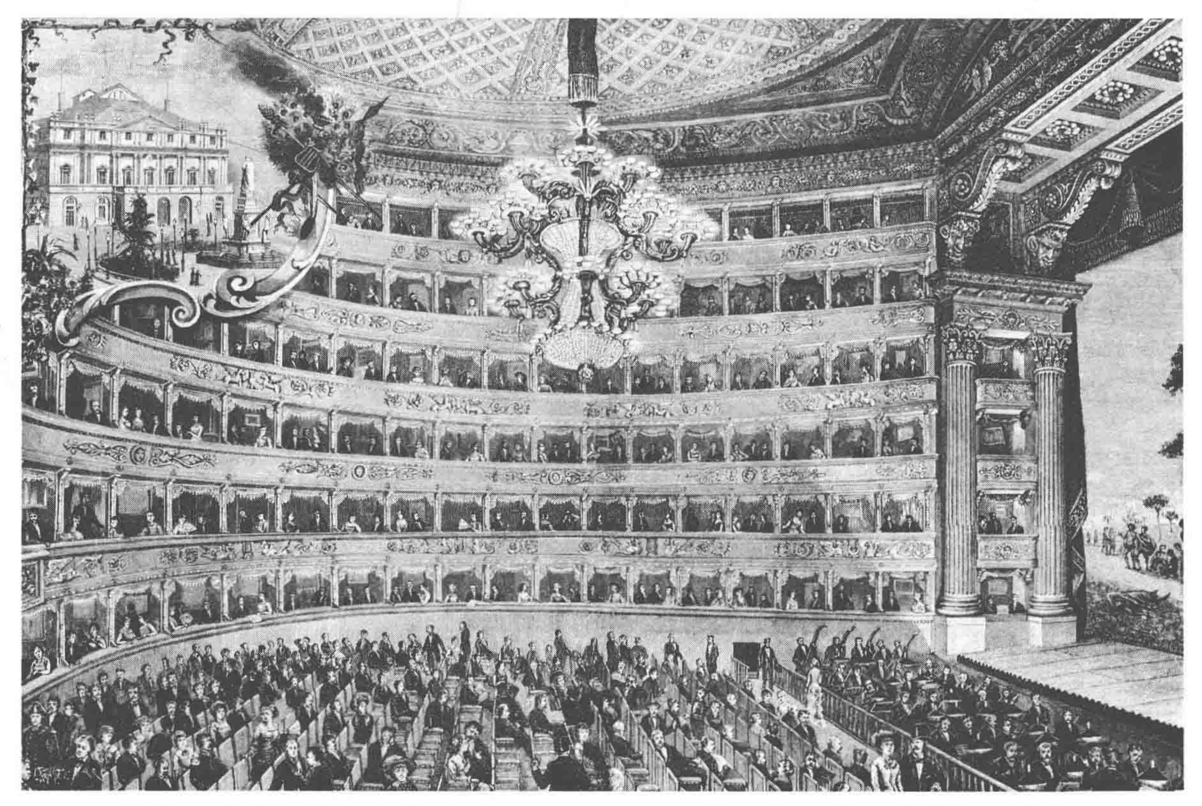
operas from the old repertory were staged alternately with cantatas and other works. (For the theatre plan and interior, *see* ACOUSTICS, fig.22)

The Teatro della Cannobiana (or Canobbiana), built on a site adjoining the schools founded in 1554 by Paolo da Cannobio, opened on 21 August 1779 with Salieri's *La fiera di Venezia* and *Il talismano* by Salieri and Giacomo Rust. The Cannobiana also staged drama and ballet and, during the Republic, patriotic displays and festivities. It was used chiefly for comic opera and *semiseria*, especially when La Scala was closed.

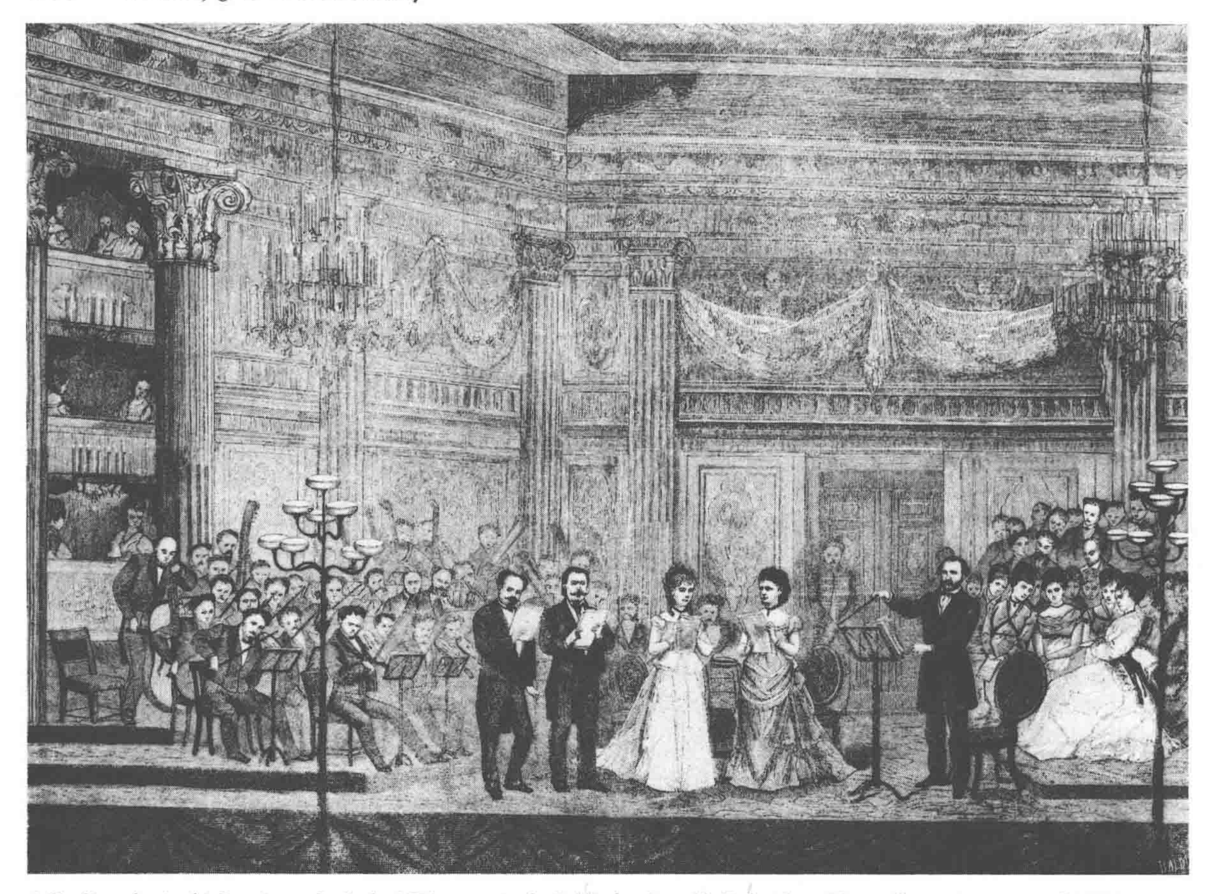
4. 19TH CENTURY. At the turn of the century Milan began to develop into a modern city based on the activity of a prosperous middle class, which eventually turned it into the most important industrial centre of Italy. Lombardy was returned to Austrian control in 1815 and renewed Viennese connections resulted in a large patrician and upper class supporting cultural life.

A new era of Italian opera began with the success of Rossini (*La pietra del paragone*, 1812), who quickly came to dominate Italian opera along with Donizetti and Bellini; from then on, Milan's musical history became virtually identified with that of Italian opera, of which La Scala was perhaps the most notable centre (it was also at that time that cycles of Mozart operas began to be mounted there). Important operas had their premières at La Scala and helped to establish the theatre's reputation: Rossini's works dominated the period 1812–20 (including *Aureliano in Palmira*, 1813; *Il turco in Italia*, 1814; *La gazza ladra*, 1817; and *Bianca e Falliero*, 1819); Meyerbeer had successes with *Margherita d'Anjou* (1820) and *L'esule di Granata* (1821); Mercadante with *Elisa e Claudio* (1821), *Il giuramento* (1837) and *Il bravo* (1839); Donizetti with *Lucrezia Borgia* (1833) and others; and Bellini had three successes particularly important for the theatre, *Il pirata* (1827, commissioned by Barbaia and initiating the composer's fruitful collaboration with the librettist Romani), *La straniera* (1829) and, after an initial failure, *Norma* (1831).

By the 1830s La Scala was one of the leading opera houses in Europe; 40 premières were given in that decade and in 1839 Verdi's first opera, *Oberto, conte di San Bonifacio*, was performed there. Ricordi bought the publishing rights, and the theatre's director, Bartolomeo Merelli, commissioned three more operas from the young composer. The first, *Un giorno di regno*, was a failure and was withdrawn after its first performance in 1840, but *Nabucco* (1842) and *I Lombardi alla prima crociata* (1843) were great successes; in fact, *I Lombardi* came to represent the drive towards unification and the patriotic choruses often incited demonstrations in the theatre. Although Verdi is closely associated with La Scala, his career there was chequered, and his works until *Otello* in 1887 had their premières elsewhere (with the exception of revisions); there was hissing and chatter during the Milan performances of *La forza del destino*, *Un ballo in maschera* and *Aida*, and Milanese critics accused Verdi of not knowing how to write for singers and of imitating Wagner. The Requiem, written for Manzoni, was given at La Scala in 1874 only a few days after its first performance at S Marco (fig.6), and Verdi did return to La Scala with the premières of his last two operas, *Otello* (1887) and *Falstaff* (1893). Many other Italian composers were presented at La Scala during the second half of the 19th century, including Petrella, Faccio, Marchetti, Boito,



5. Interior of the Teatro alla Scala, Milan, with (inset) a view of the façade: lithograph from 'Il teatro illustrato' (25 August 1882)



6. Verdi conducting his Requiem at La Scala, 1874: engraving by Baldi after Oswaldo Tofani from 'Nuova illustrazione universale' (14 June 1874)

Ponchielli and Catalani. The works of foreign composers were also brought to the theatre and, after initial failure, Wagner's operas were enthusiastically received under Franco Faccio's direction.

The best Italian singers performed at La Scala throughout the century, while the most notable conductors were Alberto Mazzucato (1859–68), Faccio (1871–91) and Toscanini (1898–1903). Alessandro Sanquirico was the theatre's leading stage designer and scene-painter from 1817 to 1832; besides setting new standards of design in Rossini's *opere serie* and the operas of Mozart, Bellini (fig.7), Donizetti and Meyerbeer, he influenced opera stage design throughout the 19th century and into the 20th. Carlo Ferrario, who was the leading Milanese scene-painter of the second half of the 19th century, worked at other theatres as well as at La Scala, making a return to more realistic design. Ballets were produced there by such great choreographers as Salvatore Viganò and Gaetano Gioja.

Throughout the 19th century alterations and improvements were made to the theatre, the most important of which were the enlargement of the stage in 1807, the overall restoration in 1838, and the removal in 1857 of the tall houses that had made it impossible to have a perspective view of the façade. Gas lighting was installed in 1860 and electric lighting in 1883. There have traditionally been four annual seasons: Carnival to Lent (initially reserved for *opere serie*), and autumn, spring and summer, when *opere buffe* were mounted. The administration of La Scala had at first been supported by the proceeds of the dramatic company which used the theatre until 1803, but from 1806 to 1918 the theatre was supported, with varying success, by its joint owners: the state, then the city, box holders, impresarios and patrons. During the Austrian Restoration, the administration was in the hands of the government, but afterwards the theatre attracted such adventurous impresarios as Domenico Barbaia (1826–32) and Bartolomeo Merelli (1835–50 and 1861–3). In 1897 the city withdrew its subsidy and Duke Guido Visconti di Modrone formed a syndicate to take over the theatre's management, appointing Toscanini artistic director in 1898, with Giulio Gatti-Casazza as manager.

There were several minor Milanese theatres that mounted opera during the 19th century. Despite several substantial interruptions the Teatro della Cannobiana continued its activities, particularly when La Scala was closed. Many works by second-rate composers had their premières there, as did Donizetti's *L'elisir d'amore* (1832). In 1894, under the ownership of the publisher Sonzogno, the theatre was renamed the Teatro Lirico Internazionale and opened with the Greek composer Spyridon Samaras's *La martire*; it was later known simply as the Teatro Lirico and passed into other hands. In 1897 Caruso made his Milan début there in the première of Cilea's *L'arlesiana*. The Teatro Carcano, modelled on La Scala, was built by Giuseppe Carcano in 1803 and opened that year with *La Zaira*, sometimes attributed to Vincenzo Federici but

more probably by Francesco Federici. Of the operas that had their premières there, few were memorable, though Donizetti's *Anna Bolena* (1830) and Bellini's *La sonnambula* (1831) were notable exceptions. In 1882 the first concert of Wagner's music in Milan was given there by Faccio. The Carcano had largely lost its importance by the mid-century and by 1900 it was no longer used for music. The Teatro di S Radegonda was opened in 1803 in a Benedictine convent, remodelled to accommodate drama and opera; it was demolished in 1882. The Teatro Lentasio opened in 1801 as a marionette theatre, but also presented opera and drama from 1805 to 1853. The Teatro Re was built by Carlo Re, opening in 1813 with Rossini's *Tancredi*; after the 1848 revolution it was used primarily for drama, though operas were occasionally mounted until its demolition in 1872, the final performance being Rossini's *Il barbiere di Siviglia*. In 1815 the Teatro Fiando was opened, offering a variety of entertainments including marionette plays, drama, opera and ballet; the building was demolished in 1868, rebuilt and renamed the Teatro Gerolamo. The Teatro Manzoni (so-called from 1873) was built in 1872 as the Teatro della Commedia to replace the Teatro Re. It initially concentrated on performances of drama and music, particularly *opere buffe* and operettas, and over the next 50 years gradually raised its standards to occupy an important place in the city's theatrical life; however, soon after 1900 its musical activity ceased. The Politeama Ciniselli, a private theatre, was acquired by Count Francesco Dal Verme, demolished and rebuilt, reopening in 1872 with Meyerbeer's *Les Huguenots* as the Teatro Dal Verme. The most modern theatre of its time, it primarily gave drama and grand opera; first performances there included Puccini's first opera *Le villi* (1884) and Leoncavallo's *Pagliacci* (1892).

One of the city's most important institutions, the Milan Conservatory, was founded during the Napoleonic era; from 1803 there had been attempts to establish a residential conservatory based on the traditional Italian model, and in 1807 the conservatory, partly modelled on the Paris Conservatoire, was instituted by Napoleonic decree, principally to train musicians for the city's main musical institution, La Scala. The conservatory was housed in the convent attached to the church of S Maria della Passione, where it has remained, and all the students were resident. Simon Mayr was asked to take up the post of director in 1808, but he preferred to remain in Bergamo and it was subsequently offered to Bonifazio Asioli, *maestro di cappella* and music director at the court of Viceroy Eugène de Beauharnais (Napoleon's stepson); he accepted, and held the post until the fall of the Kingdom of Italy in 1814. Among the first professors were the violinist Alessandro Rolla, the horn player Luigi Belloli and the pianist Piantanida. The founding of the Milan Conservatory initiated the founding of a series of conservatories all over Italy. Under Austrian rule the conservatory underwent some changes; literary and historical studies were added to the teaching of music and it was opened to non-resident students. Outstanding 19th-century directors were Francesco Basili (1827–37), who refused admission to Verdi in 1832, Nicola Vaccai (1837–44), Alberto Mazzucato (1872–7) and Antonio Bazzini (1882–97). The conservatory soon became the most important music school in Italy, attracting such pupils as Puccini and Catalani to study with professors of the stature of Ponchielli (1880–86).

During the 19th century Milan became one of the most important centres of Italian publishing, dominated by the firm of RICORDI; it was established in 1808 by Giovanni Ricordi, a modest artisan, typographer and copyist, and developed by his descendants, who turned it into a flourishing and powerful business, also serving as a patron to support and stimulate composers. By 1811 Giovanni Ricordi was appointed publisher to the Milan Conservatory; in 1814 he was prompter and exclusive copyist to La Scala, which gave him rights to publish the music performed there, and in 1825 he bought its musical archives. Ricordi absorbed Artaria in 1837, further consolidating its power, and in 1839 the firm published Verdi's first opera; with the exception of three operas published by Lucca in 1846–8, Ricordi published all his subsequent operas and most of his other works. Lucca



7. Original production of Bellini's 'Norma', La Scala, Milan, 1831, designed by Alessandro Sanquirico

had been established in 1825 and became Ricordi's chief rival from about 1840. In 1842 Ricordi initiated the *Gazzetta musicale di Milano*, Italy's first regular musicological and critical journal, with Lucca issuing the rival publication *Italia musicale* (1847–59). From 1874 the firm of Sonzogno began to specialize in music under Edoardo Sonzogno; in 1888, when Ricordi absorbed Lucca (which had taken over Canti and several other smaller music publishers), Sonzogno proved to be Ricordi's main rival, being the publishers of many *verismo* composers, for instance Mascagni and Leoncavallo. Ricordi, however, published all but one of Puccini's operas and, with the absorption of Lucca, had gained Italian rights to publish those of Wagner.

Although the tradition of instrumental music began to wane with the rise of opera, Milan remained one of the most important centres for its cultivation. During the first half of the 19th century instrumental music was performed in Milan more than in any other Italian centre, partly because the tradition established during the previous century was continued by such figures as Rolla and other professors at the conservatory, and partly because of the presence of the occupying Austrian nobility, who were directly connected with the musical activity at Vienna. This resulted in the foundation of several circles for amateur performances, such as the Società del Giardino, the Nobile Società and the Società d'Incoraggiamento. Concerts of chamber music were also held in many aristocratic houses.

The decade 1850–60 was almost devoid of instrumental music, but thereafter it started to revive. The court *cappelle* were dissolved with the establishment of the Kingdom of Italy and were replaced throughout Italy by philharmonic societies and other private associations founded by members of the aristocracy and wealthy middle class. The Società del Quartetto was founded in Milan in 1864 (similar organizations were established in other Italian cities) with members like Mazzucato and Boito as its intellectual backbone. Boito was actively associated with the 'Scapigliatura', a mainly literary movement which aimed at revitalizing and reforming the arts. The group reflected, in part, the disillusionment that followed the enthusiasm of unification. Boito published music criticism in the *Giornale della Società del quartetto*, promoting greater simplicity in art. From 1872 the orchestra of La Scala gave concerts under Faccio for the Società del Quartetto and in 1878 it took part in the Exposition Universelle in Paris; its success was so great that the following year the Società Orchestrale della Scala was formed with Faccio as director, giving two annual seasons of concerts in the spring and autumn. The orchestra played an important role in renewing interest in instrumental music and Faccio did much to establish high standards. Of lesser importance was a short-lived society founded in 1863 by Gustavo Adolfo Noseda on the model of the Concerts Populaires de Musique Classique initiated by Pasdeloup in Paris in 1861.

5. 20TH CENTURY. Milan continued to grow as a thriving industrial city supporting a wide range of musical activity. La Scala further expanded its prestige and in addition to presenting the standard repertory and works by Puccini, Franchetti, Leoncavallo and Giordano, mounted the first Italian productions of many foreign works, including Tchaikovsky's *Yevgeny Onegin* (1900), Strauss's *Salome* (1906), *Elektra* (1908) and *Rosenkavalier* (1911), Debussy's *Pelléas et Mélisande* (1908), Musorgsky's *Boris Godunov* (1909) and Falla's *La vida breve* (1934). After World War II several important works had their premières there, for instance Milhaud's *David* (first staged performance, 1955), Poulenc's *Dialogues des Carmélites* (1957), Pizzetti's *L'assassinio nella cattedrale* (1958) and *Il calzare d'argento* (1961), Stockhausen's *Donnerstag aus Licht* (1981), *Samstag aus Licht* (1984) and *Montag aus Licht* (1988) and Berio's *La vera storia* (1982). Many other works were given their Italian premières at La Scala, for example Britten's *Peter Grimes* (1947), Prokofiev's *The Love for Three Oranges* (1947), Walton's *Troilus and*



8. 'Casino Ricordi', headquarters (1844–67) of the publishing firm Ricordi, next to the Teatro alla Scala: engraving after Alessandro Sanquirico, c1845

Cressida (1956) and Janáček's *The Cunning Little Vixen* (1958).

In 1920 the theatre became a self-governing body, 'Ente Autonomo del Teatro alla Scala'; Toscanini was then appointed artistic director and established a reputation for consistent excellence in performances during what was called 'the great Toscanini period'. He formed a new orchestra of 100 players and a chorus of 120; while the stage and auditorium were being reconstructed he took the company on a tour of Italy, the USA and Canada. His regime culminated in the company's visit to Vienna and Berlin in 1929. His eventual resignation had many causes, including political ones. Artistic directors succeeding him have included Erardo Trentinaglia (appointed 1931), Jenner Mataloni (1935), Carlo Gatti (1941), Gino Marinuzzi (1944), Antonio Ghiringhelli (1948), Victor De Sabata (1953) and Francesco Siciliani (1957), while conductors have included De Sabata, Giulini, Abbado and Muti. The La Scala company has also toured to Munich (1937), London (Covent Garden, 1950 and 1976), Johannesburg (1957), Edinburgh (1957), Brussels (1958), Moscow (1964), Montreal (1967) and Washington, DC (1976). After being seriously damaged by bombing in 1943, La Scala was one of the first buildings in Milan to be rebuilt after the war. It was reconstructed to its original designs (capacity now 3000) and was reopened on 11 May 1946 with a concert conducted by Toscanini containing works by Rossini, Verdi, Boito and Puccini. In 1955 the Piccola Scala (cap. 600) was built next to La Scala for performances of early opera and small-scale contemporary works, opening with Cimarosa's *Il matrimonio segreto*. It closed in 1983.

The Teatro Nuovo was built in 1938 and has always alternated productions of drama and concerts. It has a permanent orchestra and since World War II has played a particularly important role in the dissemination of new music. In addition, from 1959 to 1994 the Milan radio orchestra of the RAI gave public concerts in the conservatory, with Bruno Maderna as permanent conductor from 1971 to 1973. The Teatro Angelicum was built in 1939 specially for concerts of sacred music; its regular chamber orchestra was founded in 1941 primarily to present Italian instrumental music of the 17th and 18th centuries. Its activity ceased in 1992. The orchestra of the Società dei Pomeriggi Musicali aims to bring artists and audiences up to date with new works. The Polifonica Ambrosiana, founded in 1947 by Giuseppe Biella, devotes many of the programmes it organizes to medieval, Renaissance and Baroque music, as does Musica e Poesia a S Maurizio, managed by the city of Milan. Many solo and chamber concerts are given in the city under the auspices of the Società del Quartetto, Società dei Concerti, Musica Rara and other groups.

The Studio di Fonologia Musicale was opened in 1955 at the Milan branch of the RAI on the initiative of Berio and Maderna, and was directed by Berio until 1961. This electronic studio gave rise to a vigorous promotional and organizing activity, attracting composers of every tendency, from Pousseur to Cage. It also resulted in the publication of the magazine *Incontri musicali* (1956–60) and the establishment of a concert series, run by Berio and Maderna, under the same title; among the musicians who took part in the series were Scherchen, Boulez and Cage.

After the unification of Italy (1870) the conservatory came under state control, and in 1901 it was renamed the Conservatorio di Musica G. Verdi; it continued to be one of the most important music conservatories in Italy. 20th-century directors have included Pizzetti (1924–34), G.F. Ghedini (1951–62) and Jacopo Napoli (1962–72). Most of the conservatory buildings were destroyed in the 1943 bombing, but have since been reconstructed. The conservatory has a large library of over 250,000 volumes, including rare manuscripts and early editions, the collection that Noseda bequeathed to the library and the musical archives of the church of S Barbara in Mantua, as well as a collection of instruments. Other schools of music are the Scuola di Musica di Milano and the Civica Scuola di Musica, while the University of Milan has a music department.

Publishing in Milan remains centred on Ricordi, which began opening branches elsewhere from the beginning of the 20th century. After World War I the firm began to publish new editions of works by earlier composers and also continued to publish contemporary Italian works. The Milanese firms of Carisch, Curci and Suvini Zerboni (founded 1930) are among the leading publishers of contemporary Italian music.

In addition to the library at the conservatory there is an important archive at Ricordi which includes all Verdi's autographs. The Museo Teatrale alla Scala (opened 1913) has a large collection of musical autographs and manuscripts, letters and portraits of composers, opera librettos and drawings and etchings by important stage and set designers. The Castello Sforzesco has a museum of instruments, containing about 650 instruments from the Renaissance to the 20th century; the Civica Raccolta delle Stampe Bertarelli holds 11,000 illustrations of musicians and other theatrical personalities. The Ufficio per la Ricerca dei Fondi Musicali Italiani, founded in 1965 and housed in the conservatory library, contains the union catalogue of manuscript and printed music (up to 1900) in Italian libraries.

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MARIANGELA DONÀ

Milán, Luys [Luis] (*b c*1500; *d* after 1560). Spanish musician and writer. He is best known as the author of the first printed vihuela music, the *Libro de musica de vihuela de mano intitulado El maestro* (Valencia, 1536/R1975; ed. R. Chiesa, Milan, 1965, and C. Jacobs, University Park, PA, 1971). Along with his earlier booklet, *Libro de motes de damas y cavalleros, intitulado El juego de mandar* (Valencia, 1535), it was composed during his residence at the Valencian court of Germaine de Foix, where he remained until at least 1538. Nothing of Milán's earlier life is known, although it is possible that he was the nobleman of the same name mentioned in Valencian documents in 1516. His last book, *El cortesano* (Valencia,

1561), clearly inspired by Castiglione, offers valuable insight into life at the Valencian court and Milán's own musical practice. With an air of self-assurance and conceit, Milán refers to himself in *El maestro* as a second Orpheus. Testimony to his musical ability is found in poems published in the 1560s by Juan Fernández and Gil Polo.

El maestro is the earliest Spanish collection of independent solo instrumental music and accompanied songs, and is the first printed Spanish tablature. It is also the earliest known music to provide verbal tempo indications. In most cases, a single tempo prevails throughout each piece, expressed in terms such as 'algo apriessa' (somewhat fast), 'compás a espacio' (a slow measure) or 'con el compás batido' (with an agitated beat). For works in the 'gallant style' (*de tañer de gala*), which alternate passages of chords and diminutions, he advocated a more flexible tempo in which 'all that is chordal is to be played slowly and the diminutions fast, pausing briefly at each fermata'. *El maestro* is unique among Spanish tablatures in being notated in a similar way to Neapolitan tablatures with the highest line of the staff indicating the highest-pitched course.

The prefatory texts of *El maestro*, as well as its title 'the teacher', advertise that it was designed with a didactic purpose, with the pieces arranged in increasing difficulty following 'the same manner that a teacher would do with a student who had never played'. Even the easiest pieces, however, call for considerable instrumental dexterity. The book instructs in the reading of tablature, selection of strings and the tuning of the vihuela. It also includes an explanation of the modes that specifies the superius rather than the tenor as the voice by which mode is determined. The book is further arranged symmetrically in two parallel *libros*, each of which is formed by a combined cycle of genres, modes, and styles: fantasias (modes 1–4), idiomatic works (modes 1–8), fantasias (modes 5–8), pavans (modes 1–8; only in bk 1), Spanish and Portuguese villancicos, romances, Italian sonnets. Despite its novelties, *El maestro* is also a unique link with past generations of instrumental improvisors. The style of Milán's music sets itself apart form the work of all later Spanish instrumental music and, according to the author's own testimony, it is the work of a self-taught musician, an improviser who composed directly on the vihuela, later committing his works to notation.

The largest group of pieces in *El maestro* is the 40 fantasias, designated as such by Milán because they 'proceed from the imagination and industry of their author'. As the first known examples of their genre in Spain they display a high level of sophistication and stylistic maturity. They are composed of multiple independent episodes that achieve coherence through their narrative continuity. They are based on a simple rhetorical model and unified by strong adherence to the modes. Thematic material is derived from the composer's reservoir of improvisatory formulae, many of which recur almost identically in different works. These range from occasional passages of strict imitation to others based on idiomatic devices, chiefly passage work or occasionally arpeggios. Milán's textures usually evoke an imitative style, but they are most frequently crafted as pseudo-imitation, built from short, accompanied melodic units that are reiterated at different pitches or in sequences to create the illusion of an imitative texture. The fantasias follow a characteristic tripartite scheme, beginning with an extended episode based on imitation or a combination of polyphonic and idiomatic devices, and continuing with a series of shorter episodes. The final episode is nearly always repeated as a signal of approaching conclusion, and a brief coda is frequently added. This style and structure also applies to the *tentos* in the gallant style. Also designated as fantasias, because they are original works, the six *pavanas* are similarly composed, within the confines of the dance rhythm. Two of these are based on Italian melodies, and the final one, in triple metre, is given as a galliard in at least one other contemporary source.

Milán's songs are notated with the sung melody shown in the tablature in red. This is a clear indication that the vihuelist would normally also have been the singer; the pitch register of the sung part is often quite high. Milán described himself as singing to his own accompaniment on a number of occasions in *El cortesano*. The Spanish and Portuguese villancicos are settings of popular love poetry and follow the formal pattern ABBA. Two versions are provided for 10 of the 12 of them, simple homophonic settings in which the singer embellishes with 'quiebros' (trills) and 'glosas' (diminutions), and alternative versions where the vocal part is to be sung unadorned while the vihuela part is written with added rapid dimiutions. The romances also have embellished accompaniments. Three of them deal with frontier themes of the reconquest, while one is based on the siege of Troy. All the Italian sonnets are through-composed settings. In one of them, *Madonna per voi ardo*, Milán suggests that the diminutions may be omitted from the accompaniment. The only sonnet by a known poet, *O gelosi d'amanti* by Sannazaro, was also set as a vihuela song by Mudarra.

For an illustration from *El maestro*, *see* VIHUELA, fig.2; for an extract *see* TABLATURE, fig.6.

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JOHN GRIFFITHS

Milan, Susan (*b* London, 3 Sept 1947). English flautist. She studied at the RCM with John Francis and at the GSM with Geoffrey Gilbert and also attended masterclasses with Marcel Moyse. She made her solo début at the Wigmore Hall in 1967. The following year she became

principal flute of the Bournemouth Sinfonietta, and from 1973 to 1981 she was principal flute of the RPO. Since then she has concentrated on a solo and chamber music career and on teaching. She was appointed a professor at the RCM in 1983 and travels widely to perform and to give masterclasses. From 1990 to 1994 she was chairwoman of the British Flute Society. Milan has made numerous recordings, particularly of the French repertory with which she feels a close affinity, and is the dedicatee of works by many composers, notably Robert Saxton, Richard Rodney Bennett, Robert Simpson and Roger Steptoe. Her strongly projected playing is characterized by its rich tone and romantically expressive style.

EDWARD BLAKEMAN

Milanese chant. *See* AMBROSIAN CHANT.

Milani, Francesco (*b* Bologna; *fl* 1600–48). Italian composer. He seems to have spent his career at S Petronio, Bologna. He was a singer there in 1600–10, a trombonist (with a pay increase) from 1611 until 1629, and *maestro di cappella* from 1630-48. He was a member of the Accademia dei Filomusi under the name 'Il Solitario'. His small output of sacred music shows a bias towards the *stile antico*, particularly in the case of functional liturgical music such as psalms and hymns. That his vesper psalms for four voices, published as *Vespri per tutto l'anno* (Venice, 1635), can be performed 'con l'organo e senza' indicates this; the pieces are all *alla breve*, and some are written for the old 'high clef' combination. The hymn settings seem to have been written in accordance with a new reform by Urban VIII, the pope at that time: they were published in 1635 under the title *Hymnorum Urbani VIII* (even though the extant manuscript copy in *I-Bc* dates from 12 years later). In the double-choir *Letanie e motetti* (Venice, 1638), the old style contrasts with a more up-to-date one; the second choir is sometimes lower in range, and some pieces (e.g. *Dilecta mea*) have much dance-like triple time. The best work in the set, however, is not a double-choir one but the very attractive and expressive *Ave verum* for five voices and organ.

JEROME ROCHE/R

Milano, Francesco da. *See* FRANCESCO DA MILANO.

Milano Franco d'Aragona, Giacomo Francesco (*b* Polistena, Calabria, 4 May 1699; *d* San Paolo Bel Sito, nr Naples, between 30 Nov and 12 Dec 1780). Italian harpsichordist and composer. Prince of Ardore, Marchese of San Giorgio and of Polistena and Duke of San Paolo, he was a virtuoso harpsichord player and was highly thought of as a composer. He was chosen as one of the ten leading Neapolitan composers to set to music the *Tragedie cristiane* by Duke Annibale Marchese. From June 1741 to May 1749, and from July 1750 until May 1753, he was in Paris as an ambassador, and subsequently was state counsellor in Naples, a post he held until his death. He was also a patron of music: he established a musical chapel in his palace and in Paris organized concerts at which the city's leading musicians appeared. The opinions of a variety of his contemporaries on his compositions and harpsichord playing have survived: the Duke of Luynes described him as an excellent accompanist and a remarkable improviser; Jean-Jacques Rousseau praised his considerable skill in improvising at the keyboard; and his teacher Francesco Durante, to whom Milano Franco d'Aragona dedicated his *Salve regina*, praised him in the frontispiece to his own *Sonate per cembalo* (RISM A/1 D 3974 erroneously dated 1732, not published before 1741; see Magaudd and Costantini)). Geminiani's *Sonates pour le violoncello et basse continuo*, op.5, and Domenico Lalli's opera *La Ginevra*, performed in May 1733 at the Teatro S Samuele in Venice, are both dedicated to Milano Franco d'Aragona. Metastasio praised his compositions in a number of letters, from which we know that he set the librettist's *Giuseppe riconosciutto* and a *Via crucis* by another author.

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OTHER WORKS

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Lamentazione, S, 2 vn, va, bc, *F-Pn*
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3 Sinfonie, 2 vn, bc, *F-Pn*
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DANILO COSTANTINI, AUSILIA MAGAUDDA

Milanollo, Maria. Italian violinist, sister of TERESA MILANOLLO.

Milanollo, (Domenica Maria) Teresa (*b* Savigliano, nr Turin, 28 Aug 1827; *d* Paris, 25 Oct 1904). Italian violinist and composer. She learnt solfège from her father and studied the violin with Giovanni Ferrero, Mauro Caldera and Giovanni Morra. She made her début on 17 April 1836 in the theatre of Mondovi before moving with her family to France. After giving five concerts in Marseilles, she went to Paris in 1837 and met Lafont, who recognized her talents and took her with him on tours to The Hague, Amsterdam and elsewhere in the Netherlands. In December 1836 she gave a benefit concert in Brussels which marked the beginning of her lifelong concern for the poor.

Early in 1837 the Milanollo family went to England. Teresa performed with Johann Strauss (i) and was for a time the protégée and pupil of Francis Mori. In 1838 she toured Wales with the harpist Charles Bochsa, giving 40 concerts within a month. She then returned with her family to France and began teaching music to her younger sister Maria (*b* Savigliano, 19 July 1832; *d* Paris, 21 Oct 1848) before both completed their violin training with Bériot. In 1840–41 Teresa studied with Habeneck in Paris, and in 1842 the sisters began a series of extended European concert tours which took them to England, Belgium, France, Germany, Bohemia, Switzerland and northern Italy, rivalling Paganini in artistic and financial success. For a time they settled in Brussels, where Teresa studied composition with Ferdinand Kufferath. During their second visit to England, in 1845, they appeared at the Philharmonic Concerts; their benefit concerts and

quartet performances in Lyons surpassed the earlier successes of Thalberg, H.W. Ernst and even Liszt in that city.

In autumn 1848 Maria died suddenly of tuberculosis; Teresa went into mourning for two months before giving a concert in Paris for the benefit of the Association des Artistes Musiciens. She virtually retired for the next two years, giving only benefit concerts. In 1852 she resumed full-time playing, touring France, Switzerland, Germany and Austria; she interrupted this tour only once, to recover from an injury to her thumb. From 1855 to 1857 she made few appearances. The day of her last public concert, on 16 April 1857, she married Théodore Parmentier, a military engineer and an amateur musician of some repute, who wrote for the *Revue et gazette musicale*.

The high point of Milanollo's career was her six-year period of concert tours with her sister. Teresa's playing was said to be full of warmth and feeling, while Maria's was brilliant and sparkling; to these characteristics they owed their respective nicknames, Mlle Adagio and Mlle Staccato. A Frankfurt critic wrote of them: 'Maria plays like a prodigy, Teresa like an angel'. But the most eloquent praise of Teresa's playing came from Joachim who, according to Moser, said that

> he had hardly ever heard then, or since, such accurate or charming violin playing; her technique was secure in every respect, and even in very difficult passages, her bow moved fluently and her tone was full of inner warmth. She was for him, in short, one of the most delightful and sympathetic artists that he had ever met.

The sisters were known particularly for their benefit concerts for the poor, in Savigliano and throughout France; when Teresa had recovered from her sister's death she established the Concerts des Pauvres in Lyons.

Milanollo's compositions include opera transcriptions for two violins and orchestra, numerous pieces for solo violin (including a *Fantaisie élégiaque*, written in memory of her sister in 1853) and an Ave Maria for male chorus.

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E. HERON-ALLEN/ALBERT MELL

Milanov [née Kunc; Ilić], **Zinka** (*b* Zagreb, 17 May 1906; *d* New York, 30 May 1989). Croatian soprano. She studied at the Zagreb Academy of Music, and with Milka Ternina, Maria Kostrenčić and Fernando Carpi, making her début as Leonora (*Il trovatore*) at Ljubljana in 1927; she was the leading soprano at the Zagreb Opera from 1928 to 1935, singing such roles as Sieglinde, the Marschallin, Rachel and Minnie. After appearances at the Deutsches Theater, Prague, in 1937 and at the Salzburg Festival the same year (where she sang an acclaimed Verdi Requiem with Toscanini), she began a long association with the Metropolitan Opera, making her début as Leonora (*Il trovatore*) and appearing every season (except for 1941–2 and 1947–50) until her farewell performance as Maddalena de Coigny (*Andrea Chénier*) in 1966; with the company she gave 424 performances in 14 works – notably as the principal Verdi and Puccini heroines, but also as Norma, Donna Anna, Santuzza, Maddalena de Coigny and La Gioconda. She appeared at the Teatro Colón (1940–42), San Francisco and Chicago, but her European performances after 1939 were few: as



Zinka Milanov as Maddalena de Coigny in Giordano's 'Andrea Chénier'

Tosca at La Scala (1950), and as Tosca and Leonora at Covent Garden (1956–7).

Milanov's *lirico spinto* voice was one of translucent beauty as well as great power, and she was able to spin out the most exquisite *pianissimo* phrases, although she was not always wholly reliable in pitch or steadiness. While she rarely delved deeply into a character, she dominated her roles by virtue of her majestic deportment. Her voice can be heard in pristine form in relays from the Metropolitan on the 1940s, notably as Amelia (*Un ballo in maschera*) and La Gioconda. Among her studio recordings, her Leonora (*Il trovatore*) and Aida reveal her lustrous tone and finely moulded phrasing, as do a 1939 broadcast of the *Missa solemnis* and a 1940 broadcast of the Verdi Requiem, both under Toscanini.

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HAROLD ROSENTHAL/ALAN BLYTH

Milanta, Giovanni Francesco (*b* Parma, 1 March 1607; *d* after 1651). Italian composer and organist. He was born into an influential family living near to what is now the Oratorio di S Lucia at Parma. In 1651 he was organist and choirmaster at the Venetian fortress town of Asola, near Mantua.

WORKS

Misse, salmi e motetti con sinfonie, 1–5, 8vv, bc, op.1 (Venice, 1649)
Il secondo libro de motetti, 2–5vv, vns, et le letanie, 4vv, bc, della BVM et in fine 4 Tantum ergo sacramentum (Venice, 1651)

Il primo libro de madrigali, 2–4vv, con alcune canzonette, et sonetti in genere rappresentativo, 1v, bc, op.3 (Venice, 1651)
Salve regina and several litanies, cited in *LaMusicaD*

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JOHN WHENHAM

Milanuzzi [Milanuzii], **Carlo** (*b* Sanatoglia [formerly S Natoglia], nr Camerino; *d c*1647). Italian composer and organist. Though born in central Italy he spent much of his life in the north. He became an Augustinian monk and was in Venice some time before 1618, working at S Stefano. In 1619 he was organist of the Augustinian church at Perugia and returned north by 1622 to be *maestro di cappella* of S Eufemia, Verona. From 1623 to 1629 he was organist of S Stefano, Venice, and from 1629 to about 1634 of Finale di Modena. In 1636 he was *maestro di cappella* of Camerino Cathedral, and his last known appointment, in 1643, was once more in the Venetian area, as *maestro* and organist of S Mauro, Noventa di Piave. He was also known as a preacher and literary figure, publishing the pastorale *Giacinto felice & Amarilli consolata* (Venice, 1625) and the literary collections *Arpa amorosa, tocca con poetica mano* and *Scherzi, devozioni*.

Milanuzzi contributed significantly to the genre of the solo aria in at least nine books of 'ariose vaghezze', eight of which survive. They are mostly short arias in a tuneful style that was rapidly gaining popularity in northern Italy in the 1620s; many are very charming. No doubt aiming at as wide an audience as possible he included letters for the guitar, and there are some Spanish dances for guitar in op.9, among them a very early example of the folia melody. He was one of the most progressive secular monodists of his day, and forward-looking developments in the strophic aria in the 1620s and 30s are clearly reflected in his output. A characteristic feature of Milanuzzi's aria style is the sequential repetition of a melodic-rhythmic motif that corresponds to a recurring verse unit of the same number of syllables, as in *Dal ciel d'amor seren*, op.9; he often sacrificed sensitivity to textual accent for clarity of musical design. Op.11 includes monodies by Monteverdi, Berti and Miniscalchi. The earlier concerted secular pieces for two to four voices in op.3 have gracefully ornamented melodies, and some are in a simple binary form.

Milanuzzi's numerous and diverse sacred compositions all employ concertato features, typically a few voices with continuo; their small-scale performance requirements (or large-scale if using the flexible performance options as in op.16) reflect his employment in religious establishments with modest performing forces. Though his collection of solo motets does not survive, he did append some motets for solo bass to op.13, and in the litanies of op.5 he adopted the cantilena style, in which there are extended solo passages unified by a tutti. The influence of the aria is felt in the 'walking' crotchet bass figures of op.19 which become like ground basses when, as sometimes occurs, they are repeated often enough (even in different keys). A genuine ground bass does indeed appear in parts of a psalm from op.14, an indication that in setting long psalm texts Milanuzzi felt that some kind of repeated material would help to unify a work: in several pieces he brought back his opening theme at the words 'Sicut erat', while once he brought back the opening text as well, just as Monteverdi did in some of his Venetian psalms. Milanuzzi was certainly one of the foremost minor composers to experiment with the unifying of psalm settings: since his psalms are for more modest forces than those of most other Italian composers of the period, such structural interest was all the more necessary to prevent monotony. Even his masses (op.16) are basically for only three soloists and organ, though there are optional parts for ripieno and instrumental ensemble that make them more like the festive orchestral masses of the time.

WORKS

all published in Venice

SACRED

op.	
1	Sacri rosarum flores, 2–4vv, liber I (1619)
2	Vespertina psalmodia, 2vv, org, liber I (1619)
5	Letanie della Beata Vergine, 4, 8vv, parte sono in cantilena, parte correnti, et parte in concerto ... bc (1622)
6	Armonia sacra di concerti, messa et canzoni, 5vv, bc (1622[6])
13	Sacra cetra concertata con affetti ecclesiastici, 2–5vv. Con l'aggiunta di 6 motetti, ariosi, e commodi per un basso solo, libro II (1625)
14	Concerto sacro di salmi intieri, 2–3vv, comodi, vaghi, et ariosi ... bc (org), libro I (1629)
16	Messe a 3 concertate che si possono cantare a 7, 11, aggiuntovi 4vv, et 4 stromenti ad lib, bc, libro I (1627)
19	Hortus sacer deliciarum ... 1–3vv ... una cum missa 2, ac Litaniis BVM, 3vv, org, liber III (1636)
21	Concerto sacro di salmi intieri, 2–3vv, bc (org) ... aggiuntovi 2 vn, libro II (1643)
23	Compieta intiera concertata con le antifone, e Litanie BVM di Dio ... bc (org), 1–4vv (1647)

1 motet, 1625[2]

SECULAR

op.	
3	Aurea corona de scherzi poetici, 2–4vv, bc, libro I (1620)
7	Primo scherzo delle ariose vaghezze, 1v, hpd/chit/double hp/other inst con le littere del alfabetto, con intavolatura, e con la scala di musica, gui (1622)
8	Secondo scherzo delle ariose vaghezze, 1v, bc, aggiuntevi ... alcune sonate facili intavolate (1622)
9	Terzo scherzo delle ariose vaghezze, 1v, bc, con l'aggiunta ... di alcuni balletti, sarauende, spagnolette, gagliarde, follie, ciaccone, et altre sonate intavolate, gui (1623)
11	Quarto scherzo delle ariose vaghezze, 1v, bc, con una cantata, altre arie del Signor Monteverdi ... aggiuntovi ... 2 arie dall'autore (2/1624), ed. in ISS, vi (1986)
15	Sesto libro delle ariose vaghezze, 1v, bc (1628)
17	Settimo libro delle ariose vaghezze, 1v, bc, aggiuntavi un'arietta, 2vv, con sinfonie di 2 vn (1630)
18	Ottavo libro delle ariose vaghezze, 1v, bc (1635)
20	Nono libro delle ariose vaghezze, commode da cantarsi, 1–2vv, bc (1643)

2 arias, 1634[7]
Bc to Pomponio Nenna's Il primo libro de madrigali, 4vv (2/1621)

LOST WORKS

cited in the appendix to Messe a 3 concertate op.16

Primo e secondo libro di motetti, 1–5vv. Libro primo de madrigali concertati, 2–4vv. Le music[h]e moderne, 1–2vv. Il primo libro de motetti, 1v. Il primo libro de salmetti, 2vv, spezzati
Il primo, e secondo libro de salmi concertati con voci, e con stromenti, 4 chori. Una copia di salmi in tripla, 3 chori. Un'altra copia di salmi a 8 correnti. Le messe con alcuni motetti, 8vv. Una copia di messe concertati a 14 con voci, e stromenti; un altra copia a 12, concertate. Il primo libro delle messe, 4vv da capella. Una terza in tripla, 8vv. Una copia di compiete, 5vv, con sinfonie di 2 vn, et 1 bn. Un altra compieta, 5vv, corrente intiera. Un altra, 8vv.

Due altre copie di compiete, 4, 5 chori concertate. Il secondo libro de madrigali concertati, 2–4vv. Un'altra copia di madrigali, 4vv, non concertati. Una messa, 6 chori concertata. Gl'improperii della settimana santa, 4vv. Un corpo di salmi, 16 chori, concertati. Altri salmi, 5vv, concertati, e correnti. Il settimo libro delle ariette, 1v. Diverse correnti, capricci sonate, balletti, e stravaganze da sonare. Il terzo libro de motetti, 1–4vv

Corenti baletti, mentioned in Vincenti's *Indice* (see *MischiatiI*)

Balletti, saltarelli, e corretine alla francese, 1v, libro I, et salmi, 2 vn, bc, mentioned in *WaltherML*

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JEROME ROCHE/ROARK MILLER

Milchevsky, Marcin. *See* MIELCZEWSKI, MARCIN.

Milde, Hans (Feodor) von (*b* Petronell, nr Vienna, 13 April 1821; *d* Weimar, 10 Dec 1899). Austrian baritone. He studied in Vienna and with the younger Manuel García in Paris. From 1845 to 1884 he was engaged at the Hofoper, Weimar, where in 1850 he sang Telramund in the first performance of *Lohengrin*, conducted by Liszt. He also sang the Dutchman and, later, Hans Sachs and Kurwenal. He took part in the revival of Berlioz's *Benvenuto Cellini* (1852), created the title role of Cornelius's *Der Barbier von Bagdad* (1858) and Ruy Diaz in the same composer's *Der Cid* (1865). He sang the High Priest in the first stage performance of *Samson et Dalila*, at Weimar (1877).

ELIZABETH FORBES

Milde-Agthe, Rosa von [née Agthe, Rosa] (*b* Weimar, 25 April 1825; *d* Weimar, 25 Jan 1906). German soprano. She studied in Weimar, where she was engaged at the Hofoper from 1845 to 1867. Under the name of Rosa Agthe, in 1850 she sang Elsa in the first performance of *Lohengrin*, conducted by Liszt. The following year she married the baritone Hans von Milde. She created Margiana in Cornelius's *Der Barbier von Bagdad* (1858) and Chimène in the same composer's *Der Cid* (1865). Her repertory also included Lucia, Pamina, both of Gluck's Iphigenias, Leonore (*Fidelio*) and Lady Harriet (*Martha*).

ELIZABETH FORBES

Mildenburg von Bellschau, Anna. *See* BAHR-MILDENBURG, ANNA.

Milder-Hauptmann, (Pauline) Anna (*b* Constantinople, 13 Dec 1785; *d* Berlin, 29 May 1838). Austrian soprano. She was brought up in Constantinople and Bucharest, before moving to Vienna, where she studied with Tomaselli and Salieri (on Schikaneder's recommendation) and also had instruction from Neukomm (on Haydn's advice). She made her début as Juno in Süssmayr's *Der Spiegel von Arkadien* (1803), and sang Leonore in all three versions of Beethoven's *Fidelio* (1805, 1806 and 1814). Her voice was described by Haydn as 'like a house' and by Griesinger as 'like pure metal'.

In 1808 she made a successful tour, and was admired by Napoleon, among others; in 1816 she was appointed court *prima donna assoluta* in Berlin. In 1810 she married a jeweller, Peter Hauptmann, whose difficult personality seems to have lain behind a later faltering in her career. She achieved her greatest triumph in 1812 in Gluck's *Iphigénie en Tauride*, and was largely responsible for the Gluck revival in Vienna and Berlin. Gluck's heroines suited her imposing presence and her magnificent full, rich and flawless voice; she made Weigl's *Das Waisenhaus* and *Die Schweizerfamilie* famous. Cherubini wrote *Faniska* for her, and Schubert *Der Hirt auf dem Felsen* and the second *Suleika* song. In 1829 she left Berlin over a quarrel with Spontini and visited Russia, Sweden and Denmark; in the same year she sang in Mendelssohn's historic revival of Bach's *St Matthew Passion*. Her last public appearance was in Vienna in 1836.

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F.A. MARSHALL/CHRISTOPHER H. GIBBS

Mildonian, Susanna (*b* Venice, 2 July 1940). Italian harpist of Armenian parentage. She studied with Margherita Cicognari at the Venice Conservatory from the age of ten. In 1959 she won first prize in the first-ever Israel Harp Contest. Continuing her studies in Paris with Pierre Jamet, she gained a *premier prix* at the Conservatoire in 1961, following these successes with first prizes in the Geneva (1964) and Marcel Tournier (1971) competitions. She was solo harpist of the Belgian National Orchestra for 14 years, and in addition to maintaining an important international career she teaches in the Flemish section of the Brussels Conservatory. Her impressive discography includes the first recording of the Spohr F major Concerto for violin and harp (with Ruggiero Ricci), the concertos of Villa-Lobos and Ginastera and much solo and chamber music.

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ANN GRIFFITHS

Miles, Alastair (*b* Harrow, Middx, 11 July 1961). English bass. He studied with Rudolf Piernay, Richard Standen and Bruce Boyce at the GSM, and then at the National Opera Studio (1986–7). He made his operatic début with Opera 80 as Trulove (1985), and the following year made an outstanding impression in a concert performance of Rossini's *Otello* in London. In 1988 Miles made his débuts in minor roles at the ENO, WNO and Covent Garden, and the same year appeared as Dikoj (*Kát'a Kabanová*) with Glyndebourne Touring Opera. In 1989 he sang Colline at the ENO, the Spirit Messenger (*Die Frau ohne Schatten*) and Raimondo (*Lucia di Lammermoor*) with the WNO, and Lamoral (*Arabella*) at

Glyndebourne. He has subsequently undertaken major roles with the same companies and appeared in Amsterdam, Vienna and San Francisco, most notably as Mozart's Figaro (a role he has recorded with Mackerras), Rossini's Don Basilo and Alidoro, Rodolfo (*La sonnambula*), Raimondo, Zaccaria, Fiesco, and Gounod's and Berlioz's Méphistophélès. He made a much-praised Metropolitan début in 1997 as Sir Giorgio (*I puritani*). On the concert platform and on disc he has been much admired in Handel, especially as Saul, as Elijah and in the Verdi *Requiem*. Miles's true, firm bass is deployed with ease and flexibility through a wide range, and he has become an impressive actor. He is also an accomplished recitalist, at home in several idioms.

ALAN BLYTH

Miles, Jane Mary. *See* GUEST, JANE MARY.

Miles, Philip Napier (*b* Shirehampton, Gloucestershire, 21 Jan 1865; *d* King's Weston, Gloucestershire, 19 July 1935). English composer and patron. Though heir to a large estate, King's Weston (designed by Vanbrugh in 1714), he studied in Dresden, and then with Parry and Dannreuther in London, thereafter devoting his energies to promoting music in the Bristol area. He supported Boughton's Glastonbury Festivals, and in 1924, 1926 and 1927 presented festivals of his own in Bristol where, in 1924, his one-act operas *Markheim* and *Fire Flies* were first performed (13 October) and Falla's *El retablo de Maese Pedro* received its British première (17 October). A three-act opera *Westward Ho!* (E.F. Benson after Charles Kingsley's novel) had been heard at London's Lyceum Theatre (4 December 1913), but later full-length operas (including a setting of John Masefield's *Good Friday*) seem not to have been staged. *Markheim*, composed in 1919 to a text drawn from Robert Louis Stevenson's tale of murder and redemption, received a Carnegie Award (1921). Its declamatory style, fluctuating time signatures and tritonal harmonies create a powerful effect. More typical, however, is the delicate Romanticism of the choral ballet *Music Comes* (Glastonbury, 1920) and such songs as *My Master hath a Garden* (1933). Although opera was his passion, he wrote in all forms, including a Symphony in C.

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MICHAEL HURD

Milestone. American jazz record company. It was established by Orrin Keepnews and Dick Katz in New York in 1966. Among the musicians who recorded regularly for the label were Lee Konitz, Joe Henderson, McCoy Tyner, Sonny Rollins and Ron Carter. By 1972 the label had been acquired by Audio Fidelity and the following year it was sold to FANTASY. In 1978 the company sponsored the quartet Milestone Jazzstars (Rollins, Tyner, Carter and Al Foster), which toured the USA and recorded. From that decade into the 1980s it was better known for its reissues of material from Keepnews's earlier label Riverside than for new recordings, but from the late 1980s it reacquired significance for its new recordings by veteran players (notably Tyner with his big band and in duos with Stephane Grappelli) and by young jazz musicians. (O. Keepnews: *The View from Within: Jazz Writings, 1948–1987*, New York and Oxford, 1988)

BARRY KERNFELD

Milewicz, Antoni. *See* MILWID, ANTONI.

Miley, Bubber [James Wesley] (*b* Aiken, SC, 3 April 1903; *d* New York, 20 May 1932). American jazz trumpeter. He moved to New York at the age of six, and studied the trombone before learning the cornet. He was active professionally from 1920 with Mamie Smith, and in 1923 joined Elmer Snowden's Washingtonians, which shortly afterwards came under the leadership of Duke Ellington. Miley remained with Ellington until early 1929, and then worked with Noble Sissle, with whom he travelled to Paris later that year, Zutty Singleton and others. In the last months of his life he led his own orchestra.

Miley's melodic and rhythmic styles were influenced by King Oliver and Johnny Dunn; he is noted for having begun the practice of using a plunger mute in conjunction with a straight mute, thus achieving a wa-wa effect by combining two techniques employed separately by Oliver. His growl effect was adopted by Sidney De Paris, Cootie Williams, Ray Nance and many other jazz trumpeters, and formed an important element of Ellington's style. He was the most impressive of the early Ellington soloists, and collaborated on or strongly influenced many of Ellington's early compositions; the better sections of *Black and Tan Fantasy* (1927, Bruns.), *East St Louis Toodle-oo* (1926, Voc.) and *Doin' the Voom-Voom* (1929, Vic.) are thought to be Miley's work.

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J.R. TAYLOR

Milford, Robin (Humphrey) (*b* Oxford, 22 Jan 1903; *d* Lyme Regis, Dorset, 29 Dec 1959). English composer. He studied at the RCM with Holst, Vaughan Williams and R.O. Morris. Able to devote himself almost entirely to composition, Milford soon developed into a prolific composer in all genres. He made his first impact with a Double Fugue for Orchestra, published in 1927 by the Carnegie Collection of British Music, and the oratorio *A Prophet in the Land*, performed at the 1931 Three Choirs Festival. Despite successful first performances, many of his more ambitious orchestral works, including the Violin Concerto in G minor (1937), remained in manuscript; other works, including a full-scale opera, *The Scarlet Letter* (1958–9), adapted from the novel by Hawthorne, has remained unpublished and unperformed. Milford reached his widest audience through his choral works, chamber music and songs. The collection *A Book of Songs* (Oxford, 1926) demonstrates the individuality of his creative gifts. Simple, diatonic and much influenced by folksong, his music has been of particular service to amateurs.

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MICHAEL HURD

Milhaud, Darius (*b* Marseilles, 4 Sept 1892; *d* Geneva, 22 June 1974). French composer. He was associated with the



1. Darius Milhaud

avant garde of the 1920s, whose abundant production reflects all musical genres. A pioneer in the use of percussion, polytonality, jazz and aleatory techniques, his music allies lyricism with often complex harmonies. Though his sources of inspiration were many and varied, his music has compelling stylistic unity.

1. Life. Though born in Marseilles, Milhaud grew up in the nearby town of Aix-en-Provence. His father was a well-to-do almond dealer who lived and worked at the Bras d'Or, a former inn where the Milhaud family had been established since 1806. From his earliest years Milhaud was exposed to the songs of the *amandières*, the women who sorted the almonds on the ground floor of the house while singing Provençal airs and comic songs of the café-concerts. Milhaud admitted in his autobiography that he was a 'rather neurotic' child, and even as an adult easily prone to anxiety, yet noise must have been a constant feature of life at the Bras d'Or. Half awake in the morning, or in bed at night, he would hear the clamour of the men and women at work, and the 'soft sound of fruit falling into the baskets and the monotonous and soothing drone of the machines'. It was at night too, before falling asleep, that he would hear a mysterious music he was quite unable to imagine written down, music he later realized was a premonition of polytonality.

He was profoundly marked by Provence, a region of striking contrasts: hot sun and grateful shade, harsh, arid landscapes with a majestic river, the Rhône, running through the heart of it. From the fishing villages to the great, desolate plain of the Camargue, as a young man he would go on long walks, absorbing the landscape and light of Provence. Judaism was a no less important element in his make-up, and, though not a strict orthodox Jew, he always had deeply-held religious beliefs. Aix is the heart of the Comtat Venaissin, where the Jews have their own liturgy and were for centuries under the special protection of the Pope, a situation that forms the background to his opera *Esther de Carpentras*.

His father was an excellent amateur pianist and pillar of the local musical society, and his Italian mother (née Allatini) was a fine contralto. (He himself came to possess a beautiful baritone voice.) His musical disposition was soon clear: from the age of three he played duets with his father, which 'at once instilled in me a sense of rhythm', and at seven he took up the violin, progressing well enough to give recitals and, from 1902 to 1907, play second violin in the quartet of his violin teacher, Léo Bruguier. In 1905 they studied Debussy's quartet, which was such a revelation for Milhaud that he at once bought the score of *Pelléas*. The same year he started to take harmony lessons with a local teacher who used the treatises of Reber and Dubois. He was bored, but he had started to compose, and his letters of the time prove that, despite his success with the violin, he already realized that composition was to be his real occupation.

Highly important also in his early years were two exceptionally close friendships, complementary in many ways, and corresponding to different aspects of Milhaud's character. Léo Latil, the son of a local doctor, was an earnest Roman Catholic of a dreamy, poetic disposition, with a deep love of literature and music. Armand Lunel, who became a novelist and historian as well as librettist for Milhaud, had a more philosophical and also more playful disposition. For these three young men, literature, music and aesthetics were the main subjects of conversation and of the numerous letters that have survived. At first deeply impressed by Maeterlinck and the rather morbid, oniristic symbolist poets, they changed radically when, in 1908, they discovered the poetry of Francis Jammes. Jammes's homely simplicity and love of nature came like a breath of fresh air, and in these early years Milhaud not only set many of his poems, but made an opera of his play *La brebis égarée*. 'When I started to compose', he recalled, 'I at once sensed the danger in following the paths of impressionist music. So much woolliness, perfumed billows, rocketing pyrotechnics, shimmering finery, vapours and wistfulness, marked the end of an era whose affectation I found insurmountably repugnant. The poets saved me.' (Despite this he always had immense love and respect for Debussy's music. He had taken part in the first, private, performance of the *Sonata for viola, flute and harp* in 1916, on which

occasion he went to see Debussy for advice: that was their only meeting.)

In 1909 he went to Paris to study at the Conservatoire. He was to stay there until 1915, though he returned to Aix regularly for holidays; his main teachers were Berthelier (violin), Dukas (orchestral playing), Leroux (harmony), Widor (fugue) and Gédalge (counterpoint, composition and orchestration). Gédalge had the most decisive impact on him, and he gained a mastery of French academic counterpoint that was to remain, for better or for worse, an important part of his technical apparatus. He also became an excellent orchestrator and a competent conductor, while gaining proficiency as a pianist quite unaided. Paris also exposed him to a much wider range of musical styles. During the early years in Aix, he had attended concerts in Marseilles, but nevertheless, until his arrival in Paris he had been more or less cut off from recent developments in music. Now he discovered the music of, among others, Fauré, Ravel, Koechlin, Satie, Bloch, Magnard ('I really believe that [the music of] Magnard helped me to find my own path'), Roussel and Wagner (which repelled him from the start), and also *Boris Godunov* (a score he kept next to *Pelléas*), *Petrushka* and *The Rite of Spring* (which he analysed in 1914 with Koechlin). He was fascinated, if puzzled, in 1910 by Schoenberg's piano pieces op.11 and a few years later by the op.19 pieces.

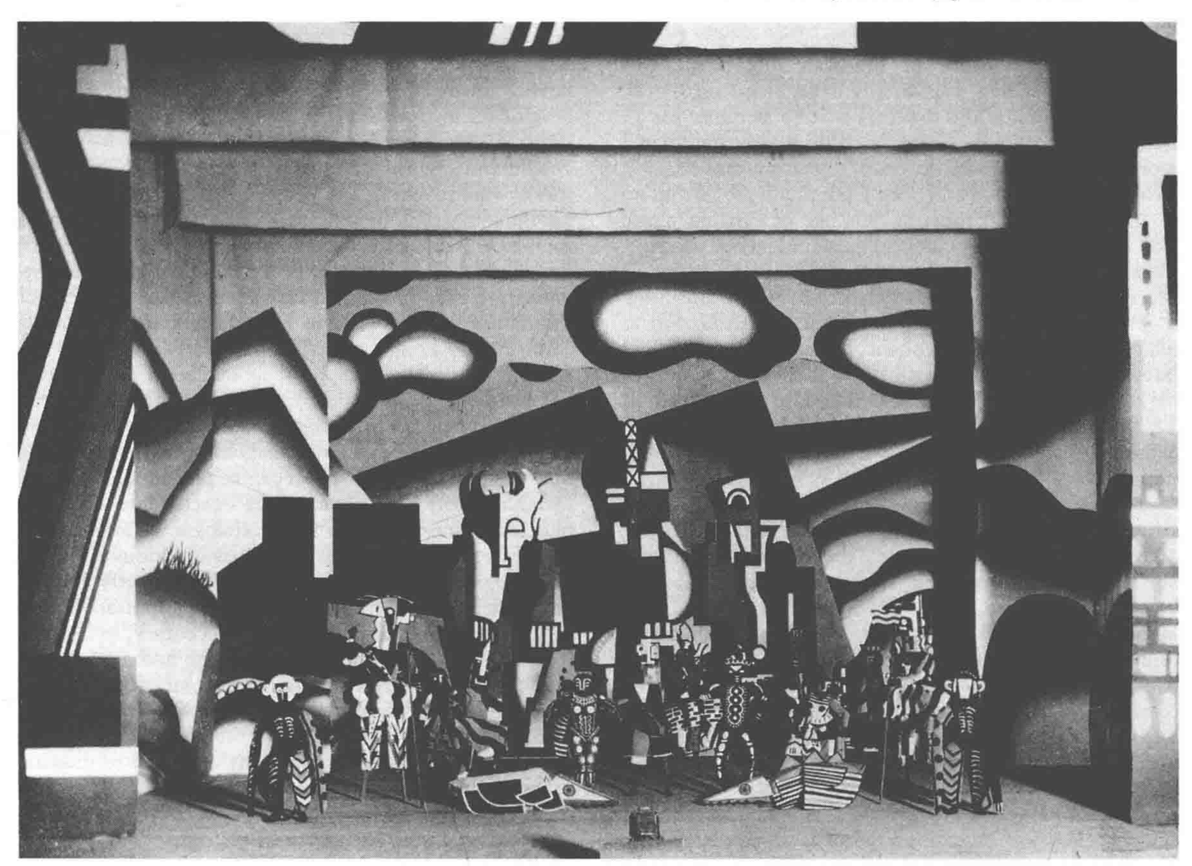
Milhaud described his first meeting with Paul Claudel in 1912 as 'the great stroke of luck in my life'. Though 24 years older, the poet, playwright, diplomat and fervent Roman Catholic was to become not only a frequent source of texts but also a close personal friend. Gide was also an important, if passing influence: 'Gide's prose has an enchanting rhythm that is highly attractive for a composer', he later remarked, and he set extracts from Gide's novel *La porte étroite* as a kind of song cycle, *Alissa* (1913). One of the themes of the novel, the 'desire for purity through so much suffering and sacrifice' had deeply impressed him, as had the themes of adultery and forgiveness in Jammes's *La brebis égarée*. These Christian preoccupations are, too, a surprising but constant feature of his correspondence with Latil and Lunel at this time. As he matured such ideas lost their importance, yet they reflect a truly catholic spirit that led him to write several works of specifically Christian inspiration, such as the Te Deum in the Third Symphony, the *Cantate de la croix de charité*, *Pacem in terris* (a papal encyclical) and many works with texts by Claudel, including *Christophe Colomb*.

At the outbreak of World War I Milhaud was unable for medical reasons to join the armed services, and found work helping Belgian refugees. In 1915 came the shattering news of the death of Léo Latil at the front. In 1916 Milhaud took up a job in the propaganda department of the foreign ministry. With the turmoil of war and the loss of such a close friend, his world was thoroughly shaken, so when Claudel, as newly appointed minister to Brazil, offered him the post of attaché in charge of propaganda, he accepted with alacrity. In early January 1917 he embarked at Lisbon, conscious of leaving behind him his 'little habits, his little fads, his little flat full of little objects from the 1830s'. In Brazil he discovered the tropical forest, the sounds of which were ever after to haunt his music, and Brazilian popular music, whose rhythms had a wonderfully liberating effect on his works. His official duties consisted of translating coded messages and accompanying Claudel on his travels, but he also organized concerts and lectures in aid of the Red Cross. Leaving Brazil on 23 November 1918, he returned via the West Indies and New York, and arrived in Paris on 14 February 1919.

Though in Brazil he had not been completely cut off from French musical life, for Ansermet, Artur Rubinstein, Nizhinsky and the Ballets Russes had visited Rio, he now plunged into the postwar effervescence of Paris. This was the period of the Bar Gaya, soon to be renamed 'Le boeuf sur le toit' after Milhaud's Brazilian pot-pourri, the Cirque Médrano with the Fratellini brothers, Les Six (not that this is of any importance for his music), the 'Wiéner concerts' and the Saturday evenings in Milhaud's flat when poets, artists and musicians would share their latest work. It was a time of renewing old acquaintances (with Koechlin, Honegger and Poulenc among others) and especially of making new friendships, including that of Satie. During the 1920s he also made journeys that were crucial to him as man and composer: to London in 1920 (bringing the revelation of jazz) and Vienna in 1921 (he went with Poulenc and Marya Freund to meet Schoenberg, Berg and Webern), and concert tours of the USA (1922 and 1927) and USSR (1926, with his cousin Madeleine Milhaud, whom he had married in 1925, and Jean Wiéner). Throughout the decade, compositions flowed with unfailing regularity and growing success. As a pianist he gave numerous concerts, mainly of his own works, while his most notable achievement as conductor was the French première of *Pierrot lunaire* on 15 December 1921 (first part only) and 12 January 1922 (complete). He also wrote music criticism regularly for the *Courrier musical* from 1920 to 1924; some articles of this period, including 'Polytonality and Atonality', are crucial to an understanding of his musical aesthetics. (His *Notes sur la musique* includes a representative selection.) By the end of the decade he had established himself as a major composer, especially with the remarkable success of his multimedia opera *Christophe Colomb* in Berlin in 1930.

The next ten years were marked by an increasing amount of film and incidental music (from which he was able to recuperate a number of concert works: *Scaramouche*, *Suite provençale*, etc.). Indeed, from 1935 to 1938 he composed little else. He continued his activity as a music critic for the daily *Le jour* (1933–7) and occasionally other publications. Unhappily, during this decade his paralysing attacks of rheumatoid arthritis became increasingly severe and frequent: by 1948 he would be permanently confined to a wheelchair.

Knowing that his name was on the Germans' wanted list of prominent Jewish artists, Milhaud was obliged, after the fall of France in 1940, to emigrate to the USA. During the crossing he received a telegram from Mills College, Oakland, offering him a teaching post, which he accepted. Later he also taught at the summer school in Aspen, Colorado, and from 1948 to 1951 he was honorary director of the Music Academy of the West in Santa Barbara. In 1947 he made his first return to France and became professor of composition at the Paris Conservatoire. Since he only gave up his Mills post in 1971, the latter part of his life was divided between the two countries. With the constant round of concerts, this all meant a lot of travel, yet despite his handicap, he relished it: 'Travel is one of the most necessary things for my



2. Design by Fernand Léger for Milhaud's ballet 'La création du monde' by the Ballets Suédois, Paris, 1923 (Dansmuseet, Stockholm)

imagination . . .. I love travel and I need it . . . whatever the destination'. To the continuing prodigious output of compositions was thus now added intense activity as a teacher. Milhaud's approach was characteristically undogmatic: 'teaching composition involves, I believe, allowing [students] to liberate themselves from all the conventional formulae . . . helping them, by a sort of cleansing process, to realise their often sensitive and refined personalities, which many years of strict but necessary exercises have prevented from flowering'. Among his pupils number many French and American composers, as well as the jazz pianist Dave Brubeck.

Milhaud composed almost to the end and left no unfinished works. His last, a wind quintet, was written for the 50th anniversary of his marriage to Madeleine, his inseparable companion, helpmate and muse.

2. WORKS. There is scarcely a genre not represented in Milhaud's output. From grand opera to children's piano pieces, everything seems to be there in extraordinary profusion. Capable of composing anywhere, even while travelling he was not disturbed by the presence of other people or by ambient noise. He found his musical voice very early on, and there was neither anguish in creation, nor any problem of language or expression, let alone of technique. He rarely made sketches or notes.

Such serenity in the act of creation – allied to an independence of mind and musical style, an indifference to criticism (unless from his close friend, the Belgian musicologist Paul Collaer), and a seriousness of purpose that his sense of fantasy sometimes seems to belie – meant that he was receptive to many and varied sources of inspiration. Provence was a seemingly inexhaustible stimulus whether as a setting for opera and ballet (*Les malheurs d'Orphée*, *Le carnaval d'Aix*, *La cueillette des citrons*, *La branche des oiseaux*) or as a direct musical source (the *Chansons de troubadour* and the *Suite provençale* include 18th-century Provençal themes while *Barba Garibo* uses songs and dances from the Menton area). The Symphony no.8 is a portrait of and homage to the river Rhône. Similarly the Comtat Venaissin was a setting (*Esther de Carpentras*) and its liturgy a source of music (e.g. *Etudes* for string quartet) or a stimulus to composition (*Liturgie comtadine*). A more generalized Jewish inspiration is apparent in many works, from the *Poèmes juifs* to the *Ode pour Jérusalem*. In his epic opera *David* he portrays the warrior-king's life and its effect on present-day Israelis; in one of his most powerful works, *Le château de feu*, he remembers the holocaust, as in *Ani maamin*; the *Service sacré* and the *Service pour la veille du sabbat* are liturgical works.

Milhaud's attachment to these origins was inclusive, not exclusive. Provence was part of the Mediterranean, which for him extended all the way from Istanbul to Rio de Janeiro. A globe-trotter both physically and musically, he used themes from, or composed in the style of, folk music from many other countries. His suite *Le globe trotter* evokes France, Portugal, Italy, the USA, Mexico and Brazil. *Kentuckiana* and the *Carnaval à la Nouvelle-Orléans* use local American tunes. The *Suite française* is based on French themes, and the third act of his opera *Le*

pauvre matelot is entirely constructed from French shanties. The influence of Brazilian folk music was exceptionally strong, anecdotally in *Le boeuf sur le toit*, a medley of tangos and maxixes written as music for an imaginary Chaplin film, and much more profoundly in a work such as *Saudades do Brasil* ('Memories of Brazil'), two suites of original and deeply felt piano pieces that go far beyond musical tourism. His use of existing music also extended to older classical music. He made arrangements of *The Beggar's Opera* and *Le jeu de Robin et Marion*; he wrote works using the music of Corrette (*Suite d'après Corrette*), François Couperin (*Introduction et allegro*), and the little-known 18th-century composer Baptiste Anet (Viola Sonata no.1, *L'apothéose de Molière*), whose Tenth Violin Sonata he also transcribed. In *La bien-aimée* he transformed Liszt's arrangements of Schubert waltzes, writing for a mechanical piano and orchestra.

His fascination with jazz began in London in 1920, where he heard the Billy Arnold Jazz Band, recently arrived from New York. Noting the subtle use of timbre and the complex rhythmic vitality, he was inspired to write *Caramel Mou*, a shimmy. Two years later, on tour in the USA, he heard the Paul Whiteman Band, and on his return composed the *Trois rag caprices*. The decisive, overwhelming experience, however, was the jazz of the blacks in Harlem: 'Against the beat of the drums, the melodic lines criss-crossed in a breathless pattern of broken and twisted rhythms'. Out of this – in 1923, the year before Gershwin's *Rhapsody in Blue* – came *La création du monde*, a highly successful blend of jazz and classical elements (including a properly developed fugue). Yet this seems to have got jazz out of his system, for in 1926 he was able to announce to American journalists that jazz no longer interested him – though he later recommended it to young classical musicians as it 'would teach them to count four beats in a 4/4 bar . . .. A fault of rhythm or of beat is so much more serious than a wrong note'.

Percussion plays an important and highly effective part in *La création du monde*, yet Milhaud had already shown himself to be a notable 20th-century pioneer in the use of unpitched instruments, in several works which antedate, for instance, those of Varèse. *Les choéphores* (1915–16) includes three movements written for rhythmically recited text (solo and chorus with whistles) accompanied solely by percussive instruments with sirens, though it was not until after experiencing the Brazilian forest that he wrote sections of music exclusively for percussion. The long percussion episodes in *L'homme et son désir* (1918) are a direct imitation of the sounds he heard there after dark. In later examples he was attracted by the dramatic force of percussion, allied in some cases to a chorus (*La mort du tyran*, *Christophe Colomb*). He also wrote the first Percussion Concerto (1929–30) and perhaps the first work to include music for performance by the audience, clapping, stamping and whistling in *Musique pour San Francisco*. No less pioneering was his use of metrically uncoordinated music in *Cocktail* (1920) for solo voice and three clarinets and the lost *Aérogyne femme volante* (1921), though it was not until the 1950s that this 'controlled aleatory technique', as he called it, really entered his textural vocabulary (for example in *Etude poétique* – his only work of *musique concrète* – and *Neige sur la fleuve*). The *Suite de quatrains* and the String Septet mix aleatory and fixed elements, and *Adieu* is his first score in which contrapuntal relationships are enriched by having instruments play simultaneously in different tempos (cf also *Musique pour Graz*, *Musique pour Ars Nova*, *Hommage à Igor Stravinsky*).

Milhaud's sense of fantasy, coupled with his often quirky inventiveness, led him to be stimulated by almost anything unusual, be it an instrument, such as the ondes martenot (which he used several times in the 1930s, largely in incidental music) or the Pleyela piano (*La bien-aimée*), the use of musical cryptograms, which encipher the names of friends, as in *La couronne de Marguerite* ('Marguerite Long'), *Le chat* ('Marya Freund') and the Symphony no.10 ('Oregon'), or extended palindromes (*Christophe Colomb*, Part I, scene iv and Part II scene xvi). On being given a manuscript book containing 84 pages of eight staves, he was inspired to write two string quartets (nos.14 and 15) that can be played separately or simultaneously, his music fitting exactly into those 84 pages. It amused him to set a catalogue of agricultural machinery to music, with total artistic seriousness (*Machines agricoles*), and – though a lover of poetry and the composer of one of the largest and most important bodies of song and choral music in the 20th century, to texts by a remarkably wide range of poets – he had a particular fascination with setting prose. *Alissa*is an early example, and, in his first surviving opera, *La brebis égarée* subtitled a 'musical novel', he even sets the stage directions to music. Moreover, he was specially attracted to didactic or scientific prose, whether an 18th-century political harangue (*La mort du tyran*), a papal encyclical (*Pacem in terris*) or a plan for universal education (*Hommage à Comenius*).

Despite the impression his music usually gives, he had at times, and especially during the early years, a distinctly theoretical turn of mind, a feature that sets him quite apart from his contemporaries. This comes out especially in his researches into polytonality, which might be better called in his case 'polymodality', for he almost never used the functional relationships that characterize tonality. Already in *Agamemnon* (1913) he constructed his score on a series of 13 chromatically descending pedal notes, above which a recurrent theme appears, always at the same pitch, thus creating various polymodal combinations. In *Les choéphores* and *Les euménides* several movements are based on a pre-established sequence of polymodal chords, and for once sketches exist which indicate the extensive preliminary work; the vocal and instrumental lines are all derived from these basic harmonies. The most complex example of this technique is the Finale from *Les euménides*, where Milhaud predetermined not only the sequence of chords to serve as the basis for multiple ostinatos but also the number of different modes to be used in each section, and even derived the sung notes from a number of constructed matrices.

This chordal polymodality was (quite apart from its inherent fascination) a means for Milhaud to come to terms with large-scale construction. His early style, until about 1913, had been notably unsuccessful as regards form. The effusive, rhapsodic and vaguely Debussian style of his first works (mainly songs) is characterized by long, shapeless, often interminable phrases, and piano parts that are largely chordal or arpeggiated. There is little variety of texture in the course of a movement, and the

harmony, the predominant parameter, is repetitive and monotonous. In a letter to Lunel of 1911, Milhaud recognized this, realizing he must write purely instrumental music in order to develop form. By 1914 he had begun to move away from this early style, using more chromaticism, moving to outright dissonance and the first hints of polymodality. Textures became lighter, the piano writing less heavy, and he developed a growing awareness of rhythm as a means of articulating form.

Counterpoint entered his music only during his time at the Conservatoire, and it was not until he went to Brazil that it became an important textural element. If the fine Sonata for flute, oboe, clarinet and piano, his first work to show a clear influence of Brazilian folk music, still shows lingering traces of Debussy and Ravel, in *Le retour de l'enfant prodigue* (1917) his mature style burst forth, with melody and harmony integrated into a balanced framework of polymodal counterpoint. (The role played by Koechlin in his research into polymodality has yet to be adequately investigated. It was undoubtedly important, as was the more general influence of Koechlin, to whom *Les choéphores* is dedicated.)

With polymodality now linear, Milhaud developed a new, shorter, more pliable phrase with which he was better able to construct form, and melody became the basis of his style. The ultimate in pure, linear polymodality is his Fifth String Quartet, dedicated to Schoenberg. But aside from the compelling musical reasons for adopting polymodality, Milhaud said that 'a polytonal chord is much more subtle when soft and much more powerful when violent than a tonal combination'. To go further, it gave a kind of sound and texture he instinctively preferred. He had – a result perhaps of his childhood experience surrounded by noise – a very high tolerance for simultaneity: in many works, polymodal or not, there is simply so much (sometimes too much) going on at the same time.

Milhaud's theorizing extended to establishing a clear view of the French tradition within which he worked. In various articles of the 1920s he developed his view of modern music as composed of two complementary traditions: the diatonic, Latin tradition, which gave rise to polymodality, and the chromatic, Germanic tradition, which gave rise to atonality. For the latter, as exemplified by the Second Viennese School, he had only admiration and respect, though he realized his path lay elsewhere, in the footsteps of Rameau, Berlioz, Gounod and Chabrier.

These were the basic elements of Milhaud's style and aesthetic. Though they evolved, they did not change radically, and the further course of his output can be traced quite briefly.

Few of his works of the 1920s are in the spirit of Les Six, however one might seek to define it. The *Trois poèmes de Jean Cocteau* would no doubt qualify, as might *Le train bleu* or the orchestral Serenade. *Le boeuf sur le toit* had nothing to do with Les Six until it was hijacked and turned into a ballet by Cocteau. Ironically, in the only work to which all members of the group contributed, the *Album des six* (1920), Milhaud is represented by a Mazurka he wrote in 1914. More important to his music of the 1920s was the confirmation of opera as a major and continuing thread. He wrote relatively little chamber music during this time, but seven operas in the space of five years, ranging from the miniature 'opéras-minutes' (*L'enlèvement d'Europe*, *L'abandon d'Ariane*, *La délivrance de Thésée*) to opera on the grandest scale. The decade ended with *Christophe Colomb* and *Maximilien*, the former a justly celebrated work (possibly the first to use film), the latter one of Milhaud's most riotously noisy scores. Together with the later *Bolivar*, these huge works of pageantry and spectacle reveal his connection with Berlioz.

The works of the 1930s are characterized by a greater tendency towards through-composition, in comparison with the clearcut sectional divisions of the earlier works. Along with this came a thickening of the light, contrapuntal textures which had characterized his music of the 1920s. The decade saw him providing a vast amount of incidental and film music – a means of earning a living, but also, as Milhaud acknowledged, an excellent lesson in discipline and humility. The opera *Médée* is perhaps his finest work of this period: a fascinating study of a woman scorned, graphically portrayed in some of the composer's most angular, expressionist music.

His preoccupation with the war in Europe was given expression in several works, including *Bolivar* and the *Suite française*, the movements of which were composed with folktunes from various regions of France as those regions were being liberated. Two other masterpieces were to stem from the experience of the war: the *Six sonnets composés au secret* for chorus, to poems Jean Cassou wrote in captivity, and *Le château du feu*, also with a text by Cassou, and dedicated to the memory of close relatives deported during the war. In the 1940s Milhaud also wrote extensively for the standard symphony orchestra, having started his series of 12 fully fledged symphonies in 1939.

Then in the course of the 1950s emerged what might be called his 'final' style. Counterpoint returned to his music, as did lighter textures, more supple rhythms and a particularly mordant harmonic language. This development can be seen by comparing the operas *David* and *Fiesta* (with a libretto by Boris Vian), though it comes out especially in the chamber music which, in his late years, he produced abundantly. His 18 string quartets (1912–50) were followed by the four extraordinary string quintets, a sextet and a septet (one of his most acidulous and spikily refreshing chamber compositions).

Vocal music had again become an important constant in his output; examples include one of his most beautiful song cycles, *Tristesses* (a sign that Jammes was still part of his universe), as well as the splendid *Adieu* (one of two works on texts by Rimbaud). Choral music was another important genre, either *a cappella* or with orchestral accompaniment. His symphonies continued under the guise of the 'Music for' series, and in 1964 he produced his one real operatic failure, *La mère coupable*, a work full of bustle and commotion and very little inspiration that completes a Beaumarchais trilogy with *Il barbiere di Siviglia* and *Le nozze di Figaro*. Yet the 1960s saw too a further refinement and purification of his style, especially in his chamber music, and from his last years come two of his finest achievements: an opera-oratorio, *Saint Louis, roi de France*, notable for its astonishing long-breathed lyricism, and the cantata *Ani maamin* which succeeds despite Wiesel's interminably lachrymose text. That Milhaud's inspiration was not failing him is clear also from *Les momies d'Egypte*, a lively romp for vocal quartet and mime or dance with a *Commedia dell'arte* text by Regnard in an amusing mix of French and Italian, and the *Etudes sur des thèmes liturgiques du Comtat venaissin*,

the composer's final work in a form he had so assiduously cultivated, and his last homage to his Judaic roots. The chief glory of Milhaud's later works are the superb slow movements. Sometimes funereal in character, they are all (whether in symphonic, chamber or operatic works) of extraordinary beauty and intensity, often exploiting the extreme high register as never before. There is a distillation of melody in these later works, articulated across fluctuating modes, transparent textures and subtly shifting instrumental colour.

WORKS

OPERAS

La brebis égarée (3, F. Jammes), op.4, 1910–14; Paris, OC (Favart), Dec 1923
Les euménides (3, P. Claudel after Aeschylus), op.41, 1917–23; [Brussels, Belgian Radio, 1949]
Les malheurs d'Orphée (chbr op, 3, A. Lunel), op.85, 1925; Brussels, Monnaie, 7 May 1926
Esther de Carpentras (comic op, 2, Lunel), op.89, 1925–6; Paris, Radio Rennes, 1937; stage, Paris, OC (Favart), 1 Feb 1938
Le pauvre matelot (complainte, 3, J. Cocteau), op.92, 1926; Paris, OC (Favart), 16 Dec 1927
L'enlèvement d'Europe (1, H. Hoppenot), op.94, 1927; Baden-Baden, July 1927 [pt 1 of trilogy]
L'abandon d'Ariane (1, Hoppenot), op.98, 1927; Wiesbaden, April 1928 [pt 2 of trilogy]
La délivrance de Thésée (1, Hoppenot), op.99, 1927; Wiesbaden, April 1928 [pt 3 of trilogy]
Christophe Colomb (2 pts, Claudel), op.102, 1928; Berlin, Staatsoper, 5 May 1930; rev. version, Graz, Oper, 27 June 1968
Maximilien (3, R.S. Hoffman, after F. Werfel), op.110, 1930; Paris, Opéra, 5 Jan 1932
Médée (1, M. Milhaud), op.191, 1938; Antwerp, Opéra Flamand, 7 Oct 1939
Bolivar (3, M. Milhaud, after J. Supervielle), op.236, 1943; Paris, Opéra, 12 May 1950
David (5, Lunel), op.320, 1952–3; concert perf., Jerusalem, 1 June 1954; stage, Milan, La Scala, 2 Feb 1955
Fiesta (1, B. Vian), op.370, 1958; Berlin, Städtische Oper, 3 Oct 1958
La mère coupable (3, M. Milhaud, after P.-A. Beaumarchais), op.412, 1964–5; Geneva, Grand, 13 June 1966
Saint Louis, roi de France (op-orat, 2 pts, Claudel, H. Doublier), 1970; RAI, 18 March 1972; stage, Rio de Janeiro, Municipal, 14 April 1972

BALLETS

L'homme et son désir (Claudel), op.48, 1918
Le boeuf sur le toit (Cocteau), op.58, 1919
La création du monde (B. Cendrars), op.81, 1923
Salade (A. Flament), op.83, 1924
Le train bleu (Cocteau), op.84, 1924
Polka for L'éventail de Jeanne (Y. Franck, A. Bourgat), op.95, 1927
La bien-aimée, op.101, Pleyela (player pf), orch, 1928 [after Schubert and Liszt]
Les songes (A. Derain), op.124, 1933
Moyen âge fleuri, op.152d, 1936
Moïse (Opus americanum no.2), op.219, 1940
Jeux de printemps, op.243, 1944
Les cloches (after E.A. Poe), op.259, 1946
'Adame Miroir (J. Genet), op.283, 1948
La cueillette des citrons, op.298b, 1949–50
Vendanges (P. Rothschild), op.317, 1952
La rose des vents (A. Vidalie), op.367, 1957
La branche des oiseaux (A. Chamson), op.374, 1958–9

OTHER DRAMATIC WORKS

Incid music: Agamemnon (Claudel, after Aeschylus), op.14, 1913; Protée (Claudel), op.17, 1913–19; Les choéphores (Claudel, after Aeschylus), op.24, 1915–16; L'ours et la lune (Claudel), 1918; L'annonce faite à Marie (Claudel), op.117, 1932; Le château des papes (A. de Richaud), op.120, 1932; Se plaire sur la même fleur (Moreno, trans. C. Fuerte), op.131, 1934; Le cycle de la création (L. Sturzo), op.139, 1935; Le faiseur (H. de Balzac), op.145, 1935; Bolivar (J. Supervielle), op.148; La folle du ciel (R. Lenormand), op.149, 1936; Tu ne m'échapperas jamais (M. Kennedy), op.151, 1936; Bertran de Born (Valmy-Baisse), op.152a, 1936; Le trompeur de Séville (A. Obey), op.152e, 1937; Le quatorze juillet (R. Rolland), op.153, 1936 [Introduction et marche funebre for finale of Act 1 only]; Le conquérant (J. Mistler), op.154, 1936 [orch suite Fragments dramatiques]; Amal, ou La lettre du roi, op.156 (R. Tagore, A. Gide), 1936; Le voyageur sans bagages (J. Anouilh), op.157, 1936; Jules César (W. Shakespeare), op.158, 1936; La duchesse d'Amalfi (Fluchère, after J. Webster), op.160, 1937; Roméo et Juliette (S. Jollivet, after Jouve, after Shakespeare), op.161, 1937; Liberté (various), op.163, 1937 [ov. and interlude only]; Le médecin volant (Vildrae, after Molière), op.165, 1937; L'opéra du gueux (Fluchère, after J. Gray), op.171, 1937; Naissance d'une cité (various), op.173, 1937; Macbeth (Shakespeare), op.175, 1937; Hécube, op.177 (Richaud, after Euripides), 1937; Plutus (Jollivet, after Aristophanes), op.186, 1938; Tricolore (P. Lestringuez), op.190, 1938; Le bal des voleurs (Anouilh), op.192, 1938; La première famille (Supervielle), op.193, 1938; Hamlet (J. Laforgue), op.200, 1939; Un petit ange de rien du tout (C.A. Puget), op.215, 1940; L'annonce faite à Marie (Claudel), op.231, 1942; Lidoire (G. Courteline), op.264, 1946; La maison de Bernard à Alba (F. García Lorca), op.280, 1947; Shéhérazade (Supervielle), op.285, 1948; Le jeu de Robin et Marion (after A. de la Halle, op.288, 1948; Le conte d'hiver (Puget, after Shakespeare), op.306, 1950; Christophe Colomb (Claudel), op.318, 1952 [new music for stage play with only 1 reference to opera]; Saül (Gide), op.334, 1954; Protée (Claudel), op.341, 1955; Juanito (P. Humblot), op.349, 1955; Mother Courage (B. Brecht), op.379, 1959; Judith (J. Giraudoux), op.392, 1961; Jérusalem à Carpentras (Lunel), op.419, 1966; L'histoire de Tobie et Sarah (Claudel), op.426, 1968
Film scores: Actualités, op.104, 1928; La p'tite Lilie (dir. A. Cavalcanti), op.107, 1929; Hallo Everybody (dir. H. Richter), op.126, 1933; Madame Bovary (dir. J. Renoir), op.128, 1933; L'hippocampe (dir. J. Painlevé), op.137, 1934; Tartarin de Tarascon (dir. R. Bernard), op.138, 1934; Voix d'enfants (dir. Reynaud), op.146, 1935; The Beloved Vagabond (dir. K. Bernhardt), op.150, 1936; Mollénard (dir. R. Siodmak), op.174, 1937; La citadelle du silence (dir. M. L'Herbier), op.176, 1937 [collab. Honegger]; Grands feux (dir. Alexeiev), op.182, 1937; La conquête du ciel (dir. Richter), op.184, 1937; Tragédie impériale (dir. L'Herbier), op.187, 1938; Les otages (dir. Bernard), op.196, 1938; Islands (dir. A. Cavalcanti), op.198, 1939; Espoir (A. Malraux), op.202, 1939; Cavalcade d'amour (dir. Bernard), op.204 [collab. Honegger]; Gulf Stream (dir. Alexeiev), op.208, 1939; The Private Affairs of Bel Ami (dir. A. Lewin, after G. de Maupassant), op.272, 1946; Dreams that Money can Buy (dir. Richter), op.273, 1947 [Man Ray sequence only]; Gauguin (dir. A. Resnais), op.299, 1950; La vie commence demain (dir. N. Vedres), op.304, 1950; Ils étaient tous des volontaires, op.336, 1954; Celle qui n'était plus (Histoire d'une folle) (dir. G. Colpi), op.364, 1957; Péron et Evita (TV score), op.372, 1958; Burma Road (TV score), op.375, 1959; Paul Claudel (dir. A. Gillet), op.427, 1968
Radio scores, unpubd: Voyage au pays du rêve (J. Ravenne), op.203, 1939; Le grand testament (N. Franck), op.282, 1948; La fin du monde (Cendrars), op.297, 1949; Le repos du septième jour (Claudel), op.301, 1950; Samaël (A. Spire), op.321, 1953; Le dibbouk (C. Anski), op.329, 1953
Miscellanea: Les mariés de la tour Eiffel (ballet-show, Cocteau), Marche nuptiale and Fugue du massacre only, op.70, 1921, rev. 1971; La sagesse (stage spectacle, Claudel), op.141, 1935; Fête de la musique (light and water spectacle, Claudel), op.159, 1937; Vézelay, la colline éternelle (son et lumière, M. Druon), op.423, 1967

ORCHESTRAL

Syms.: no.1, op.210, 1939; no.2, op.247, 1944; no.4, op.281, 1947; no.5, op.322, 1953; no.6, op.343, 1955; no.7, op.344, 1955; no.8 'Rhodanienne', op.362, 1957; no.9, op.380, 1959; no.10, op.382, 1960; no.11 'Romantique', op.384, 1960; no.12 'Rurale', op.399, 1962; see also CHORAL[Sym. no.3, op.271]
Concs.: Vn Conc. no.1, op.93, 1927; Va Conc. no.1, op.108, 1929; Conc., op.109, perc, chbr orch, 1929–30; Pf Conc. no.1, op.127, 1933; Vc Conc. no.1, op.136, 1934; Conc., op.197, fl, vn, orch, 1938–9; Pf Conc. no.2, op.225, 1941; Conc. [no.1], op.228, 2 pf, orch, 1941; Cl Conc., op.230, 1941; Vc Conc. no.2, op.255, 1945; Vn Conc. no.2, op.263, 1946; Pf Conc. no.3, op.270, 1946; Conc., op.278, mar, vib, orch, 1947; Pf Conc. no.4, op.295, 1949; Hp Conc., op.323, 1953; Va Conc. no.2, op.340, 1954–5; Pf Conc. no.5, op.346, 1955; Ob Conc., op.365, 1957; Vn Conc. no.3

(Concert royal), op.373, 1958; Conc. no.2, op.394, 2 pf, 4 perc, 1961; Hpd Conc., op.407, 1964

Other concertante: Poème sur un cantique de Camargue, op.13, pf, orch, 1913; Ballade, op.61, pf, orch, 1920; 5 études, op.63, pf, orch, 1920; Le carnaval d'Aix, op.83b, pf, orch, 1926 [after ballet Salade, op.83]; Concertino de printemps, op.135, vn, chbr orch, 1934; Fantaisie pastorale, op.188, pf, orch, 1938; Suite anglaise, op.234, harmonica/vn, orch, 1942; Air, op.242, va, orch, 1944 [after Va Sonata no.1, op.240]; Suite concertante, op.278a, pf, orch, 1952 [after Conc., op. 278]; Suite, op.300, 2 pf, orch, 1950; Concertino d'automne, op.309, 2 pf, 8 insts, 1951; Concertino d'été, op.311, va, chbr orch, 1951; Concertino d'hiver, op.327, trbn, str, 1953; Suite cisalpine, op.332, vc, orch, 1954; Symphonie concertante, op.376, bn, hn, tpt, db, orch, 1959

Other: Suite symphonique no.1, op.12, 1913–4 [from op La brebis égarée, op.4]; Symphonie de chambre no.1 'Le printemps', op.43, 1917; Symphonie de chambre no.2 'Pastorale', op.49, 1918; Suite symphonique no.2, op.57, 1919 [from incid music Protée, op.17]; Serenade, op.62, 1920–21; Saudades do Brasil, op.67b, 1920–21; Symphonie de chambre no.3 (Sérénade), op.71, 1921; Symphonie de chambre no.4, op.74, 1921; Symphonie de chambre no.5, op.75, 1922; Symphonie de chambre no.6, op.79, 1923

2 hymnes, op.88b, 1925; Suite provençale, op.152c, 1936; Le carnaval de Londres, op.172, 1937; L'oiseau, op.181, 1937; Cortège funèbre, op.202, 1939 [after film score Espoir]; Fanfare, op.209, 1939; Sym. no.1, op.210, 1939; Indicatif et marche pour les bons d'armement, op.212, 1940; Introduction et allegro, op.220, 1940 [after Couperin: La sultane]; Mills Fanfare, op.224, str, 1941; Fanfare de la liberté, op.235, 1942; 2 marches, op.260, 1945–6; 7 danses sur des airs palestiniens, op.267, 1946–7; Kentuckiana, op.287, 1948

Suite campagnarde, op.329, 1953; Ouverture méditerranéenne, op.330, 1953; Pensée amicale, op.342, str, 1955; Les charmes de la vie (Hommage à Watteau), op.360, 1957; Aspen Serenade, op.361, 1957; Symphoniette, op.363, str, 1957; Les funérailles de Phocion (Hommage à Poussin), op.385, 1960; Aubade, op.387, 1960; Ouverture philharmonique, op.397, 1962; A Frenchman in New York, op.399, 1962; Meurtre d'un grand chef d'état, op.405, 1963; Ode pour les morts des guerres, op.406, 1963

Music for Boston, op.414, 1965; Musique pour Prague, op.415, 1965; Musique pour l'Indiana, op.418, 1966; Musique pour Lisbonne, op.420, 1966; Musique pour la Nouvelle-Orleans, op.422, 1966; Promenade concert, op.424, 1967; Symphonie pour l'univers claudélien, op.427, 1968; Musique pour Graz, op.429, 1968–9; Stanford Serenade, op.430, chbr orch, 1969; Suite, G, op.431, 1969; Musique pour Ars Nova, op.432, 1969; Musique pour San Francisco, op.436, 1971; Ode pour Jérusalem, op.440, 1972

Brass band: Suite française, op.248, 1944 [also for orch, additional movts for ballet, op.254, 1945]; West Point Suite, op.313, 1951; Fanfare, op.396, 4 hn, 3 tpt, 3 trbn, tuba, 1962; Fanfare, op.400, 2 tpt, trbn, 1962; Musique de théâtre, op.334b, 1954–70 [after incid music Saül, op.334]

Also orchs of pf works

CHORAL

Psalm cxxxvi (trans. Claudel), op.53 no.1, Bar, chorus, orch, 1918

Psalm cxxvi (trans. Claudel), op.72, male vv, 1921

Cantate pour louer le Seigneur (Pss cxvii, cxxi, cxxiii, cl), op.103, solo vv, chorus, org, orch, 1928

Deux poèmes extraits de l'anthologie nègre (Cendrars), op.113, chorus, vocal qt, 1932

La mort du tyran (Lampride, trans. D. Diderot), op.116, chorus, wind, perc, 1932

Devant sa main nue (M. Raval, op.122), female vv/vocal qt, 1933

Adages, op.120c (Richaud), vocal qt, chorus, small orch, 1932

Les amours de Ronsard, op.132, chorus/vocal qt, small orch, 1934

Cantique du Rhône (Claudel), op.155, chorus/vocal qt, 1936

Cantate de la paix (Claudel), op.166, children's vv, male vv, 1937

Main tendue à tous (C. Vildrac), op.169, unacc., 1937

Les deux cités (Claudel), op.170, unacc., 1937

Quatre chants populaires de Provence: Magali, Se canto, L'Antoni, Le mal d'amour, op.194, chorus, orch, 1938

Incantations (Aztec poems, A. Carpentier), op.201, male vv, 1939

Quatrains valaisans (R.M. Rilke), op.206, unacc., 1939

Cantate de la guerre (Claudel), op.213, unacc., 1940

Borechou schema Israël, op.239, 1v, chorus, org, 1944

Kaddisch (Prière pour les morts), op.250, 1v, chorus ad lib, org, 1945

Pledge to Mills (G. Hedley), op.261, chorus, pf, 1945

6 sonnets composés au secret (J. Cassou), op.266, vocal qt/chorus, 1946

Sym. no.3 (TeD), op.271, chorus, orch, 1946

Service sacré, op.279, Bar, reciter, chorus, orch/org, 1947

L'choh dodi, op.290, 1v, chorus, org, 1948

Naissance de Vénus (cant. Supervielle), op.292, unacc., 1949

Barba Garibo (trad., Lunel), op.298, chorus, orch, 1949–50

Cantate des proverbes (Bible), op.310, female vv, ob, hp, vc, 1950

Les miracles de la foi (cant., Bible: *Daniel*), op.314, T, chorus, orch, 1951

Le château de feu (cant., J. Cassou), op.338, chorus, orch, 1954

3 psaumes de David, op.339, unacc., 1954

2 poèmes de Louise de Vilmorin, op.347, chorus/vocal qt, 1955

Le mariage de la feuille et du cliché (M. Gerard), op.357, solo vv, chorus, orch, tape [realized by P. Henry], 1956

La tragédie humaine (A. d'Aubigné), op.369, chorus, orch, 1958

8 poèmes de Jorge Guillen, op.371, unacc., 1958

Cantate de la croix de charité (L. Masson), op.381, solo vv, chorus, children's vv, orch, 1959–60

Cantate sur des textes de Chaucer, op.386, chorus, orch, 1960

Cantate de l'initiation (Bar Mitzvah Israël 1948–1961), op.388, chorus, orch, 1960

Traversée (P. Verlaine), op.393, unacc., 1961

Invocation à l'ange Raphael (Claudel), op.395, female vv (2 groups), orch, 1962

Caroles (cant., Charles d'Orléans), op.402, chorus, 4 inst groups, 1963

Pacem in terris (Pope John XXIII), op.404, A, Bar, chorus, orch, 1963

Cantata from Job, op.413, Bar, chorus, org, 1965

Promesse de Dieu (Bible: *Isaiah*, *Ezekiel*), op.438, unacc., 1971–2

Les momies d'Egypte (choral comedy, J.F. Regnard), op.439, unacc., 1972

Ani maamin, un chant perdu et retrouvé (cant., E. Wiesel), op.441, S, 4 reciters, chorus, orch, 1972

SOLO VOCAL

2 or more solo vv: 2 poèmes du Gardener (Tagore, trans. Perrin), op.35, 2 solo vv, pf, 1916–17; No.34 of L'église habillée de feuilles (Jammes), op.38, vocal qt, pf 6 hands, 1916; 2 poèmes (Saint Léger, R. Chalupt), op.39, vocal qt, 1916–19; Le retour de l'enfant prodigue (cant., Gide), op.42, 5 solo vv, 21 insts, 1917; 2 poèmes tupis (Amerindian), op.52, 4 female vv, hand-clapping, 1918; 2 élégies romaines (J.W. von Goethe), (2 S, 2 A)/SSAA, 1932; Pan et Syrinx (A.-P.A. de Piis, Claudel), op.130, S, Bar, vocal qt, 5 insts, 1934; Cantate de l'Homme, op.164 (R. Desnos), vocal qt, reciter, 6 insts, 1937

Prends cette rose (Ronsard), op.183, S, T, orch, 1937; Les 4 éléments (cant., Desnos), op.189, (S, T)/S, orch/pf, 1938, rev. 1956; 3 élégies (Jammes), op.199, S, T, str, 1939

Suite de sonnets (cant., J. du Bellay, J. Jodelle, O. de Magny, A. Jamin), op.401, vocal qt, 6 insts, 1963; Adam (Cocteau), op.411, S, 2 T, 2 Bar, 1964; Hommage à Comenius (cant., Comenius), op.421, S, Bar, orch, 1966

SONGS

1v (with pf unless otherwise stated): Désespoir (Lunel), 1909; Poèmes de Francis Jammes, 2 sets, op.1, 1910–12; 3 poèmes de Léo Latil, op.2, 1910–16; A la Toussaint (de Grand Maison), 1911; Poèmes de Francis Jammes, set 3, op.6, 1912; 7 poèmes de La connaissance de l'est (Claudel), op.7, 1912–13; Alissa (song cycle, A. Gide), op.9, S, pf, 1913, rev. 1930; 3 poèmes de Lucile de Chateaubriand, op.10, 1913; 3 poèmes romantiques, set 1, op.11, 1913–14, set 2, op.19, 1914; 4 poèmes de Léo Latil, op.20, 1914; Le château (Lunel), op.21, 1914; Poème de Gitanjali (Tagore), op.22, 1914; Notre Dame de Sarrance (Jammes), op.29, 1v, 1915; 4 poèmes pour baryton (Claudel), op.26, 1915–17

D'un cahier inédit du journal d'Eugène de Guérin, op.27, 1915; L'arbre exotique (C. Gosse), op.28, 1915; 2 poèmes d'amour (Tagore), op.30, 1915; 2 poèmes de Coventry Patmore (trans. Claudel), op.31, 1915; Poèmes juifs, op.34, 1916; Child Poems (Tagore), op.36, 1916; 3 poèmes (C. Rossetti, A. Meynell), 1v, pf/small orch, 1916; Chanson bas (S. Mallarmé), op.44, 1917; Dans les rues de Rio (2 versos cariocas de Paul Claudel), op.44a, 1917; 2 poèmes de Rimbaud, op.45, 1917; Poèmes de Francis Jammes, op.50, 1918; 2 petits airs (Mallarmé), op.51, 1918; Machines agricoles, op.56, 1v, 7 insts, 1919; Poèmes de Francis Thompson (trans. Claudel), op.54, 1919

Ps cxxix (trans. Claudel), op.53/2, Bar, orch, 1919; Les soirées de Pétrograd (Chalupt), op.55, 1919; 3 poèmes de Jean Cocteau, op.59, 1920; Catalogue de fleurs (L. Daudet), op.60, 1v, pf/7 insts, 1920; Feuilles de température (P. Morand), op.65, 1920; Cocktail (Larsen), op.69, 1v, 3 cl, 1920; Poème du journal intime de Léo Latil, op.73, 1921; 4 poèmes de Catulle, op.80, 1v, vn, 1923; 6 chants populaires hébraïques, op.86, 1v, pf/orch, 1925; Pièce de circonstance (Cocteau), op.90, 1926; Prières journalières à l'usage des juifs du Comtat Venaissin, op.96, 1927; Vocalise, op.105, 1928; Quatrain (Jammes), op.106, 1929; A Flower Given to my Child (J. Joyce), 1930; Le funeste retour (anon.), op.123, 1933

Liturgie comtadine, op.125, 1v, pf/small orch, 1933; 2 chansons (G. Flaubert), op.128d, 1933; 3 chansons de négresse (Supervielle), op.148b, 1935–6; 6 chansons de théâtre (various), op.151b, 1936; 3 chansons de troubadour (Valmy-Baisse), op.152b, 1936; Cantate nuptial (after Bible: *Song of Solomon*), op.168, 1v, orch, 1937; 5 chansons (C. Vildrac), op.167, 1937; Chanson du capitaine (Java de la femme) (J.-R. Bloch), op.173b, 1937; Rondeau (P. Corneille), op.178, 1937; Holem tsuadi – Gam hayom (Palestinian folksong), op.179, 1937; Quatrain (Mallarmé), op.180, 1937; Cantate de l'enfant et de la mère (M. Carême), op.185, spkr, 5 insts, 1938

Couronne de gloire (Hebrew, trans. M. Venture and Lunel), op.211, 1v, pf/(str qt, fl, tpt), 1940; Le voyage d'été (C. Paliard), op.216, 1940; 4 chansons de Ronsard, op.223, 1v, pf/orch, 1940; 5 prières (Latin texts, adapted Claudel), op.231c, 1v, org/pf, 1942; Rêves (anon. 20th-century), op.233, 1942; Cain et Abel (Bible: *Genesis*), op.241, reciter, orch, 1944; La libération des Antilles (Hoppenot), op.246, 1944; Printemps lointain (Jammes), op.253, 1944; Chants de misère (Paliard), op.265, 1946; 3 poèmes (Supervielle), op.276, 1947; Ballade nocturne (L. de Vilmorin), op.296, 1949

Les temps faciles (Marsan), op.305, 1950; Petites légendes (Carême), op.319, 1952; Fontaines et sources (Jammes), op.352, 1v, pf/orch, 1956; Tristesses (Jammes), op.355, 1956; Ecoutez mes enfants, op.359, 1v, org, 1957; Neige sur la fleuve (Tsang Yuang), op.391, 1v, 7 insts, 1961; Suite de quatrains (Jammes), op.398, reciter, 8 insts, 1962; Préparatif à la mort en allégorie maritime (A. d'Aubigné), op.403, 1963; Adieu (cant., A. Rimbaud), op.410, 1v, fl, va, hp, 1964; L'amour chanté (various), op.409, 1964; Cantate de psaumes (trans. Claudel), op.425, Bar, orch, 1967 [incl. Pss cxxix and cxxxvi, op.53]

CHAMBER

Str qts: no.1, op.5, 1912; no.2, op.16, 1914–15; no.3 (Latil), op.32, 1v, str qt, 1916; no.4, op.46, 1918; no.5, op.64, 1920; no.6, op.77, 1922; no.7, op.87, 1925; no.8, op.121, 1932; no.9, op.140, 1935; no.10, op.218, 1940; no.11, op.232, 1942; no.12, op.252, 1945; no.13, op.268, 1946; nos.14–15, op.291, 1948–9 [playable separately or together as octet]; no.16, op.303, 1950; no.17, op.307, 1950; no.18, op.308, 1950

Other works for 4 or more insts: Sonata, op.47, fl, ob, cl, pf, 1918; La cheminée du roi René, suite, op.205, wind qnt, 1939; La reine de Saba, op.207, str qt, 1939; L'apothéose de Molière, suite, op.286, fl, ob, cl, bn, hpd, str, 1948; Paris, op.284, 4 pf, 1948, orchd; Les rêves de Jacob, dance suite, op.294, ob, str trio, db, 1949; Qnt no.1, op.312, pf qnt, 1951; Qnt no.2, op.316, str qt, db, 1952; Qnt no.3, op.325, va, str qt, 1953; Qnt no.4, op.350, vc, str qt, 1956; Divertissement, op.299b, wind qnt, 1958 [after film score Gauguin, op.299]; Str Sextet, op.368, 2 vn, 2 va, 2 vc, 1958; Concert de chambre, op.389, pf, wind qnt, str qnt, 1961; Str Septet, op.408, 2 vn, 2 va, 2 vc, db, 1964; Pf Qt, op.417, 1966; Pf Trio, op.428, 1968; Stanford Serenade, op.430, chamber orch, 1969; Hommage à Igor Stravinsky, op.435, str qt, 1971; Etudes, op.442, str qt, 1973; Wind Qnt, op.443, 1973

Trio: Pastorale, op.147, ob, cl, bn, 1935; Suite, op.157b, cl, vn, pf, 1936; Suite d'après Corrette, op.161, ob, cl, bn, 1937 [after incid music Jules César]; Sonatine à 3, op.221b, str trio, 1940; Str Trio, op.274, 1947; Pf Trio, op.428, 1968

Duo: Sonata no.1, op.3, vn, pf, 1911; Sonata, op.15, 2 vn, pf, 1914; Le printemps, op.18, vn, pf, 1914; Sonata no.2, op.40, vn, pf, 1917; Sonatina, op.76, fl, pf, 1922; Impromptu, op.91, vn, pf, 1926; 3 caprices de Paganini, op.97, vn, pf, 1927; Sonatina, op.100, cl, pf, 1927; Scaramouche, op.165b, 2 pf, 1937 [after incid music Le médécin volant]; Sonatina, op.221, 2 vn, 1940; Sonatina, op.226, vn, va, 1941; Les songes, op.237, 2 pf, 1943; 4 visages, op.238, va, pf, 1943; Sonata no.1, op.240, va, pf, 1944; Sonata no.2, op.244, va, pf, 1944; Le bal martiniquais, op.249, 2 pf, 1944, orchd; Elégie, op.251, va, pf, 1945; Danses de Jacaremirim, op.256, vn, pf, 1945; Sonata, op.257, vn, hpd, 1945; Duo, op.258, 2 vn, 1945; Farandoleurs, op.262, vn, pf, 1946; Carnaval à la Nouvelle-Orléans, op.275, 2 pf, 1947; Kentuckiana, op.287, 2 pf, 1948, orchd; Sonatina, op.324, vn, vc, 1953; Caprice, Danse, Eglogue, op.335, cl/sax/fl, pf, 1954; Sonatina, op.337, ob, pf, 1954; Duo concertante, op.351, cl, pf, 1956; Sonata, op.377, vc, pf, 1959; Sonatina, op.378, va, pf, 1959; 6 danses en 3 mouvements, op.433, 1969–70, also for solo pf

SOLO INSTRUMENTAL

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Milhouse [Millhouse]. English family of woodwind makers. Richard Millhouse (*b* Newark, 4 March 1724; *d* Newark, 29 Sept 1775) married in 1753 in Fledborough, when he was described as a turner. The few surviving instruments stamped 'Millhouse Newark', including a fine bassoon dated 1763 in the Sheffield Museum, may confidently be ascribed to him; those stamped 'Milhouse Newark' and also 'Milhouse London' may be presumed to be by his elder son Richard Milhouse (*b* Newark, 10 Aug 1759; *d* West Retford, 3 Aug 1845). Little is known of his career; his father's will of 1775 instructed his executors to find him a partner to help him run the business until he came of age. He seems to have worked intermittently in Newark and London (Holden's Directory of 1805 lists him in Soho). He was once again in Newark, listed between 1822 and 1836 as a maker, before moving to Trinity Hospital in West Retford.

The most important member of the family was his younger brother William Milhouse (*b* Newark, 14 Aug 1761; *d* after 1834), who married in Newark in 1786. He moved to London and had opened a shop at 100 Wardour Street by mid-1787, moving at the end of 1797 to 337 Oxford Street. For nearly 50 years he enjoyed the highest reputation as a maker of woodwind instruments. His trade cards describe him as 'Manufacturer to their Royal Highnesses the Dukes of Kent & Cumberland'; he stamped his instruments 'W. Milhouse London'. An article in *The Harmonicon* (1830) states that 'Great improvements have been made on this instrument [the oboe] by Millhouse, the only maker in England of any celebrity'. He is also noted for his bassoons, which have survived in comparatively large numbers; he also published some music. In 1822 he was joined by his son Richard Milhouse (*b* London, 3 July 1796), who ran the business alone from 1835 to 1840. *See* OBOE, §II, 2(i), fig.4(c), §III, 3(ii), fig.25(c).

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WILLIAM WATERHOUSE

Milioni, Pietro. *See* MILLIONI, PIETRO.

Militärflöte (Ger.). *See* FIFE.

Militär-Glockenspiel (Ger.). *See* BELL-LYRA.

Militärkapell (Ger.). *See* MILITARY BAND. *See also* BAND (i), §§II–III.

Militärtrommel (Ger.). Side drum. *See* DRUM, §II, 2.

Military band (Fr. *harmonie*; Ger. *Militärkapell*, *Musikkorps*; It. *banda*, *corpo di musica*; Sp. *banda*). A term dating from the late 18th century used of a regimental band of woodwind, brass and percussion instruments. It is also applied to an ensemble of any sort that plays military music, including signals and military calls. In British usage it refers (misleadingly) to mixed wind bands of all types; *see* BAND (i), §§II–III.

□

Military calls. Signals intended to transmit information, commands or encouragement to an army during battle or in camp, to a navy during engagement or on voyage, and to royal and noble households at court and on tour, and also employed to embellish ceremonial occasions. Military calls are played on various musical instruments, including trumpets, bugles, flutes, drums and kettledrums, and are usually, but not exclusively, performed monophonically.

For discussion of various types of military call, *see* CHIAMATA; MILITARY MUSIC; SENNET; SIGNAL (i); SONNERIE (i), (1); TUCK, TUCKET.

PETER DOWNEY

Military music. Instrumental music associated with the ceremonies, functions and duties of military organizations. The function of military music was threefold: to give signals and pass orders in battle; to regulate the military day in camp or quarters; and 'to excite cheerfulness and alacrity in the soldiers'. Military music in the form of bugle and trumpet calls together with drum beatings could identify friend or foe before the general adoption of national uniforms.

The drum and trumpet, and latterly the bugle, were introduced to solve the problem of control in battle once armies had grown too large for control by the human voice to be effective. With the advent of the all-weather metalled road, it became possible for the large-scale movement of formed bodies of troops to be planned and performed to a timetable. For this a uniform and even marching beat was required and the military band, consisting of brass, woodwind (mainly reed) and percussion instruments, was evolved, supported by the drum and six-keyed flute (corps of drums) combination, and in Scottish regiments by that of the drum and bagpipe. This role has now disappeared with the increasing mechanization of modern war.

Before the days of radio and television military bands could be employed to project a positive image of the

military in their relations with the civilian population, and were so used in the war-time recruiting campaigns that were a feature of the 'nation in arms' concept. This aspect has diminished in scope and appeal with the progressive reduction of armed forces, and today military music is only heard in connection with ceremonial occasions and, rarely, in public concerts given by service bands, while the use of music on the field of battle has been obsolete since the conclusion of the South African War of 1899–1902. (Pipers were used in World War I to play on the line of march to and from the trenches: the practice of playing attacking troops 'over the top' was stopped early on due to the high casualties among pipers.)

This article discusses the origins of European military music, and especially its use in Britain and North America. For more detailed discussion of the history, instrumentation and repertory of military bands, *see* BAND (i); *see also* FELDMUSIK and HARMONIEMUSIK; for military calls and signalling, *see* MILITARY CALLS; SIGNAL (i); and TUCK, TUCKET.

1. Antiquity. 2. Europe from the Middle Ages. 3. Britain. 4. North America.

1. ANTIQUITY. In ancient times instruments – most commonly trumpets and horns – were used in warfare or other military contexts mainly for signalling or to frighten the enemy. A well-known example is the horrible noises made by the Celtic trumpets that are depicted on the Gundestrop cauldron in *Judges* vii. 16–22 refers to Gideon's night attack with *shofarot* (rams horns) and torches. There are many illustrations of Egyptian soldiers holding trumpets similar to those found in Tutankhamun's tomb, and *Numbers* x. 2–10 describes the manufacture and use of similar instruments. The few Mesopotamian reliefs which may depict military scenes show no instruments besides trumpets.

The only instrument shown in the hands of a soldier in ancient Greece is the salpinx, represented by a somewhat dubious instrument in the Museum of Fine Arts, Boston, which resembles none of the ancient iconography and has no secure provenance, and by short pottery instruments, some 30 cm long, from the Archaic period in Cyprus. The Roman army used three different trumpets: long and straight (tuba) long and curved (buccina), and short and curved, made of oxhorn cornu, the J-shaped lituus seems to have been a civilian or cultic instrument. A very few of these trumpets have survived, along with a much greater number of mouthpieces. Because the two longer instruments were portrayed on mosaics together with the organ in the circus, it has been suggested that they were used in concerted music; however, it seems more likely that the trumpets signalled while the organ provided the musical elements.

There are extensive accounts, dating from Greek and Roman times, of military calls blown on trumpets, horns and other wind instruments (see Walser, 1972). Tacitus, for example, speaks of them in his *Germania*. Drums, commonly thought today to be the most essential military instrument, seem not to have been used by European armies until about the 13th century CE. However, the Roman salii, or military dancers, accompanied their dances by beating on their figure-eight-shaped shields, a custom which has been recorded among the Zulus and elsewhere. Vigetius (*De re militari*, *c*300 CE) and other writers testify that Roman soldiers, apparently unique among early European armies, marched with a step measured both in time and in length. There is no evidence for any Roman accompaniment to the march, though the men may have sung chants such as that still favoured by drill sergeants today. Military music was also used in Roman times to accompany ceremonial displays: for instance, a ceremony with musical accompaniment called the *classicum* was performed at the solemn conclusion of a festive day in front of the *praetorium*, or commander's lodgings.

Drums seem to have been equally rare in western Asia until slightly before the 13th century. The commonest military instruments were horns of various types: sometimes large S-shaped instruments, rearing above their players' heads like the trunks of elephants, sometimes C-shaped, and often straight. The use of drums and bells for signalling and giving orders, as well as for emblems of status, is attested in China from at least the 7th century BCE. Not only were normal drums used but bronze skeuomorphs, instruments similar to the metal drums still associated with the Karen peoples of Myanmar and known from the Dong-son culture of South-east Asia, were awarded to successful generals.

2. EUROPE FROM THE MIDDLE AGES. Military bands, in the sense of a diverse group of instruments playing some form of concerted music, first seem to have appeared in India or the Middle East in the 12th century. This can probably be linked to the adoption of the shawm, the only melodic instrument of that period powerful enough to stand up to the groups of long trumpets and kettledrums portrayed in Moghul and medieval Persian iconography. While signalling was certainly part of their duties, the main function of these bands seems to have been to produce a loud, sustained noise which would encourage their own forces and perhaps disconcert the enemy. These bands were encountered, and then to some extent emulated, by the Crusaders, and this led to the establishment of town bands and *Stadtpfeifers* of later medieval Europe.

In his account of Richard I's crusade to the Holy Land, Geoffrey of Vinsauf wrote, in 1188: 'The Turkish army appear around on every side with trumpets, drums, and horrid clang, ready to attack', and in 1191:

> In front came certain of their admirals, as was their duty, with clarions and trumpets; some had horns, others pipes and timbrels, gongs, cymbals and other instruments, producing a horrible noise and clamour. The earth vibrated from the loud and discordant sounds, so that the crash of thunder could not be heard amid the tumultuous noise of horns and trumpets. They did this to excite their spirit and courage, for the more violent the clamour became, the more bold were they for the fray.

Geoffrey's description of the battle for Constantinople dwelled on the drowning out of the city's alarm bells by the horns, trumpets and many percussion instruments of the advancing Turks. As late as 1526, at the battle of Mohács in southern Hungary, where the Christian army suffered a devastating defeat, their only musicians – the cavalry trumpeters and kettledrummers, and the infantry musicians playing fifes and drums – were solely employed in playing calls, while the Turks fielded a whole band playing trumpets, oboes, cymbals and drums so loudly that the sound rose above the din of battle.

The 13th century saw the introduction of more sophisticated wind instruments made of expensive metals, and of families of instruments in various sizes. In Arezzo in 1240, the German Emperor Friedrich II commissioned

'four tubae and one tubecta' to be made of silver. The tubecta was probably similar to the instrument known to Dante as the *trompetta*, but throughout the European Middle Ages there was some vagueness about the naming of instruments and their grouping in families of trumpets, horns, trombones and tubas. Wood and metal wind instruments existed in many hybrid forms. At the smaller European courts various wind and percussion ensembles, including the *alta* (*see* ALTA (i)), provided music for ceremonies and entertainment, hunting and military purposes. By the time of Emperor Maximilian (1459–1519) the shawm family dominated German military music. Hans Burgkmair's woodcuts for Maximilian's triumphal procession (*Triumphzug Maximilians I*, 1526) show a variety of instrumental ensembles (fig.1). Henceforward the combination of fife and drum was referred to as the *kleines Feldspiel*; it began to be distinguished from the *grosses Feldspiel* (i.e. wind band) in the 19th century. The use of fife and drum by Swiss and German mercenaries in the early Renaissance as an aid to marching in step led Arbeau (*Orchésographie*, 1588) to calculate the number of drum patterns to the league and to emphasize the essential requirement that the rhythmic pattern, however complex it became, must always show clearly which foot was which.

No clear chronology can be drawn up for the institution of permanent ensembles and regionally standardized music for calls and ceremonials. The first guilds specifically for trumpeters and kettledrummers were founded under Emperor Charles V (1500–58). The introduction of gunpowder in Europe in the 14th century and the development of hand-held firearms increased the volume of sound in battle. In the cavalry the 'instrument of command' became the trumpet; in the infantry, the drum. A code of calls for the trumpet and beats for the drum was devised which covered most of the manoeuvres likely to be required in battle; other calls were designed to indicate the nationality of the troops concerned. Two trumpet calls feature in Jannequin's chanson *La bataille*. *My Ladye Nevells Booke* (1591) contains imitations of what were presumably the usual trumpet calls of the time in England. Machiavelli in his *Libro della arte della guerra* (1521) and Zarlino in *Le istitutioni harmoniche* (i, 1558) cast light on the use of trumpets, kettledrums and flutes in Italian military music, and their function in providing a marching rhythm. The notes on calls and other musical pieces made by Hendrich Lübeckh and Magnus Thomsen (*c*1600) are of Danish provenance. Cesare Bendinelli's trumpet tutor *Tutta l'arte della trombetta* (1614) contains trumpet calls, as does Mersenne's *Harmonie universelle* (1636–7). However, these examples are by no means characteristic: military calls necessarily had to be kept secret, and new signals for specific events had to be devised so that they would be understood by the musicians' own side but not by the enemy.

By the 17th century European armies distinguished between two types of musical units, the 'field music' and the 'band of music'. The field music consisted of the company musicians of a battalion or regiment. When assembled, the field music was under the command of a drum-, fife- or pipe-major, who was part of the headquarters staff. Its principal function was to sound the signals and commands that governed military life. The band of music, on the other hand, served ceremonial and social functions. It was composed of professional musicians, often civilians, and was a separate unit under the control of a music master or bandmaster. Its members frequently were capable of playing a number of different string and wind instruments. In many cases military bands were paid by the officers' corps as their personal employees; this was true of military bandmasters in Austria-Hungary up to the beginning of World War I.

Hans von Fleming's *Der vollkommene Teutsche Soldat* (1726) gives the first clear account of the state of military music in Germany: when and for what purposes military musicians were employed, and which musical ensembles were attached to a unit. Fleming states that military music was necessary in both war and peace, to assist the order of marching in battle and in retreat (the cavalry tattoo), and to accompany ceremonies of mourning and rejoicing. Soldiers could be recruited with the aid of music (the Hungarian *verbunkos* dances of the time of Maria Theresa were famous in this capacity), and music helped to keep the men cheerful and ready to fight. According to Fleming



1. Mounted trumpet and kettledrum players: woodcut by Hans Burgkmair I from the 'Triumphzug Maximilians', designed c1516–18

the musicians serenaded their colonel in the morning and evening with marches, entrées and minuets. Besides the older groups of fifes and drums he mentions the 'regiment's *Hautbois* and drums', and three different kinds of trumpeters – court trumpeters, field trumpeters and ship's trumpeters. Of these, he says, some could read music, while some blew calls and trumpet pieces that they knew by heart.

In the 17th and 18th centuries clearly defined types of ensembles emerged in the West to play military music, influenced by the *mehter* – the wind and percussion bands of the élite janissary troops of the Ottoman Empire – encountered during the wars with the Turks. By the end of this period the concept of 'Turkish' music was well established in German-speaking countries, both as a type of composition (music *alla turca* and 'Turkish marches' by Gluck, Haydn, Mozart, Beethoven and other composers) and as the term for a military band comprising brass, woodwinds and 'Turkish' percussion instruments such as the Turkish crescent, cymbals and bass drum. Forms of military bands and wind bands (*see* HARMONIEMUSIK) thus merged with 'Turkish music' (*see* JANISSARY MUSIC) to create the basis of the modern symphonic wind band (*see* BAND (i), §II, 2(i) and §III).

During the first half of the 19th century the military band evolved from an ensemble serving a purely military function to one capable of performing a wide range of musical and cultural tasks, helping the army to make contact with the civilian population. This evolution was accompanied by a gradual growth in the size of bands, and by far-reaching developments in the design of brass and woodwind instruments. By the mid-1800s the band repertory included original works and arrangements by leading composers of the day.

3. BRITAIN. In the days before the general adoption of national uniforms the identification of friend or foe was a perennial difficulty, and this gave rise to the composition of drum beatings and calls designed to indicate the nationality of the troops concerned, of which the English and Scots marches have survived.

The continental wars of the 16th and 17th centuries involved units of English and Scottish mercenaries. The fife, the 'Almain whistle' made famous by the Swiss and German Landsknechten (mercenaries), began to be heard in the British army. In the later years of King Charles II's reign it was gradually ousted in favour of the hautboy. From 1746, however, the fife began to return as the instrument of the infantry, and found a role accompanying the drum in signalling the four principal events of the soldiers' day: Reveille, Troop, Retreat and Tattoo.

On each of these four occasions the drums beat and the fifes played a prescribed sequence of tunes around the camp or through the streets. The tunes were laid down in *The Drum and Flute Duty*, the earliest edition of which appears to have been issued in 1759. At Reveille the soldiers lay in bed until the drums ceased. When the Troop was beaten, the soldiers paraded, the colours were trooped down the line, and the troops marched off to drill or other training. Retreat beating had to continue for at least 15 minutes to allow soldiers to make their way home before the roll was called and the camp gates locked. At Tattoo the drums beat and the fifes played for half an hour to allow the soldiers time to drink up and return to their billets before the music ended.

The first date in England for a military oboe band (with horns or trumpets) has not been established, but horns were usual by the mid-18th century. Handel's *Music for the Royal Fireworks* (1749) illustrates the scoring and orchestration then possible for an open-air wind ensemble (24 oboes, 12 bassoons, nine trumpets, nine horns and three timpani). In 1762 the Royal Artillery raised a 'Band of Musick' consisting of eight men playing ten instruments: pairs of trumpets, horns and bassoons, and 'four hautbois or clarinetts'. Such ensembles were the predecessors of today's military bands. The officers financed the bands themselves by subscribing to a fund from which musicians were engaged and instruments purchased. As the musicians were not enlisted soldiers, they could, and often did, refuse to play for an event that fell outside their contract. In 1783 the officers of the Coldstream Guards wished their band to accompany an 'acquatic excursion' to Greenwich. The musicians resigned en bloc; a replacement band was recruited from Hanover, organized on German lines and consisting of enlisted musicians playing clarinets, horns, oboes, and bassoons. Other regiments were quick to follow the example of the Coldstream in recruiting German musicians.

The raising of volunteer regiments at the end of the 18th century much increased the number of small bands, which usually consisted of two clarinets or oboes, two horns, two bassoons (often played from one part), one trumpet and commonly a serpent. Their repertory comprised marches and quicksteps varied by an occasional military rondo, often composed by local bandmasters. Much of this music was published at the time. Haydn, who was the first *Harmoniemusik* conductor at Eszterháza castle in Eisenstadt, wrote marches for this combination on his first visit to London. Sometimes there were extra parts for small flutes in B♭ or for flutes in F, and for a small Turkish percussion ensemble of long drums and cymbals.

In 1844 it was conceded that 'the formation of a band of music [was] essential to the credit and appearance of a regiment' (*The Kings Regulations*, 1844). By then the invention of the valve had released the brass instruments from the restrictions of their natural harmonic range, and the appearance of the tuba and its associated family of instruments in 1835 had further increased the musical potential of the band. The cost of the band was still borne by the officers, to whom the new instruments meant additional expense. One way in which they could obtain some return on their outlay was by hiring the band out for paid performances. To secure these the band had to play to an acceptable standard, and it thus became customary to engage a civilian musician, frequently from Germany, to train and conduct the band. Not until the establishment of the Military School of Music at Kneller Hall, Twickenham, in 1857 was the army able to produce its own qualified bandmasters.

In the mid-18th century the British army adopted the cadenced step, and marching music was therefore required. Although marches were being composed in the 17th century, and illustrations of the period show troops marching in step, the scarcity of level areas on which troops could manoeuvre, together with the total absence of metalled roads, would seem to indicate that such music was restricted to formal ceremonial occasions. Even in the 18th century the size of parade grounds was limited and so marches did not need to be very long. Most

marches of the time consisted of two simple sections in common time played at 72 beats to the minute, the 'ordinary step' of the British army, the *Parademarsch* of the Prussian, and the *pas ordinaire* of the French.

The situation changed radically with the appearance of the macadamized road surface in the first decade of the 19th century. It was now possible for columns of troops to march in time and step for long distances, and music became essential to ensure that an even rate of progress was maintained. Longer marches both for the band and for the fife and drum combination began to be composed, with the 'trio' now an integral part of the march. The rate of marching was also increased to 108 paces to the minute, the 'quickstep' of the British, the *Geschwindmarsch* of the Prussian, and the *pas redoublé* of the French. The improved instrumentation available to the military band also enabled more ambitious concert pieces to be performed, and selections from popular operas and operettas as well as arrangements of classical and symphonic music came to feature regularly in band programmes.

The concept of the regimental march, that is a marching tune associated with one particular regiment, is common to most armies. The British army is unique, however, in that the tunes which its regiments and battalions played when passing in review order, when entering barracks and at the end of every band programme tended to be arrangements of folksongs associated with the counties and districts to which regiments were linked in 1881, although a few played marches specifically composed for them by their bandmasters.

During the 19th century the keyed marching flute evolved from the simple six-holed fife. By 1868 flutes and piccolos in different keys were being issued to the Corps of Drums, as well as bugles which had taken over the role of 'instrument of command' from the drum at the beginning of the century. This enhanced flute component permitted a wider range of music to be played, and marches on the same melodic scheme as those of the military band began to be composed. On the line of march, the band and the Corps of Drums played alternately, but the beating of Reveille, Retreat and Tattoo remained the province of the Corps of Drums until the custom lapsed in the years between the two world wars.

Pipers were first authorized for highland regiments in 1854, although they had been a feature of these regiments since their first raising in the 18th century. Over the 19th century the fife gave way to the highland bagpipe in all the Scottish regiments, and the band of bagpipes and drums replaced the Corps of Drums, except in the Scots Guards, by 1918. An essential step toward standardization of the military bands of the British army was taken at the Instrumentation Conference held on 7 December 1921 at the Military School of Music. It was agreed to take the tenor horn out of use and introduce the saxophone. Well-known composers were encouraged to write original works for military band, following the example of Holst's Suites nos.1 and 2. The challenge was taken up by Vaughan Williams (*English Folk Song Suite*, 1923; *Toccata marziale*, 1924) and Gordon Jacob (*William Byrd Suite*, 1923). Holst also wrote *Hammersmith* (1930).

The altered conditions of the second half of the 20th century led to the abolition of the military band in the infantry and cavalry regiments of the line. However, representative bands were formed for the infantry and the Royal Armoured Corps, infantry units retaining their Corps of Drums and pipe bands.

4. North America. In North America, as in Europe, armies distinguished between the 'field music' and the 'band of music'. The principal function of the field music was to sound the 'camp duties', a system of musical signals and commands which all personnel were expected to recognize and instantly obey, and which regulated military life. The drum was used in the infantry, while mounted units used the trumpet. During the colonial period British signals were used; in the Revolutionary era the basis for American practice was Friedrich von Steuben's *Regulations for the Order and Discipline of the Troops of the United States* (1779). This ordered nine 'beats' of the drum into use: 'The General', 'The Assembly', 'The March', 'The Reveille', 'The Troop', 'The Retreat', 'The Tattoo', 'To Arms' and 'The Parley'. Also included were 12 signals that were not regulated by the clock, or did not apply to the whole army. (For a full explanation of these and other calls, see Camus, 1976.) As the *Regulations* contained no music, the Continental Army's musicians depended on British practices and on the teachings of the army's Inspector of Music, John Hiwell, and regimental drum-majors. The drum beats gave the signals and command, with fife melodies added by the last third of the 18th century to make the signals more easily recognizable. In ex.1 an interpretation of the 'Drummer's Call' is combined with a fife melody found in a manuscript of Giles Gibbs (1777).

The first printed drum manuals in America appeared in the early 19th century; in these, as in early manuscripts, drum beats were not notated conventionally, but rather described. David Hazeltine, in his *Instructor in Martial Music* (1810), described the 'Drummer's Call' as 'a ten and a stroke, a flam and a stroke, and one flam, twice over; then a ten and a stroke, then a flam and a stroke, five times over; then one flam'. Comparison with contemporary British and American works shows that his ten-stroke roll more often consisted of seven or nine strokes, and by the time of the Civil War it had become an 11-stroke roll. (For a listing of fife tutors of this period, see Warner, 1967.)

The fife and drum were used to sound the camp duties until well after the Civil War. The orderly drummer would beat the 'Drummer's Call' to assemble the company drummers and fifers for one of the day's routines, such as Reveille, Troop, Retreat or Tattoo. By the end of the 19th century, when the bugle supplanted the fife and drum, a new set of signals was developed. US Army manuals of

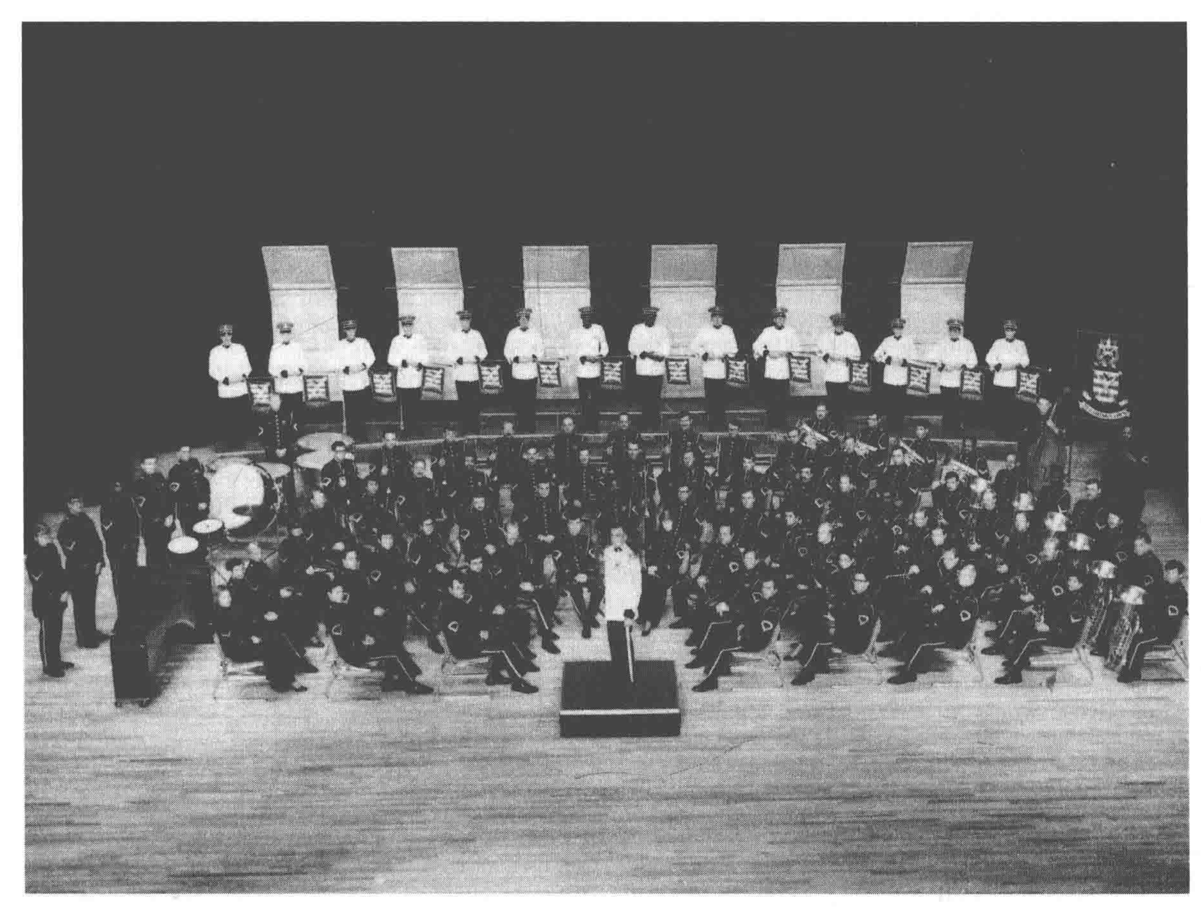


1957 list 20 calls and four ceremonial compositions, but except for 'Taps', which is still played at funerals, these have fallen into disuse.

The colonial field music evolved from English models. Each infantry company included one or two drummers and fifers, and each troop of horse had a trumpeter. An American infantry regiment with eight line companies might have a field music of as many as 16 drummers and fifers. Irish and Scottish settlers sometimes used bagpipes instead of fifes, and bugles were later used by light infantry and detached mounted parties. Black Americans, required to serve but in many colonies forbidden to bear arms, were often musicians. Field musicians, who were paid and ranked as corporals, were usually given rudimentary rote training by the battalion's drum- or fife-major. While primarily signalmen, they were required to do duty as soldiers. In battle the drummers remained with their companies, beating signals as required, and normally marching immediately behind the advancing line. The musicians were expected to attend the wounded after battle, and were responsible for carrying out punishments. Boys, especially the children of soldiers or widows, were taught the fife and drum (for one such veteran's fascinating reminiscences, see Meyers, 1914). Because of their importance as signalmen, military musicians in the 18th century were usually dressed in the reverse colours of the regimental uniform (the musician's coat being the colour of the regimental facings). This enabled their commanders to locate them quickly in the smoke and confusion of battle.

During the colonial and Revolutionary periods the military drum was a snare or side drum between 38·1 and 45·7 cm in height and diameter. A two-headed cylindrical wooden shell with two or more gut cords stretched across the bottom membrane, and the drum was normally emblazoned with the arms or crests of the king or colonel, later the American eagle. When not in use it was suspended from the shoulder by means of a plaited cord, or drag rope. The bass drum, adopted by European bands near the end of the 18th century with the vogue for janissary or Turkish music, did not become a part of the American field music until the early 19th century. Kettledrums were rarely included in the field music, but mounted regimental bands could use timpani instead of snare and bass drums.

The early fife was a one-piece, wooden transverse flute about 60 cm long; it had six finger-holes and was pitched in D. In the late 18th century C and B♭ fifes became standard, but most military music continued to be written in the keys of G and D. The trumpet, a cylindrical tube made of brass or silver, usually had two rings to which an emblazoned banner could be attached. Early trumpets were in D, but by the Civil War the regulation trumpet was in F. Confined to the natural harmonic series, its range for military purposes was from the 3rd to the 9th or 10th partial. The bugle horn, a short, curved, wide-bore horn, was used in the late 18th century by light



2. *The US Army Band (1980) under Colonel Eugene W. Allen, with the Herald Trumpets (on raised level at rear)*

infantry and dismounted units to differentiate them from the line infantry. In the early 19th century the conical tubing was lengthened and coiled, resulting in an instrument pitched in C or B♭. The bugle or field trumpet gradually replaced the fife and drum, and by the end of the 19th century was the principal military signalling instrument; at this time it was pitched in G with a tuning-slide to F for use when performing with bands.

Technological advances in the 20th century relieved the field music of the duty of sounding signals, and with some exceptions the units were disbanded. Some vestiges of earlier practices remain: the US Army Band's Herald Trumpets, for example, open ceremonies and announce the arrival of the president and other dignitaries. Many traditions of the field music are carried on in revived 'ancient' fife and drum units, pipe bands, and modern drum and bugle corps. The Company of Fifers and Drummers in Ivoryton, Connecticut, coordinates the activities of more than 150 traditional fife and drum corps throughout the USA and Canada, and maintains a research library and museum. The US Marines maintain a drum and bugle corps, and Canada supports ten pipes and drums bands.

For a general discussion of the development and instrumentation of the band of music, *see* BAND (i), esp. §III, 4, and §IV, 4. Each branch of the US armed services (the army, navy, marines, air force and coast guard) has a special band, often with its own traditions. The US Marine Band is the oldest in continuous operation (since 1798); the army and navy also have special academy bands. These bands, which may have as many as 165 members, frequently comprise one or more marching units, several small groups, a chorus and a chamber orchestra, as well as the full symphonic band. In addition, in the late 1990s there were 38 regular army, ten navy, 13 Marine Corps, 16 air force, 19 army reserve, 55 National Guard and 11 Air National Guard bands.

Canada maintains four 45-piece Regular Force professional brass and reed bands. Canada also has seven Regular Force voluntary brass and reed bands, five naval reserve bands, 42 land forces reserve bands and three Air Reserve bands. Every military band is required to function as a concert as well as marching band, and to provide small jazz, rock and popular combos for social occasions.

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For further bibliography *see* BAND (i); SIGNAL (i).

JEREMY MONTAGU (1), ARMIN SUPPAN, WOLFGANG SUPPAN (2), D.J.S. MURRAY (3), RAOUL F. CAMUS (4)

Military School of Music. London conservatory established in 1857 and renamed the Royal Military School of Music in 1865. *See* LONDON (i), §VII, 3(ii).

Milka, Anatoly Pavlovich (*b* Poles'ye, Belorussian SSR [now Belarus], 16 Dec 1939). Russian musicologist. He began his career as a violinist, and studied musicology

with Dolzhansky, Druskin, Slonimsky and Kon at the Leningrad Conservatory (1962–70). He became a member of the Philosophical Association of the Russian Academy of Sciences (1982) and the International Bach Society (1988), and was chairman of the musicologists' section of the Leningrad-St Petersburg Union of Composers (1986–96). From the early 1980s he has held a chair at the St Petersburg Conservatory, specializing in polyphony and textual criticism. Milka has studied the music of J.S. Bach, Tchaikovsky, Slonimsky and others. One of the foremost Russian Bach scholars, he has drawn conclusions about the organizing principles of Bach's cycles using textual and graphological methods, and has proved that the placing of the canons in the original edition of the *Musikalisches Opfer* was altered by Bach and not by Schübler; he has also shown that the 'Berlin autograph' of *Die Kunst der Fuge* incorporates two versions of the completed cycle. He developed a theory of functional tendencies as attributive properties of music, which he saw as belonging not only to harmony and musical structure but to all elements of musical language and form. His later work concerns polyphonic theory and methodology, and he has introduced the concepts of 'maloy imitatsionnoy formï' ('insufficient imitative form') and 'kanonicheskoy intensivnosti' ('canonic intensiveness') as indicators of thematic saturation in imitation and canon.

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KIRA YUZHAK

Millán (*fl* early 16th century). Spanish composer. The identity of this prolific song composer, who had 24 settings in the Cancionero Musical de Palacio (*E-Mp* 1335), is not clear. Barbieri maintained that there was a singer named Francisco Millán in the Castilian royal chapel in 1501 to 1502, but he gave no reference and the name has not been found in more recent archival research. It has been suggested that his songs were performed with instrumental accompaniment, but no instrumentalist of that name has been found in pay documents of the royal household. Four of Millán's songs are included in the original layer of the Cancionero, believed to have been compiled in about 1500, but the majority were added later, over the first two decades of the 16th century. Stylistically, the works attributed to 'Millán' belong to the generation of composers such as Peñalosa and Mondéjar. In the absence of any concrete information on his identity, it is tempting to suggest that he might have been the vihuelist Luís Milán, especially given the apparently instrumental-style accompaniment to the setting of the *romance Durandarte, Durandarte*. This version, however, does not correspond to that included in Milán's *El maestro* (1536), although the two are based on the same melody. Any suggestion that Milán and Millán were the same person remains hypothetical; given that Milán is thought to have died in 1561, he would have to have composed the earliest of the Cancionero songs as a very young man.

Millán is one of the most important and best-represented composers in the Cancionero Musical de Palacio. Of the 24 songs, one (*Ved, comadres, que dolencia*), is copied twice in the manuscript; in addition, the music of *Si ell esperança es dudosa* is also used for *Pues la vida en mal tan fuerte*, and *Temeroso de sufrir* adds a contratenor part to the three-voice version in *Porque de ageno cuidado*. Most of the songs are villancicos, with a three-line refrain or *estribillo*, and almost all set poems of courtly love full of the puns, verbal witticisms and emotional contrasts typical of the lyric verse of court poets at this period. The music is similar in style to that of Juan del Encina, essentially syllabic and homorhythmic and with succinct, clearly defined phrases; but frequent use of imitation, normally at the beginning of phrases, is a characteristic of Millán's music. Usually the imitation

involves only two voices, but sometimes all three participate. The predominant mode is Mixolydian, and duple metre is used except in a handful of cases. His settings of two traditional ballads – *Durandarte, Durandarte* and *Los braços trayo cansados* (another setting of which, attributed to Peñalosa, is preserved in *E-Bbc* 454) – are conspicuous for the rhythmic independence of the lower voices. Only three other songs by Millán are in the more popular idiom: *Ved, comadres, que dolencia, No husies de buen tempero* (a pastoral dialogue in the manner of Encina) and *Serrana del bel mirar*, a concise musical narrative, or *serranilla*, of the meeting between a beautiful mountain girl and a lovesick shepherd-courtier, during the course of which the composer introduces three popular refrains, almost in the manner of an *ensalada*.

WORKS

for 3 voices unless otherwise indicated

Edition: *La música en la corte de los Reyes Católicos: Cancionero musical de palacio*, ed. H. Anglès, MME, v, x (1947, 1951) [A i, ii]

Al dolor que siento estraño, A ii, no.457; Aunque no spero gozar, A ii, no.366; Durandarte, Durandarte, 4vv, A ii, no.445; Es de tal metal mi mal, A ii, no.334

Los braços trayo cansados, A ii, no.446; Maravilla es como bivo, A ii, no.368; Mios fueron mi coraçon, A i, no.185; No husies de buen tempero, A ii, no.295

O dulce y triste memoria, A ii, no.452; O vos omnes qui transistes, A ii, no.232 (macaronic love-song); ¿Para qué mi pensamiento? A i, no.195; Porque de ageno cuidado, A ii, no.319; Pues la vida en mal tan fuerte, A ii, no.333; Que mas bien aventuransa, A i, no.147

Señora, después que os vi, A ii, nos.339, 450; Serrana del bel mirar, A i, no.71; Si el dolor sufro secreto, A ii, no.367; Si ell esperança es dudosa (= Pues la vida en mal tan fuerte), A ii, no.351; Sufriendo con fe tan fuerte, A ii, no.323; Sy no piensas remediar, A i, no.194

Temeroso de sufrir, A ii, no.448 (music of Porque de ageno with added contra); Ved, comadres, que dolencia, 4vv, A i, no.122, ii, no.449

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TESS KNIGHTON

Millant. French family of violin and bow makers. The brothers Roger (*b* 1901; *d* Aug 1990) and Max (*b* 1903) began their apprenticeship with their grandfather, Sebastian Auguste Deroux, and then worked for Dykes & Son in London. In 1923 they opened their own business at 51 rue de Rome, Paris. They succeeded in establishing a fine reputation and gained first prizes at international exhibitions in Cremona and The Hague (1949) and Liège (1954). Their violins and cellos are patterned after an original model that combines characteristics of Amati and Guarneri, while their violas, from 1953 to 1960, slightly recall the Tertis model. Their instruments show excellent craftsmanship and choice of wood; the varnish is usually a transparent orange-red. Besides being labelled, their instruments are marked with the letters ORMM enclosed in a losange of purfling below the button. Bows branded R & m millant and R & m.m. were made for the Millant workshop by various Mirecourt bow makers.

The brothers collaborated on a *Manuel pratique de lutherie* (Paris, 1952) and Roger Millant published a study of J.-B. Vuillaume (London, 1972); they retired as makers in 1969. Roger Millant's son Jean-Jacques (*b* Paris, 29 Oct 1928; *d* Clichy, 6 Feb 1998) served his apprenticeship with the Morizot brothers at Mirecourt (1946–8) and trained further at his family's shop in Paris before opening his own workshop at 3 rue d'Edinbourg in 1950. He moved his shop to the rue Général Foye, then to the rue de Mont d'Or before settling at 17 rue de Bucarest, where he continued to work until his death. In 1971 he was named 'Meilleur Ouvrier de France'. His elegant bows follow the Peccatte school; many of them are mounted with either ivory or tortoiseshell frogs. The bows, which are branded J.J. MILLANT À PARIS, enjoy a fine international reputation.

Max Millant's son, Bernard Georges Louis (*b* Paris, 13 May 1929) served his apprenticeship in violin making with Amédé Dieudonnée (1946–8) and in bow making with the Morizot brothers (1949). He then trained at the shop of Rudié in New York before opening a shop at 56 rue de Rome, Paris, in 1951. Bernard has made over a hundred instruments and numerous bows, achieving distinction in both fields and receiving numerous awards. His bows are branded either BERNARD MILLANT À PARIS or BERNARD MILLANT PARIS and often have the year of manufacture stamped in very small digits on the bottom facet of the butt. Like his cousin, Bernard's work is usually modelled after Peccatte, although the bow heads are slightly more squared. Bernard is a foremost expert on the authenticity of French bows.

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JAAK LIIVOJA-LORIUS/PAUL CHILDS

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xv, 1957, 3/1975) containing psalmody, Scottish Renaissance partsongs and cittern music in Millar's hand is signed and dated 1643.

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KENNETH ELLIOTT

Millard. *See* MÜLLER, ERNEST LOUIS.

Miller, Dayton C(larence) (*b* Strongsville, OH, 13 March 1866; *d* Cleveland, 22 Feb 1941). American acoustician. He studied at Princeton (DSc 1890) and held appointments there before becoming head of the physics department at the Case School of Applied Science, Cleveland. He was an accomplished flautist, and wrote extensively about the instrument, provided a catalogue of literature on the flute, and gathered an important collection of flutes (now in the Library of Congress, Washington, DC). His most important contribution as an acoustician was the development in 1909 of the 'phonodeik', which incorporated a diaphragm of thin glass closing the end of a receiving horn; this allowed him to analyse waveforms of various instruments – by means of a thin wire attached to the centre of the diaphragm, which passed over a spindle pulley, the rotation of the spindle (due to movement of the diaphragm) was recorded by light reflected from a mirror affixed to the spindle. He also carried out experiments on organ pipes and trumpets having walls of different thicknesses, although his conclusions about the desirable qualities for the containing walls of an instrument have been challenged by more recent studies. He became an expert on engineering acoustics and was responsible for the design of many concert halls. His 32-element harmonic synthesizer won him a medal from the Franklin Institute.

Miller's *The Science of Musical Sounds* (New York, 1916) incorporates the results of his charting of instrument waveforms; his *Anecdotal History of the Science of Sound* (New York, 1935), if it leaves something to be desired as a historical work, is the first broad history of acoustical studies.

See also PHYSICS OF MUSIC, §6.

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JAMES F. BELL, R.W.B. STEPHENS/MURRAY CAMPBELL

Miller, Edward (*b* Norwich, 30 Oct 1735; *d* Doncaster, 12 Sept 1807). English organist, composer and historian. His father was a paviour, and he was apprenticed to that trade but absconded and studied music under Charles Burney; he played the flute in Handel's oratorio orchestra during the 1750s. On 15 July 1756 he was elected organist of Doncaster, in succession to John Camidge, on the recommendation of James Nares. In 1779, when the post of Master of the King's Band of Musicians became available on Boyce's death, the Marquis of Rockingham applied to the Duke of Manchester on Miller's behalf, but the position was given to John Stanley. In Doncaster Miller came to know Herschel, later the Astronomer Royal, and helped bring him out of obscurity. He played an active part in musical life in his native East Anglia and in the Doncaster region, and directed the Sheffield Festival of 1788. He took the MusD degree at Cambridge in 1786. Miller was first married in 1763; his wife died ten years later, and he remarried in 1796. He was said to be a simple and warmhearted man, with generous philanthropic tendencies.

Of his publications, *Elements of Thorough Bass and Composition* is a practical work containing examples for performance, and *Institutes of Music* is a book of rudiments for beginners. In *The Psalms of David* he attempted a reform of metrical psalmody; this volume includes the tunes 'Rockingham' and 'Galway', and had what has been claimed as the largest number of subscribers for any musical publication in England. In *David's Harp* he collaborated with his son, a Methodist clergyman, in adapting and composing about 300 tunes to Wesley's selection of hymns. His best instrumental works, the six flute solos, are reminiscent of Arne in style. The harpsichord sonatas are of slighter content, and the 'easy voluntaries' for organ are ephemeral works; Miller also 'adapted' Corelli's sonatas opp.1–4 for the organ and harpsichord. His *History and Antiquities of Doncaster and its Vicinity* (1804) is a work of substance and scholarship; it also includes some personal biographical information.

WORKS

all printed works published in London

VOCAL

A Collection of New English Songs and a Cantata (*c*1755)
Elegies, Songs and an Ode, op.3 (1770)
Anthem and Hymn, op.6 (1789); anthem *GB-Lbl**
The Psalms of David for the Use of Parish Churches (1790)
12 Canzonets, v, pf, op.10 (*c*1800)
Sacred Music, containing 250 of the most Favourite Tunes (*c*1800)
David's Harp (with W.E. Miller) (*c*1803), 100 of the 300 tunes are by E. Miller
Dr Watts's Psalms and Hymns set to new Music, 3, 4 vv (1802; with second pt., 2/1805; ed. for choirs as Psalm Tunes composed in 4 parts, *c*1805)
An Anthem Performed on a Commencement at St Mary's Church, Cambridge, and a Hymn (1805)
Te Deum, Jubilate, Magnificat and Nunc dimittis (org pt. only), *GB-Cu*
Songs pubd singly: Fair Sophia (H. Walpole) (1788); Serious Epigram (W. Jones) (1788); Ye Britons Bold (1790); I'm monarch of all I survey (1790); The Afflicted African (1790); Britons ever shall be free (F. Osborne) (*c*1794); The Negro Boy (*c*1795); I'll live no more single, glee (*c*1799)
Other songs, glees etc. (see Fowler)

INSTRUMENTAL

Short Airs or Minuets, fl, hpd (*c*1754)
6 Solos, fl, hpd/vc, op.1 (1761)
6 Sonatas, hpd, 3 with vn/fl, op.2 (*c*1765)
12 Progressive Lessons, pf/hpd, with fl/vn, op.8 (1791)
24 Exercises in all the Major and Minor Keys, op.7 (1791)
16 Easy Voluntaries, org, op.9 (1797)

Arrs. of Corelli sonatas: op.1, org, op.2, hpd/pf (1789); op.3, org, op.4, hpd/pf (1789)

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F. Fowler: *Edward Miller, Organist of Doncaster: his Life and Times* (Doncaster, 1979)

J.M. BLACK

Miller, Ernest Louis. *See* MÜLLER, ERNEST LOUIS.

Miller, George (*fl c*1765–90). Woodwind instrument maker, possibly of German extraction, active in England. *See* ASTOR.

Miller, (Alton) Glenn (*b* Clarinda, IA, 1 March 1904; *d* between London and Paris, ?15 Dec 1944). American dance-band leader and trombonist. He attended the University of Colorado briefly, and in 1924 joined Ben Pollack's band on the West Coast. After moving to New York with Pollack in 1928 he performed as a freelance for several years, working at times with Red Nichols, Smith Ballew and the Dorsey brothers as both arranger and trombonist.

In 1934 Miller helped organize a band for Ray Noble, then in 1937 he formed another of his own. The following year he put together a second group. Eventually, in March 1939, the band was chosen to play the summer season at the prestigious Glen Island Casino in a suburb of New York, which led to another important engagement, at Meadowbrook, New Jersey, in spring of the same year. Both places offered frequent radio broadcasts, and by midsummer the Miller orchestra had developed a nationwide following. In autumn 1939 it began a series of radio broadcasts for Chesterfield cigarettes, which increased its already great popularity. Thereafter the band was in constant demand for recording sessions, and appeared in two films, *Sun Valley Serenade* (1941) and *Orchestra Wives* (1942). Miller's enduring popular hits from this period (all recorded for Bluebird) include *Moonlight Serenade*, *Little Brown Jug* (both 1939), *Pennsylvania 65000* (1940), *Chattanooga Choo Choo* and *A String of Pearls* (both 1941).

In October 1942, as a patriotic gesture, Miller disbanded his group and joined the US Army Air Force with the rank of captain. He assembled a high-quality dance band to play for the troops, which in 1944 moved its base to England. On 15 December Miller set off by aeroplane in bad weather for Paris to arrange for his band's appearance there, but the aeroplane never arrived, and no trace of it was found. Miller was mourned internationally and attained the status of a war hero. His recordings remain popular in the USA and also in Britain, and at times various Glenn Miller orchestras, under several leaders, have been formed to play his music.

Miller led one of the most popular and best-remembered dance bands of the swing era. In his lifetime he was seen as an intense, ambitious perfectionist, and his success was built on the precise playing of carefully crafted arrangements. He was particularly noted for the device of doubling a melody on saxophone with a clarinet an octave higher. His arrangements were seamless and rich. Paradoxically, however, although he had many hits with sentimental ballads performed by such singers as Ray Eberle and Marion Hutton, it was his swinging riff tunes, for example *In the Mood* (1939, B♭) and *Tuxedo Junction* (1940, B♭), which became most famous. In 1943 he published Glenn Miller's *Method for Orchestral Arranging* (New York).

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JAMES LINCOLN COLLIER

Miller, James (*b* 11 Aug 1704; *d* London, 22 April 1744). English priest, playwright, moral and political satirist and librettist. Family penury delayed his education (he matriculated at Wadham College, Oxford, in 1726) and he wrote to earn a living. His plays were initially successful, but his strong, well-expressed and personalized criticisms of degenerate taste, political corruption and religious slackness prevented his prospering. Initially critical of Handel for writing Italian opera (irrational and non-British), he praised him for his oratorios in *Harlequin Horace, or The Art of Modern Poetry* (London, 1731) and *The Art of Life, in Imitation of Horace's Art of Poetry* (London, 1739). His one libretto, for Handel's oratorio *Joseph and his Brethren* (1743), a sentimental drama about an idealized biblical prime minister, is illuminated by his famously implacable opposition to the government of Sir Robert Walpole; it is also a defence of Christianity against deism. *The Pigeon-Pye* (London, 1738), a skit on Miller, associates him with Handel's music and singers. Handel subscribed to Miller's *Miscellaneous Works in Verse and Prose* (London, 1741), dedicated to the figurehead of the patriot opposition, Frederick Prince of Wales. In 1743 Miller acquired the valuable living of Upcerne, Dorset (previously held by his father), but he did not live to enjoy it. His posthumously published sermons had 337 subscribers.

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RUTH SMITH

Miller, Jonathan (Wolfe) (*b* London, 21 July 1934). English theatre and opera director. A polymath whose achievements in both the sciences and the arts are extraordinarily varied. He studied medicine at Cambridge, and as one of

the four co-authors and performers of the Oxbridge revue *Beyond the Fringe* (1961) he became widely known in London and later New York. Regular television appearances added to his reputation as subsequently did theatrical productions of Shakespeare, Chekhov, Beaumarchais and other classic authors.

Miller's first venture in opera was with the British première (New Opera Company, 1974) of Alexander Goehr's *Arden must Die*; this led to Glyndebourne (*The Cunning Little Vixen*, 1975) and thence to close associations with Kent Opera and the ENO. For Kent, Miller produced operas by, among others, Mozart (*Così fan tutte*), Verdi (*Rigoletto, La traviata, Falstaff*), Monteverdi (*L'Orfeo*) and Tchaikovsky (*Yevgeny Onegin*), which had as their common factor an imaginative avoidance of all extraneous decorative effect and, often, a compelling economy of physical movement. For the ENO, Miller's stagings, which have included *Le nozze di Figaro*, *The Turn of the Screw*, *Arabella*, *Otello*, *Il barbiere di Siviglia*, *Tosca*, *Der Rosenkavalier* and *La traviata*, have been on the whole somewhat more uneven in quality – although his transplantations of *Rigoletto* in a 1950s New York setting (1982) and *The Mikado* in that of an English 1920s hotel (1986) proved among the company's most celebrated productions. A criticism of Miller's work which was heard more frequently in the 1980s was that the many fertile intellectual ideas on which he was able to draw sometimes failed to enliven the actual stagings, which could seem stiff and insecure in command of a large stage or theatrical space. Miller has worked regularly in Italy, France and the USA; his 1991 début at the Metropolitan was with *Kát'a Kabanová*. He has also worked at Covent Garden, where he made his début in 1994 with *Così fan tutte*.

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MAX LOPPERT

Miller, Philip Lieson (*b* Woodland, NY, 23 April 1906; *d* New York, 23 Nov 1996). American music librarian and writer on music. He studied piano and music theory at the Manhattan School of Music (1923–7) and singing at the Institute of Musical Art (1927–9). Beginning in 1927, he was associated with the Music Division of the New York Public Library, first as a reference assistant (1927–45) and later as assistant chief (1946–59) and chief (1959–66); during his tenure the division was transferred to Lincoln Center and the Rodgers and Hammerstein Archives of Recorded Sound and the Toscanini Memorial Archives were established. He served as president of both the Music Library Association (1963–4) and the Association for Recorded Sound Collections (1966–8). Miller had a particular interest in vocal music, recordings and the recording industry, but he wrote many reviews and articles on all areas of musical literature for such journals as *American Record Guide*, *High Fidelity*, *Saturday Review*, *Notes*, the *Association of Recorded Sound Collections Journal* and *Musical Quarterly*. He was highly regarded as a mentor and role-model by American music librarians.

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PAULA MORGAN

Miller, Silverius [Franz]. *See* MÜLLER, SILVERIUS.

Milleran, René (*b* Saumur, *c*1655; *d* after 1713). French linguist and amateur lutenist. All that is known about him is what can be gleaned from his publications and his manuscript collection of lute music (*F-Pn* Rés.823; facs., Geneva, 1976). In his first book (*La nouvelle grammaire françoise*, Marseilles, 1692) he is described as professor of French, German and English, and as *interprète du roi dans sa Cour de Parlement*. In 1699 he was in Milan as professor of languages at the Hospice des Pénitenciers. His knowledge of languages and the places of publication of his books (including Milan, Amsterdam and Brussels) imply that he travelled widely. The lute collection was probably compiled in the 1680s, since it contains a transcription from Lully's *Persée* (1682) and Lully is described as *surintendant de la musique du roi*. Milleran stated that he was a pupil of (?)François La Baulle and Charles Mouton. Although amateur in presentation, the manuscript is notable for containing arrangements from Lully by Mouton, and it also reveals Milleran as a real lute enthusiast in the list he gives of significant French lutenists going back to the 1620s, some of whom are known only from this source.

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DAVID LEDBETTER

Millerd. *See* MÜLLER, ERNEST LOUIS.

Millet, Jean (*b* Montgesoye, Doubs, 1618; *d* Besançon, 10 Feb 1684). French musician and ecclesiastic. He served the two principal churches of the metropolitan chapter of Besançon as *enfant de choeur*, singer, organist, canon and, most notably, as *sur-chantre*. He was responsible for several books relating to the service in Besançon, of which the *Directoire du chant grégorien* (intended as a primer for the training of choir members) includes innovative ideas: a method for simplifying the singing of melismatic chant by elimination of unnecessary notes, and a solmization system based on four syllables (*re*, *mi*, *fa*, *sol*) rather than the Guidonian hexachord. His most significant work, however, is *La belle méthode*, a vocal tutor concerned with ornamentation of *airs*, which contains his only known surviving music – four *airs* and two motets.

WRITINGS

Directoire du chant grégorien (Lyons, 1666)
La belle méthode, ou l'art de bien chanter (Besançon, 1666/*R*)
ed.: *Antiphonarium bisuntinum* (Besançon, 1681)
ed.: *Graduale bisuntinum* (Besançon, 1682)

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A. Cohen: '*L'art de bien chanter* (1666) of Jean Millet', *MQ*, lv (1969), 170–79
P. Lescat: *Méthodes et traités musicaux en France 1600–1800* (Paris, 1991), 105

ALBERT COHEN

Milleville. French family of musicians from Paris, largely active in Italy.

(1) **Pierre** [Pierreson] **Milleville** (*fl* Ferrara and Rome, 1504–19). Singer and ?composer. He was the first professional musician of this family and is first heard of as a singer in the ducal chapel at Ferrara in August 1504. He remained at Ferrara until the temporary dissolution of the chapel in 1510. He may have gone from there to the chapel of the Marquis of Mantua from 1511 to 1516. He is mentioned in Rome in 1517, and as being among the singers in the private chapel of Pope Leo X in 1518 and 1519. According to Ferrarese chroniclers, Duke Alfonso d'Este I, after a visit to France and England in spring and early summer 1504, brought back to Ferrara a remarkable 12-year-old boy, who was gifted both as a singer and as a composer. This report is complemented by Pierre Milleville's presence in the chapel from 1504, but no compositions by him are known.

(2) **Jean Milleville** (*b* before *c*1500; *d* ?after 1573). Music teacher. According to Fétis he went to the Ferrarese court in about 1530 at the request of Renée of France, the daughter of Louis XII, who had married Duke Ercole II of Ferrara in 1528. According to Weyler, he was a singer at the court of Ferrara from 1534 to 1550 and was perhaps already in service there in 1530. Although Valdrighi stated that the teacher of the Princesses of Modena from 1544 to 1573 was Alessandro Milleville, Solerti and Campori gave the entire document from the account books of the Duchess of Ferrara from which this notice seems to have been taken: it mentions paying a sum 'A milleville chantre' for teaching the princesses, presumably the duchess's daughters. It seems likely, then, that Valdrighi confused Alessandro with his father, Jean, and that the princesses were of Ferrara, not of Modena, and were taught by Jean. In locating a motet by Jean in a book by Attaingnant, Fétis identified Jean with Maistre Jhan of Ferrara, but this was probably an error since Maistre Jhan seems to have been at Ferrara from at least 1522.

(3) **Alessandro Milleville** (*b* Paris, ?1521; *d* Ferrara, 8 Sept 1589). Organist and composer, son of (2) Jean Milleville. That Milleville was born in Paris is reported only by Fétis, who did not give his source. Although Fétis derived Alessandro's birthdate from the assertion that he went to Ferrara in 1530 at the age of nine (for which assertion no source is given), this birthdate is probably correct, for Superbi said that Milleville died at the age of 68 and Borsetti said that he died in 1589. He was a tenor in the papal chapel from October 1552 to June 1558. From April 1560 until his death he was second organist (under Luzzaschi) at the Ferrarese court. He was the teacher of Ercole Pasquini, of Vittoria Aleotti and, presumably, of his own son Francesco. He is said to have been a fine organist and may have been an important figure in the Ferrarese organ school, which included Jacques Brunel and Luzzaschi and reached its height in Pasquini and Frescobaldi. No organ music by him survives. His madrigals of the 1580s do not indicate that he had a strongly individual personality as a composer of secular music. His madrigal books appear to have circulated only locally, and, with one exception, his pieces appeared only in specifically Ferrarese anthologies.

WORKS

Libro primo de' madrigali, 5vv (Venice, 1575)
Madrigali libro secondo, 5vv (Ferrara, 1584), inc.
Madrigali, 6vv (Ferrara, 1584), inc.
Sacrarum cantionum liber primus, 5vv (Ferrara, 1584)
Le vergine con 10 altre stanze spirituali, 4vv (Ferrara, 1584), inc.
4 madrigals, *I-MOe* Mus.F.1358
6 madrigals, 5, 6vv, 1581[5], 1582[5], 1583[10], 1586[10], 1591[9], 1593[3]

(4) **Francesco Milleville** [Padre Barnabá, Milleville Ferrarese] (*b* ?Ferrara, ?*c*1565; *d* after 1639). Composer and organist, son of (3) Alessandro Milleville. Fétis, the only source of information concerning Milleville's birthdate, said that he was organist to the King of Poland and to Emperor Rudolf II before going to Rome in 1614. After going to Italy Milleville became *maestro di cappella* of Volterra Cathedral, according to Sartori. The title-pages of his publications show that he held numerous posts in Italy between 1616 and 1628: in 1616 he was at Gubbio, in 1619–20 at Chioggia, in 1622 at S Giorgio, Ferrara, and in 1627–8 at S Benedetto, Siena. In 1632, according to Sartori, he was organist of Arezzo Cathedral. The dedication of op.20 to the abbot of the monastery of S Giorgio, Ferrara, may indicate that Milleville had returned to Ferrara by that time.

WORKS
all published in Venice

1 messa in concerto, 1 motet, 2 Dixit Dominus, 1 Magnificat, 8–9vv, op.5 (1616)
Concerti, 1–4vv, bc (org), op.2 (1617)
Il primo libro de' madrigali in concerto, 1, 5, 8vv, bc, op.3 (1617)
Il secondo libro delle messe, 4, 8vv, op.6 (1617)
Letanie della Beata Vergine con le sue antifone, 8vv, bc (org), op.8 (1619)
Il terzo libro de' motetti, 1–3vv, op.9 (1620)
Sacre gemme legate nell'oro, 1v, op.10 (1622)
Pompe funebri nel mortorio di Cristo, Responsori, op.14 (1624)
Il quinto libro delli motetti, 2–5vv, op.17 (1627)
Mazzo d'armonici fiori, 3vv, bc, op.18 (1628)
Letanie della Beatissima Vergine, 3vv, op.20 (1639)
2 motets, 2vv, 1624[2]

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L.F. Valdrighi: 'Cappelle, concerti, e musiche di casa d'Este', *Atti e memorie delle RR. Deputazione di storia patria per le provincie modenesi e parmensi*, 3rd ser., ii (1884), 415–95; iii (1885), 507–24
A. Solerti and G. Campori: *Luigi, Lucrezia e Leonora d'Este* (Turin, 1888)
W. Weyler: 'Documenten betreffende de muziekkapel aan het hof van Ferrara', *Vlaams Jb voor muziekgeschiedhis*, i (1939), 81–113; repr. in *Bulletin de l'Institute Historique Belge de Rome*, xx (1939) 187–222
W. Prizer: 'La cappella di Francesco II Gonzaga e la musica sacra a Mantova nel primo ventennio del Cinquecento', *Mantova e i Gonzaga nella Civiltà del Rinascimento: Mantua 1974*, 267–76
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ANTHONY NEWCOMB

Millhouse. *See* MILHOUSE.

Millico, (Vito) Giuseppe (*b* Terlizzi, nr Bari, 19 Jan 1737; *d* Naples, 2 Oct 1802). Italian soprano castrato and composer. About 1744 he came to Naples, where he attended one of the conservatories; in 1757 he made his

début as a singer in Rome. He worked at the Russian court, 1758–65, then returned to Italy; at Parma in 1769 he sang Orpheus in *Le feste d'Apollo* by Gluck, who took him to Vienna, where he created Paris in *Paride ed Elena* (1770). In 1772 he went to London and again appeared as Orpheus; he was with Gluck in Paris in 1774, and in Zweibrücken and Mannheim. In 1775 he returned to Italy and appeared in Venice, Florence, Milan and Rome before returning to Naples in 1780. There he was appointed 'Musico Soprano della Real Cappella' and acted as a singing teacher to the Bourbon princesses Maria Teresa and Luisa Maria and to Lady Emma Hamilton. In close cooperation with the poet Raniero de' Calzabigi he set to music *Ipermestra, o Le Danaidi*, and composed several other operas, including *Le cinesi* and *L'isola disabitata* for the princesses. The published score of his opera *La pietà d'amore* bears an acknowledgment to Gluck and his ideals in the foreword, addressed to the opera's librettist, Antonio Lucchesi.

Millico composed several cantatas and, more importantly, numerous arias, canzonettas and duets, often with harp accompaniment. The fact that many of these works were published individually and in collections, along with the extraordinarily wide circulation in manuscript of the smaller vocal and instrumental compositions, thought to be late works, testifies to their popularity and to Millico's reputation as a singer, composer and teacher.

WORKS

STAGE

Componimento dramatico (1, L. Godard), Naples, after 1780

La pietà d'amore (op, 2, A. Lucchesi), Lisbon, 18 Dec 1783 (Naples, 1782)

Ipermestra, o Le Danaidi (op, 5, R. de' Calzabigi), 1783

La figlia di Jefte (pasticcio, 3, G. Lucchesi), Naples, Fondo, 1785

La Zelinda (op, 3, Lucchesi), Naples, Fondo, 17 April 1786

Le cinesi (op, 1, P. Metastasio), ?Naples, Real Palazzo, ? between 1786 and 1793

L'isola disabitata (op, 1, Metastasio), ?Naples, Real Palazzo, ? between 1786 and 1793

L'avventura benefica (op, 3, G.S. Poli), Naples, Real Palazzo, 14 July 1797

Doubtful: Ecuba e Climene; Achille in Sciro (pasticcio, Metastasio); Esther (5, J. Racine)

OTHER WORKS

Other vocal: Salve regina; 8 cants.; 3 trios; 22 duets; 23 arias; 82 canzonets

Inst: Musical Trifles: a Collection of Sonatine, hp/hpd (London, 1791); 2 Favorite Sonatinas, hp (London, n.d.); single movts, hp

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GERHARD CROLL, IRENE BRANDENBURG

Milligen, Simon van (*b* Rotterdam, 14 Dec 1849; *d* Amsterdam, 11 March 1929). Dutch teacher, critic and composer. He was an organ pupil of J.A. Klerk and Samuel de Lange (i) and a composition pupil of Bargiel and Willem Nicolaï. In 1871 he was a piano teacher in Middelburg and in 1873 he was an organist in Groningen, where he continued his studies with J. Worp. From 1875 to 1888 he was director of the music school in Gouda, leaving his post to make the acquaintance of Franck and d'Indy in Paris. After returning to the Netherlands in 1890, he settled in Amsterdam, working as a newspaper critic until 1906. In 1894 he edited the *Weekblad voor muziek* and from 1902 until 1916 the journal *Caecilia*; he also promoted modern French music. In 1906 he was appointed to the board of the Vereeniging voor Noord Nederlands Muziekgeschiedenis, and in 1913 he became professor of music history at the Amsterdam Conservatory, a post he held until his death. He wrote a study of early Christian church music, *De kerkzang van de eerste christelijke periode tot onzen tijd* (Groningen, 1908), and a comprehensive history of music, *Ontwikkelingsgang der muziek* (Groningen, 1912). From his compositions a cycle of Romanian songs has been praised. (A. Averkamp: 'In memoriam Simon van Milligen', *TVNM*, xiii/1–2 (1929), 101–3)

JAN TEN BOKUM

Millington, Barry (John) (*b* Hadleigh, Essex, 1 Nov 1951). English critic and writer on music. He studied at Cambridge (1971–4), where he was taught the organ by Gillian Weir. He worked on the editorial staff of *Grove6* and then wrote criticism for the *Musical Times* and newspapers, notably *The Times* (1977–82 and from 1988), and in 1992 he became reviews editor for the *BBC Music Magazine*. In 1999 he founded and became artistic director of the Hampstead and Highgate Festival; in the same year he served as dramaturgical adviser on the new production of *Lohengrin* at the Bayreuth Festival. Millington's central interest is the music of Wagner; he has particularly addressed the issue of anti-Semitism, and political issues generally, especially in relation to the music dramas. He has contributed to *The Oxford Illustrated History of Opera* (Oxford, 1994), as well as numerous periodicals, including *Opera*, the *Cambridge Opera Journal*, *Wagner* and the *Musical Times*.

WRITINGS

Wagner (London, 1984)

ed., with S. Spencer: *Selected Letters of Richard Wagner* (London, 1987)

'Nuremberg Trial: is there Anti-Semitism in *Die Meistersinger?*', *COJ*, iii (1991), 247–60

ed.: *The Wagner Compendium* (London, 1992)

ed., with S. Spencer: *Wagner in Performance* (New Haven, CT, 1992)

ed., with S. Spencer: *Wagner's Ring of the Nibelung: a Companion* (London, 1993)

JEFF DEAN

Millioni [Milioni], **Pietro** (*fl* early 17th century). Italian composer and guitarist. He was one of the most important and prolific composers of the *battute* style of guitar playing. His earliest surviving works indicate that he had been producing guitar books for some time: two of the three books published in 1627 are reprints, including the fourth impression of *Il primo, secondo, et terzo libro*

d'intavolatura. This comprises one of the clearest and most representative selections of early guitar music. It has a thorough preface explaining chordal alfabeto and various ornamental strumming techniques, such as the *trillo* and the *repicco*, which were then carefully notated into the same pieces when they reappeared in the fourth and fifth books. Some of the material that reappeared in Millioni's later books includes additions and changes: *Corona del primo, secondo, e terzo libro*, for example, contains a system for tuning 12 guitars at different pitches, as well as an alfabeto for the chitarrino (four-course guitar). The stroke alignment of these later books is often quite haphazard, making them more difficult to read than the earlier ones. Millioni's name, along with Lodovico Monte's, also appears on *Vero e facil modo d'imparare ... la chitarra spagnuola* (Rome and Macerata, 1637). Millioni was probably no longer alive in 1661 when his *Nuova corona d'intavolatura di chitarra spagnuola* was reprinted 'secondo il vero originale'; the original edition, now lost, may have been one of his earlier books and appears to have been plagiarized by both Foriano Pico (1628) and Tomaso Marchetti.

WORKS

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Seconda impressione del quarto libro d'intavolatura di chitarra spagnola (Rome, 1627), 4 ed. in Hudson (1982)
Prima impressione del quinto libro d'intavolatura di chitarra spagnola (Rome, 1627)
Prima scielta di villanelle accomodate con l'intavolatura per cantare sopra la chitarra spagnola (Rome, 1627)
Corona del primo, secondo, e terzo libro d'intavolatura di chitarra spagnola (Rome, 1631)
Nuova corona d'intavolatura di chitarra spagnola novamente ristampata secondo il vero originale (Rome, 1661)

Vero e facil modo d'imparare a sonare et accordare da se medesimo la chitarra spagnuola (Rome and Macerata, 1637), with L. Monte

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GARY R. BOYE

Millner, Silverius [Franz]. *See* MÜLLER, SILVERIUS.

Millöcker, Carl (*b* Vienna, 29 April 1842; *d* Baden, nr Vienna, 31 Dec 1899). Austrian composer. The son of a goldsmith, he studied the flute at the Vienna Conservatory (1855–8) and theory with F.J. Zierer and Laimegger. In 1858 he played at the Theater in der Josefstadt and in 1864, on the recommendation of Suppé (from whom he had received some practical tuition), he became conductor at the Thaliatheater in Graz. There his first one-act pieces, somewhat in the style of Offenbach, were produced in 1865 and there he also married one of the theatre's singers. In 1866 he obtained a position as conductor at the Theater an der Wien, but because of the lack of opportunities he moved to the Harmonie-Theater, where another short operetta, *Diana*, was produced.

In 1868 Millöcker was appointed conductor at the Deutsches Theater in Budapest and in 1869 returned to the Theater an der Wien as second conductor. In the course of his duties there he composed songs and incidental music for many short theatrical pieces, first gaining attention with his score for *Drei Paar Schuhe* (1871). From 1873 to 1876 he edited the *Musikalische Presse*, a monthly magazine of piano music and articles. He also began writing full-length operettas, his first successes being *Das verwunschene Schloss* (1878) and *Apajune, der Wassermann* (1880), which like his later major works starred the leading Viennese operetta singer of the time, Alexander Girardi. His greatest success came with *Der Bettelstudent* (1882), and in 1883 he was able to give up his conducting position to concentrate on composition. *Gasparone* (1884) was almost as well received. The most successful of his later operettas was *Der arme Jonathan* (1890): set partly in the USA, it was performed in London (with some additional numbers by Isaac Albéniz) and in the USA, where it was particularly popular. In 1894 Millöcker suffered the first of several strokes which partly paralysed him and eventually led to his death. He was twice married.

Millöcker's success in the late 1870s and the 1880s established him with Johann Strauss and Suppé as one of the three leading exponents of Viennese operetta. His music lacked the vigorous appeal of Suppé's and the melodic facility of Strauss's, as a result of which he has remained the least known abroad. Yet, at its best, his music combines much of the qualities of both, especially in *Der Bettelstudent*, which remains a repertory piece in Austria and Germany. Several numbers from other operettas are familiar, notably 'Er soll dein Herr sein' from *Gasparone* (which also became popular in Germany in bastardized form as 'Mutter der Mann mit dem Koks ist da') and 'Ich bin der arme Jonathan' from *Der arme Jonathan* (both for Girardi). Unfortunately, other than in *Der Bettelstudent*, Millöcker's music is frequently represented in arrangements that grossly distorted his style to suit the tastes of the 1930s. *Die Dubarry* (1931), to a totally new libretto, had a score arranged by Theo Mackeben from *Gräfin Dubarry* and other pieces, with alien structures and orchestration, while a 1932 revision of *Gasparone* by Ernst Steffan also introduced other material and reduced the scale of Millöcker's comic-opera structures. Millöcker's theatrical expertise remains clearly evident, however, in *Der Bettelstudent*, a work that admirably displays his rich invention and accomplished theatrical workmanship. He bequeathed his scores to the municipality of Baden.

WORKS
(*selective list*)

many MSS at A-Wst and the archives of the municipality of Baden

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most operettas published in Vienna (vocal score) about date of first performance; first performed in Vienna, Theater an der Wien, unless otherwise stated

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Die beiden Binder (1, G. Stoltze), Graz, Thalia, 21 Dec 1865
Diana (1, J. Braun), Vienna, Harmonie, 2 Jan 1867
Der Dieb (1, A. Berla), Budapest, 1868/9
Die Fraueninsel [Die verkehrte Welt] (3, after T. Coignard), Budapest, Deutsches, 1868/9
Abenteuer in Wien (3, Berla), 20 Jan 1873

Das verwunschene Schloss (3, Berla), 30 March 1878
Gräfin Dubarry (3, F. Zell and R. Genée), 31 Oct 1879
Apajune, der Wassermann (3, Zell and Genée), 18 Dec 1880
Die Jungfrau von Belleville (3, Zell and Genée), 29 Oct 1881
Der Bettelstudent (3, Zell and Genée after V. Sardou: *Les noces de Fernande*), 6 Dec 1882
Gasparone (3, Zell and Genée), 26 Jan 1884
Der Feldprediger (3, H. Wittmann and A. Wohlmuth), 31 Oct 1884
Der Vice-Admiral (3, Zell and Genée), 9 Oct 1886
Die sieben Schwaben (3, Wittmann and J. Bauer), 29 Oct 1887
Der arme Jonathan (3, Wittmann and Bauer), 4 Jan 1890
Das Sonntagskind (3, Wittmann and Bauer), 16 Jan 1892
Der Probekuss (3, Wittmann and Bauer), 22 Dec 1894
Nordlicht, oder Der rote Graf (3, Wittmann), 22 Dec 1896

OTHER WORKS

*c*40 other theatrical pieces, mostly for Theater an der Wien, incl. Drei Paar Schuhe (1871); Die schlimmen Töchter (1876); Ein Blitzmädel (1878); Ihr Korporal (1878); Die Näherin (1880); Ihre Familie (1881): for detailed list see *GänzlEMT*
6 heitere Lieder, Bar/B, pf (Vienna, 1872)
Lebensphasen, quodlibet, v, pf (Vienna, 1872)
Miscellaneous songs and dances

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V. Wallner: *Die 'leichte' Muse in Baden* (Baden, 1992)

ANDREW LAMB

Millot, Nicolas (*d* after 1589). French composer. In December 1559 a Noel Millot was registered as one of the 12 clerks at the Ste Chapelle, Paris; this may have been Nicolas Millot, who is named as a singer in the royal chapel in several Parisian documents between 1560 and 1590. His four-voice settings of Accace d'Albiac's *Proverbes de Salomon* were published in 1567 with a dedication to Charles IX who in 1572 sent him from Chambord to Tours to find two boy choristers. In 1575 he won the silver lyre prize in the St Cecilia competition at Evreux for his chanson *Les espis sont à Ceres*, and was described as 'one of the *maîtres de chapelle* to King Henri III'; when he resigned this post to the castrato Estienne le Roy in March 1585, he was reported to have been 'sous-maître de la chapelle de musique du Roy' for over 20 years. In 1578 he was referred to as a singer ('haute-contre') and composer at the royal chapel. His last recorded appointment was as *maître des enfans* in the chapel of the queen mother (Catherine de' Medici); his signature appears (in a weak hand) on a will in 1590.

30 polyphonic chansons by Millot were printed at Paris between 1556 and 1578. They include settings of poems by Eustorg de Beaulieu (*Voici le beau temps*), Guillaume Guéroult (*Susane un jour*) and Ronsard, as well as popular verse (e.g. *J'ay l'alouette* which is related to the folksong *L'alouette, gentille alouette*). His musical style is predominantly old-fashioned, resembling that of the Parisian chansons of Sandrin, Janequin and Arcadelt; the courtly pieces are generally homophonic with occasional imitative passages, and the rustic songs are more syllabic and contrapuntal. Only rarely does the contemporary tendency towards a treble melody and homophonic texture appear. The 20 *Proverbes* do not use Gindron's Huguenot melodies, as Janequin's settings do, but are freely composed.

WORKS

Les [20] proverbes de Salomon mis en musique, 4vv (Paris, 1567)
30 chansons, 3–5vv, 1556[20], 1556[21], 1557[15], 1559[10], 1559[13], 1567[11], 1569[10], 1569[17], 1570[4], 1570[9], 1572[2], 1578[14], 1578[15]; 1 ed. in Thibault and Perceau; 1 ed. F. Lesure, *Anthologie de la chanson parisienne au XVIe siècle* (Monaco, 1953); 1 ed. F. Dobbins, *Oxford Book of French Chansons* (Oxford, 1987); 26 ed. in SCC, xix (1991)

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G. Thibault and L. Perceau: *Bibliographie des poésies de P. de Ronsard mises en musique au XVIe siècle* (Paris, 1941)
F. Lesure and G. Thibault: *Bibliographie des éditions d'Adrian le Roy et Robert Ballard (1551–1598)* (Paris, 1955), 23–198

FRANK DOBBINS

Mills. Welsh family of musicians, educators and pioneers in congregational singing.

(1) **Henry Mills** (*b* Llanidloes, 1757; *d* Llanidloes, 28 Aug 1820). Minister. His singing impressed the celebrated preacher Thomas Charles of Bala during a Methodist revival in 1780 and made him responsible for improving congregational singing in the district, despite the opposition of some of the elders who objected to his youth and his ability to play several instruments.

(2) **James Mills** (*b* Llanidloes, 1790; *d* Llanidloes, 1844). Conductor, son of (1) Henry Mills and his first wife. Continuing his father's activities, he attracted as many as 70 students to his weekly classes in the rudiments of music – a surprisingly high figure for the size of the district. He composed several anthems and hymn tunes.

(3) **Richard Mills (i)** [Rhydderch Hael] (*b* Llanidloes, March 1809; *d* Llanidloes, 24 Dec 1844). Composer and teacher, son of (1) Henry Mills and his second wife. He was 15 when his hymn tune 'Maes-y-llan' was published in *Seren Gomer*, the first Welsh-language newspaper. His collections of hymn tunes *Caniadau Seion* (1840, suppl. 1842) and *Yr Arweinydd Cerddorol* (1840–5) greatly influenced congregational singing in Wales and were landmarks in its improvement. He composed about half the tunes in these books; the latter contains a 78-page introduction to rudiments, and advice on singing and interpretation. Mills followed the general practice of printing in open score with the melody in the line above the bass. Most tunes were in four parts although there was much controversy over whether tunes should be sung in harmony at all, or in three parts instead of four.

(4) **John Mills** [Ieuan Glan Alarch] (*b* Llanidloes, 19 Dec 1812; *d* London, 28 July 1873). Minister, writer and musician, grandson of (1) Henry Mills and his first wife. In 1838 he travelled throughout Wales lecturing on music and temperance and founding music societies. His 'grammar of music' (*Gramadeg Cerddoriaeth*) published in the same year ran to several editions. Ordained a Calvinistic Methodist minister in 1841, he took charge of a church in Ruthin but moved to London in 1846 to pursue missionary work among the Jews. In 1863 he became pastor of the Welsh church in Nassau Street. He published many theological works in Welsh and English. His music books waged an active campaign for better congregational singing, better metrical consistency between hymns and tunes and a wider general knowledge of the rudiments

of music. With (3) Richard Mills (i) he was particularly influential in the admission of congregational singing as an essential part of Welsh nonconformist worship, which made possible the choral movement of the later 19th century. His other books include *Y Salmydd Eglwysig* (1847), *Elfennau Cerddoriaeth* (1848), *Y Canor* (1851), *Yr Athraw Cerddorol* (1854, with Thomas Williams 'Hafrenydd') and *Y Cerddor Dirwestol* (1855). He published *Y Cerddor Eglwysig* (1846, suppl. 1847) and a second edition of *Y Canor* (1859) with his brother, another Richard Mills. He also wrote articles in Welsh and English on Jewish life ('Iddewon Prydain', 1852, and 'British Jews', 1853); and his contributions to Cassel's *Bible Dictionary* were regarded as authoritative.

(5) **Richard Mills (ii)** (*b* Llanidloes, 1 Oct 1840; *d* Rhosllanerchrugog, 18 May 1903). Musician and printer, son of (3) Richard Mills (i). Trained as a staff-notation compositor, he supervised the music publishing of Hughes & Son in Wrexham to 1877, then established his own press in Rhosllanerchrugog. In 1894 he started the *Rhos Herald*, which he edited until his death. Throughout his life he conducted various choral societies in Denbighshire. His partsongs were popular and a few of his hymn tunes such as 'Arweiniad' are still remembered.

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R.D. Griffith: *Hanes canu cynulleidfaol Cymru* [History of Welsh community singing] (Cardiff, 1948)
G.P. Ambrose: 'Mills, Henry', 'Mills, John', 'Mills, Richard', *The Dictionary of Welsh Biography down to 1940*, ed. J.E. Lloyd and R.T. Jenkins (London, 1959)
R. Brinley Jones, ed.: *Anatomy of Wales* (Cardiff, 1972), chap.11

OWAIN EDWARDS/TREVOR HERBERT

Mills, Charles (Borromeo) (*b* Asheville, NC, 8 Jan 1914; *d* New York, 7 March 1982). American composer. He was musically self-taught, and at the age of 17 earned his living by playing the saxophone, clarinet and flute in jazz bands. In 1933 he went to New York to begin composition studies with Max Garfield; he subsequently studied with Copland, Sessions and Harris. For eight years he was radio critic of *Modern Music* and was head of the composition department of the Manhattan School in 1954–5; throughout his career, however, he concentrated on composition. He wrote in traditional forms such as fugue, sonata and concerto, and composed many works for recorder (he was an accomplished recorder player). His music shows the influence of the spirituals and folksongs heard during his childhood in the Carolinas, and the jazz of the dance orchestras in which he played as a young man. He was a convert to Roman Catholicism in 1944, and this experience is evident in the spirit of reverence and contemplation found in subsequent works. Among the awards Mills received is a Guggenheim Fellowship (1952). (*EwenD*)

WORKS

Orch: Sym. no.1, e, 1940; Sym. no.2, C, 1942; Sym. no.3, d, 1946; Pf Conc., 1948; Theme and Variations, 1951; Toccata, 1951; Prelude and Fugue, 1952; Prologue and Dithyramb, str, 1954; Concertino, ob, str, 1957; Sym. no.4 'Crazy Horse', 1958; Serenade, wind, str, 1960; In a Mule Drawn Wagon, str, 1969; Sym. Ode, str, 1976; Sym. no.5, str, 1980; Sym. no.6, 1981

Vocal: The Dark Night (Bible), female vv, str, 1946; The Constant Lover (J. Suckling), male vv, 1952; Why so pale and wan fond lover? (Suckling), male vv, 1952; The True Beauty, 5 solo vv, 1953; The Ascension (cant., Bible), SATB, 1954; 12 choral works, 1958, incl. Ballad of Trees and the Master (S. Lanier), O Christ, Redeemer (Mills), The First Thanksgiving (W. Bradford: Of Plymouth Plantation), settings of Pss. viii, cxxi, cxxx; numerous songs, S, pf

5 str qts: 1939, 1942, 1943, 1952, 1958

6 sonatas, vn, pf: 1940, 1942, 1948, 1970, 1974, 1977

Chbr and solo inst: Conc., 10 insts, 1942; Sonata, ob, pf, 1943; The 4th Joyful Mystery, 2 vn, pf, 1946; Serenade, fl, hn, pf, 1946; Sonata, eng hn, pf, 1946; Conc. sereno, 8 ww, 1948; Suite, 2 fl, 1951; Duo fantasie, vc, pf, 1953; Sonata fantasia, ww qnt, 1958; Brass Qnt, 1962; Piece, fl, rec, str trio, 1963; Sonata, t rec, pf, 1964; Prelude and Allegro, vn, pf, 1966; The 5 Moons of Uranus, t rec, pf, 1972; Sonata da chiesa, t rec, hpd, 1972; Duo eclogue, t rec, org, 1974; numerous other works for solo vn, fl, cl, ob, rec, org

Kbd: 2 pf sonatas, 1941, 1942; 5 pf sonatines, 1942–5; Toccata, hpd, 1956; many others

Other works: John Brown (ballet), 1945; Divine Dances of the Apocalypse (ballet), 1960; 4 film scores, incl. On the Bowery, 1956; 3 jazz ens works

Principal publisher: ACA

BARBARA A. RENTON/R

Mills, John (*b* Kingston upon Thames, 13 Sept 1947). English guitarist. He studied with John Williams at the RCM (1966–9), and attended the Segovia Summer School at Santiago de Compostela. He made his début in London in 1971, and has subsequently appeared in Canada, Australia and South-east Asia. He taught at the Nelson School of Music, New Zealand (1985–8), and in 1987 was appointed professor at the RAM in London; he is also head of guitar at the Welsh College of Music and Drama in Cardiff. He has made many transcriptions for the guitar, and published *The John Mills Classical Guitar Tutor* (Shaftesbury, 1981). A prolific recitalist, Mills has consolidated and extended the tradition of Segovia, both in repertory and in his exploration of the rich tone-colours of the guitar. His playing has been praised for its expressive sensitivity, which is combined with a subtle virtuosity and technical mastery.

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G. Clinton: 'John Mills', *Guitar*, xii/6 (1983–4), 9–11 [interview]
G. Clinton: 'John Mills, Cobie Smit', *Guitar International*, xvi/5 (1987–8), 10–14 [interview]
M.J. Summerfield: *The Classical Guitar: its Evolution and its Players since 1800* (Newcastle upon Tyne, 1992)
G. Wade: *John Mills, Concert Guitarist: a Celebration* (Leeds, 1997)

GRAHAM WADE

Mills, Richard (iii) (*b* ?1798; *d* London, 28 Nov 1870). English music publisher, successor to ROBERT BIRCHALL.

Mills, Richard (John) (iv) (*b* Toowoomba, 14 Nov 1949). Australian composer and conductor. After studying arts at the University of Queensland and taking private piano and theory lessons with Lovelock, he studied at the Guildhall School, London, with Rubbra (composition) and Gilbert Webster (percussion) and worked as a percussionist in London orchestras. He returned to Australia as a percussionist with the ABC orchestras, taught at the Northern Rivers College of Advanced Education (1982–4), then the Queensland Conservatorium (1984–7), and during this period he appeared as a composer or guest conductor with all the ABC orchestras. Since 1987 he has been chiefly a freelance composer-conductor: he was artist-in-residence with the Australian Ballet (1987–8), then the ABC (1989–94), artistic adviser to the State Orchestra of Victoria (1987) and the Brisbane Biennial (1995–7), and artistic director of the Adelaide Chamber Orchestra (1991–6) and the WA Opera (since 1996). He was chairman of the Australia Council Music Fund (1996–8).

Mills's central achievement has been his sustained contribution to orchestral repertoire. His background as an orchestral player and his grounding in traditional theory with Lovelock and Rubbra led to his developing a polished orchestral craft and a language which is eloquent and effectively written. His orchestral works have been frequently performed in Australia and they have also been played by the BBC Scottish SO and the City of Birmingham Symphony. Starting with the attractive *Overture with Fanfares* (1981) he has written more than 20 works for large orchestra, making particularly colourful use of wind and percussion. His Trumpet Concerto (1982), *Soundscapes* (1983) for percussion and orchestra and *Bamaga Diptych* (1986), a work evoking far north Queensland, reveal a composer of a rich harmonic palette, superb instrumental craft, and energetic rhythmic imagination.

He has also been a successful composer for the theatre. *Snugglepot and Cuddlepie* (1987), his ballet for the Australian Ballet based on the fairy tales of May Gibbs, has become a favourite, and since the success of his two-act opera *Summer of the Seventeenth Doll* (1996), commissioned for the Victorian State Opera, he has increasingly focussed on dramatic works. He has also produced chamber works and choral settings which are less well known, although no less polished. One of the most frequently performed and commissioned of Australia's composers, he has won the Albert Maggs Composition Award, two Sounds Australian awards (1988, 1991) and the Australia Council Don Banks Fellowship (1996).

WORKS
(*selective list*)

Stage: Earth Poem/Sky Poem (music theatre), 1993; Snugglepot and Cuddlepie (ballet), 1987; Summer of the 17th Doll (op, 2, P. Goldsworthy, after R. Lawler), 1994–6, Melbourne, State, 16 Oct 1996

Orch: Toccata, 1976; Music for Str, 1977; Fanfares, perc, orch, 1980; Fantasia on a Rondel, 1981; Ov. with Fanfares, 1981; Tpt Conc., 1982; March 'Australia Victorious', 1983; Soundscapes, perc, orch, 1983; Castlemaine Antiphons, 1984; Bamaga Diptych, 1986; Sequenzas concertante, 1986; Fantastic Pantomimes, 1987; Aeolian Caprices, 1988; Fanfare, 1988; Seaside Dances (after e.e. cummings), 1989; Snugglepot and Cuddlepie Suite, 1989; Fl Conc., 1990; Vc Conc., 1990; Tenebrae, 1992; Vn Conc., 1992; Conc., vn, va, orch, 1993; The Code of Tupsihore, 1997; Millingimbi Fuscaes, 1997; Sym. Pictures from Summer of the 17th Doll, 1997; Sym., 1998

Chbr and solo inst: Epithalamium, org, 1985; Sonata, brass qnt, 1985; Str Qt no.1, 1990; 4 Preludes, ob, 1991; 4 Miniatures, vn, cl, pf, 1992; Fragments from the Secret Journal of Monostotos, fl, cl, pf, str qt, 1995; Requiem Diptych, brass qnt, 1997; Songs Without Words From the Poems of Ern Malley, ob, str qt, 1997

Choral: Festival Folksongs, Mez, T, Tr, chorus, children's chorus, 2 brass choirs, orch, 1985; Voyages and Visions, S, Mez, T, B, Tr, chorus, 3 brass bands, perc qt, tape, orch, 1987; 5 Meditations, S, Bar, chorus, orch, 1988; Sappho Monologues, S, orch, 1991

Educational: Little Suite, student orch, 1983; Miniatures and Refrains, student str qt, 1986; Sonatina, student str qt, 1986

Principal publisher: Boosey & Hawkes

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B. Webster: 'Richard Mills', *APRAJ*, vi/1 (1988)
P. Kelly: 'Richard Mills', *APRAJ*, ix/1 (1991)

WARREN BEBBINGTON

Mills College. College in Oakland, California, USA, near San Francisco. It has been an important centre for new music since the 1930s. *See* SAN FRANCISCO, §§2 and 5.

Mills Music. American music publisher. With his brother Jack (?1892–1979), Irving Mills (*b* New York, 16 Jan 1894; *d* Palm Springs, CA, 21 April 1985) established Jack Mills, Inc. (later Mills Music) in New York in 1919. The firm built its reputation on developing the work of unknown songwriters; among those whose early careers it assisted were Zez Confrey, Hoagy Carmichael, Sammy Fain, Jimmy McHugh, Dorothy Fields, Harold Arlen, 'Fats' Waller and Duke Ellington. The leading publisher of piano novelties, it became one of the most important dance-band publishers before World War II; its pioneering dance-combo orchestrations were called 'orchettes'. Mills himself managed Duke Ellington and Cab Calloway, produced records for several dozen jazz bands and in 1937 founded the short-lived Master and Variety record labels; he collaborated as lyricist on hundreds of popular songs. By 1949 Mills Music and its subsidiary American Academy of Music owned nearly 20,000 copyrights in popular, educational and 'standard' (classical, light classical and film) music, including works by Roy Harris, Leroy Anderson, Antal Dorati and Morton Gould. The firm was sold in 1965, became part of Belwin-Mills. in 1969 and was later purchased by Simon & Schuster; in 1985 it was sold to Columbia Pictures Industries, Inc.

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S. Kemp: 'New Talent his Specialty: Irving Mills Discovers and Develops Unknown Personalities', *Metronome*, xlv/4 (1930), 31, 60
'The House that Jack Built', *International Musician*, xlvii/9 (1948–9), 12–13, 33
Obituary of Jack Mills, *New York Times* (26 March 1979)
Obituary of Irving Mills, *New York Times* (23 April 1985)

JOHN EDWARD HASSE

Milne, Hamish (*b* Salisbury, 27 April 1939). English pianist. He studied at the RAM (where he was later appointed a professor) with Harold Craxton and subsequently in Rome with Guido Agosti, a prime influence on his technique and musicianship. He made his London recital début in 1963 and his Proms début in 1978. His pioneering work on behalf of Medtner has earned him worldwide recognition, and his affinity for Medtner's music is finely captured on his recorded cycle of the complete piano works and the music for violin and piano (with Manoug Parikian). A lover of challenging musical byways (his first recording was of the Reubke Sonata and Busoni's arrangement of Liszt's Fantasia and Fugue *Ad nos, ad salutarem undam*), Milne is also a sensitive, lucid exponent of much mainstream repertory, notably the music of Beethoven, Schumann, Chopin, Liszt and Brahms. His other recordings include the complete Weber sonatas and two Schumann recitals, where his playing is characterized by poetic insight, affection and scholarly scrupulousness.

BRYCE MORRISON

Milne, Peter (*b* Kincardine-O'Neil, Aberdeenshire, 30 Sept 1824; *d* Aberdeen, 11 March 1908). Scottish composer and violinist. His early education was scanty and his first job that of a farm labourer; it is not known how he came to learn music and acquire a violin. He led the orchestra at the Theatre Royal, Aberdeen, and went on, after some years, to similar appointments in Edinburgh. He drifted from one job to another, however, until finally he earned his living by playing on the ferries and pleasure-boats of the River Forth, at Edinburgh, Queensferry, Granton and Burntisland. He returned in his later years to Tarland, Aberdeenshire, later moving to Aberdeen, where he taught intermittently. He died in the Aberdeen poorhouse of Oldmill.

Milne composed numerous fine dance tunes, some of which (*Aboyne Brig*, *The Brig o' Teuch*) are still warmly alive to Scottish fiddlers. They were published, with those of other players, and edited by him in a collection entitled *Selections of Strathspeys, Reels, etc.* (Keith, Banffshire, 1870), which reached five editions. A monument in his honour was placed in the wall above his grave in Tarland churchyard near Aberdeen.

JEAN MARY ALLAN

Milner, Anthony (Francis Dominic) (*b* Bristol, 13 May 1925). English composer and teacher. He was educated at Douai School, Woolhampton, and at the RCM, where he studied piano with Herbert Fryer and composition with R.O. Morris. He also studied privately with Seiber. He joined the teaching staff of Morley College in 1947 and became a London University extension lecturer in 1954. In 1965 he was appointed lecturer in music at King's College, London, and in 1971 senior lecturer in music at Goldsmith's College, London. He was a professor of composition at the RCM, and has often visited America as lecturer or as visiting composer at summer schools or music workshops.

Milner has written much choral music, mostly to religious texts. His dramatic oratorio *The Water and the Fire* was first performed at the Three Choirs Festival at Hereford in 1964; most of his later music has been written to commission. His instrumental works include the Variations for Orchestra (first performed at the Cheltenham Festival in 1959) and three symphonies, the first begun in 1964 in response to a commission from the LSO, but brought to performance only in January 1973, after the BBC had taken over the commission. He has written a textbook on the teaching of harmony, and has contributed chapters on 16th-century and Baroque music to symposia on music history.

Milner, a practising Roman Catholic, has been strongly motivated in his work by his religious beliefs. He is deeply involved with the words he chooses to set, seeing music as 'part of the great act of praise we should all be giving'. Even his Variations for Orchestra have symbolic meaning, being based on the Rosary: the 15 movements, in three groups of five, represent the Joyful, the Sorrowful and the Glorious Mysteries.

He has always been careful not to allow the meaning of texts to be obscured, often allowing music to follow the rhythms and inflections of speech, and setting words generally syllabically. He makes use of such familiar symbolizations as falling semitones for grief, or clear diatonic harmony and rising 4th or 5ths for affirmation and belief. Melodically, his music shows considerable subtlety and a traditional restraint; tunes tend to proceed by step, avoiding leaps that could be considered awkward, and to be compact rather than straggling. The same type of restrained melodic line, vocal in derivation, appears in much of his instrumental writing.

Milner is an outstandingly resourceful contrapuntist. His intimate acquaintance with medieval music is reflected in melodic figurations reminiscent of plainchant, and in occasional uses of isorhythm and hocket. Textures remain clear even when processes of great complexity are at work; the fugal finale of the Variations for Orchestra is a most remarkable example of unlaboured contrapuntal ingenuity. But the vocal works tend to be more freely and personally expressive, and it is in these that the most striking and imaginative uses of instruments are to be found.

In two articles written in 1956, Milner criticized the computational approach of 12-note composers and the 'anti-melodic' vocal writing of Webern and Stravinsky. Yet there is some similarity between his own uses of medieval methods of note manipulation and the methods of serial composers. *Roman Spring* uses 12-note themes melodically, but not in the organization of harmony, and individual notes may undergo octave transposition, as in serial music. Though Milner has upheld traditional values, in words and in music, he has rarely repeated old formulae, and almost every new work shows signs of change and progress. While he remains always a conscientious and skilled craftsman, in full control of his material, there is often, in his best works, a suggestion of spiritual and emotional forces operating at deeper levels of consciousness. Of his later works, the Concerto for Symphonic wind band (1979), the Third Symphony (1986) and the *Oboe Concerto* (1993, commissioned by the Philharmonia Orchestra for John Anderson and given its première by him with the BBC SO), demonstrate typically Milner's orderly but impassioned approach, his sustained lyrical gifts, and his fluent, masterly command of subtle inversion and transformation of his symphonic material.

WORKS

VOCAL

Vocal-orch: Salutatio angelica (cant., Angelus, Regina coeli, Ps cxxx), op.1, A, chorus, orch, 1948; Improperia (Liber usualis for Good Friday), op.2, double chorus, org, str, 1949; The Song of Akhenaten (Milner, after ancient Egyptian), op.5, S, chbr orch, 1954; The City of Desolation (Bible), op.7, S, chorus, orch, 1955; St Francis (J.A. Cudden), op.8, T, chorus, orch, 1958; The Water and the Fire (dramatic orat, Bible, St John of the Cross), op.16, S, T, Bar, chorus, boy's choir, orch, 1960–61; Break to be built, O stone (ceremonial ode, U. Vaughan Williams), op.20, chorus, orch, 1962; Festival Te Deum, SATB, orch/org, 1967; Roman Spring (Horace, Lucretius, Catullus, anon.), op.27, S, T, chorus, orch, 1969; Motet for Peace (Bible, St Francis), op.29, TTBB, 9 brass, 1973; Midway (cant., Sappho, J. Donne, P. Sidney, R. Bridges, A. Meynell, W. de la Mare), op.31, Mez, chbr orch, 1974; Emmanuel (Christmas cant.) (Bible, Julian of Norwich), op.32, Ct, SATB, org, str, 1975; Sym. no.2 (G.M. Hopkins, St Francis, Bible), op.35, S, T, chorus, orch, 1977–8; Send forth thy spirit, O Lord (Ps civ), op.39, SATB, org, 8 brass, timp, congregation, 1982; The Gates of Summer (ode, medieval, trans. H. Waddell), op.46, S, T, SATB, orch, 1988

Choral with org: I have surely built thee an house (anthem, Bible: *Kings*, *Pss*), op.13/1, SATB, org, 1958; Festival Anthem 'Before time, beyond' (Cudden), op.13/2, SATB, org, 1958; Praise the Lord of Heaven (Pss cxlviii, cl), op.13/3, SATB, org, 1959; Out of your sleep arise and wake (carol, 14th century), (SATB, org)/(SA, pf), 1959; Blessed art Thou, O God of our fathers (anthem, Bible: *Pss*, *Chronicles*, *John*), op.23, SATB, org, 1971; I looked, and behold!, op.26/1, SATB, org, 1968; Most Glorious Lord of Life (Easter anthem, E. Spenser), op.26/2, SATB, org, 1968; O give thanks to the Lord (festival anthem, Ps lxxxiii), op.34, SATB, congregation, org, 1976; Hearken My Son (festival chant), op.37, SATB, org, congregation, opt. 3 tpt ad lib, opt. timp ad lib, 1980; O Lord our God, how great is your name (Ps viii), op.44, SATB, org, 1985

Choral unacc.: Mass, op.3, SATB, 1951; Blessed are They (Ps cxxviii), op.6/2, SATB, 1955; The Harrowing of Hell (cant., Cudden), op.9, T, B, double chorus, 1956; Benedic, anima mea, Dominum (Ps cii), op.10/1, double chorus, 1959; Christus factus est (Bible: *Philippians*), op.10/2, SSAATTBB, 1959; Cast Wide the Folding Doorways of the East (F. Thompson), op.12, SATB, 1957; Turbae for the Passion according to St John, SATB, 1958; Turbae for the Passion according to St Matthew, SATB, 1962; The Leaden Echo and the Golden Echo (partsong, Hopkins), op.33, SSAATTBB, 1974

Other vocal: Our Lady's Hours (15th century, Hopkins, H. Belloc), song cycle, op.11, S, pf, 1957; When all the angels (S. Bullough), unison vv, pf, 1957; Peacock Pie (de la Mare), op.15, SSA, pf, 1959; Ashmansworth (W. Shakespeare), 4 equal vv, 1963; Give thanks unto the Lord (Ps cxxxvi, E. Bullough), congregation, org, 1963; Chants for the Ordinary of the Mass, op.41, congregation, org, 1976

INSTRUMENTAL

Orch: Variations on 'Es ist ein Ros' entsprungen', op.14, 1958; April Prologue, ov., op.17, 1961; Divertimento, op.18, str, 1961; Sinfonia pasquale, op.21, str, wind ad lib, 1963; Chbr Sym., op.25, chbr orch, 1968; Sym. no.1, op.28, 1972; Conc. for Str Orch, op.40, 1982; Sym. no.3, op.45, 1986; Ob Conc., 1993

Chbr and solo inst: Ob Qt, op.4, 1953; Rondo saltato, op.6/1, org, 1955; Corfu, tr rec, a rec, 1957; Fugue for Advent, org, 1958; Str Qt no.1, op.33, 1975; Conc. for Sym. Wind Band, op.36, 1979; Org Sym. 'Canticle of Joy', op.38, 1981; Sonata quasi una fantasia, op.43, pf, 1987

Incid music: Bells, Books and Croziers, 1958; The Book of Philip Sparrow, 1958; The Egyptian Book of the Dead, 1960; Mary of Nimmegen, 1966

Hymns, psalms, congregational chants, Vespers

MSS in *GB-Lbl*

Principal publishers: Novello, Universal

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HUGO COLE/RODERIC DUNNETT

Mil′ner, Moisey Arnol′dovich (Yudkovich) (*b* Rakitno, Kiev province, 17/29 Dec 1886; *d* Leningrad, 25 Oct 1953). Russian composer. He came from a poor Jewish background and was orphaned at the age of 12. From his childhood he sang in synagogue choirs. In 1915 he graduated from the Petrograd Conservatory where he studied composition with Lyadov, Steinberg and Nikolay Tcherepnin. From 1911 he took an active part in the Society for Jewish Folk Music in St Petersburg, directing the choir. After the Revolution he was involved in music and teaching; he was later chorusmaster of Prolekul′t (1921–4) and of the opera theatre of the People's House in Petrograd. He headed the music section of the State Jewish Theatre in Moscow (1924–5) and in Kharkiv (1929–31); he later directed the Jewish folk ensemble Evokans in Leningrad (1931–41). In the war years he remained in Leningrad during the blockade and was engaged in creative work.

Along with Mikhail Gnesin, Aleksandr Krein and Aleksandr Veprik, Mil′ner was one of the leading Russian experts on and exponents of Jewish music of the early-mid 20th century. His work helped establish a professional Jewish school of composition, the foundations of which had been laid by the above-mentioned society. From the writing of small vocal and instrumental works based on folk material, Mil′ner gained artistic insight into Jewish melodies; he finally arrived at the creation of a national opera that was Jewish both in its language and its music – *Di Himlen brenen* ('The Heavens are Blazing'). After three performances, the opera was banned by the censor. Mil′ner helped mount more than 50 productions for the Jewish theatres in Moscow, Kharkiv, Minsk and Birobidzhan, including *Son yakova* ('Jacob's Dream') at the Gabim studio in Moscow in 1921. As with his colleagues Gnesin and Krein, anti-semitism prevalent in the 1930s and beyond effectively prevented Mil′ner from openly using Jewish subject matter in his compositions from that time onwards, as is evident from the titles alone.

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(*selective list*)

Ops: Di Himlen brenen [The Heavens are Blazing] (4, M.S. Rivesman, after Mil′ner), 1923; Noviy put′ [The New Path] (3, M. Galitsky), 1932

Inst: Bejm Rebun zu Mlave Malke [Visiting Rebe at the Sabbath Feast Table], pf, 1914; Sonata, vn, pf, 1922; Sym., b, orch, 1927; Wariationen über ein Thema von Fr. Schubert, orch, 1928; Agada [Fairy Tale], Folkstimmung, Variationen und Fugue, opf, 1929; Chewro leizim [Pranksters], pf, 1930; Farn Obscheid [Before Parting], rhapsody, pf, 1930; Yudif, sym. poem, orch, 1935; Front i tïl [The Front and the Home Front], pf, 1942; Partizanï [The Partisans], orch, 1942; U Dnepra [By the Dnieper], orch, 1943; Sonata, vc, pf, 1947

Vocal: In Chejder [At the Heder], 1v, pf, 1914; Über di Hejfen [Wandering Musicians], Bar, T, pf, 1914; Unssane Tojkef [We Shall Tell about Sanctity], 1v, SATB, 1914; Mutter und Kind (I.

Perez), suite, Mez, pf, 1916, rev. 1935; Sulamit (Nach dem Hoheliede) (D. Buturlin), 1v, pf, 1929; Musikale Silueten von Vergangenheit, 1v, pf, 1930
MSS in *RUS-SPsc*; *RUS-SPit*

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G.V. KOPÏTOVA

Milnes, Rodney [Blumer, Rodney (Milnes)] (*b* Stafford, 26 July 1936). English music critic. Educated at Rugby and Oxford, he worked initially in publishing, before becoming music critic for *Queen* magazine (later *Harpers and Queen*) (1968–87) and opera critic for the *Spectator* (1979–90). He was opera critic of the London *Evening Standard* (1990–92) and became chief opera critic of *The Times* in 1992. He began writing for *Opera* in 1971, becoming associate editor (1976) and editor in succession to Harold Rosenthal (1986–99); he himself contributed discerning articles and profiles. In editorials he was forthright in his views on all aspects of opera house management and politics. A trenchant and entertaining writer, with a strong background in literature and theatre, and wide musical sympathies, he brought to his notices a fresh, sometimes controversial view on dramatic presentation. For many years he offered witty discourse and lively reviews on many BBC Radio 3 programmes. An accomplished linguist, he has prepared translations, under his original name, of a large number of operas, among them Dvořák's *Rusalka* and *The Jacobin*, Janáček's *Osud*, *Giovanna d'Arco*, the Riccis' *Crispino e la comare*, Almeida's *Spinalba*, Grétry's *Zémire et Azor*, *Tannhäuser* and Lortzing's *Undine*.

ALAN BLYTH

Milnes, Sherrill (Eustace) (*b* Hinsdale, IL, 10 Jan 1935). American baritone. After studies at Drake and Northwestern universities, and with Rosa Ponselle, he became an apprentice at Santa Fe, then made his début with the touring Opera Company of Boston as Masetto (1960). In 1961 he sang Gérard (*Andrea Chénier*) with the Baltimore Civic Opera, and in 1964 Rossini's Figaro at the Teatro Nuovo, Milan. With New York City Opera (1964–6) he sang Valentin, Ruprecht in the American première of *The Fiery Angel*, John Sorel (*The Consul*) and, in 1982, Thomas' Hamlet, a role he recorded with flair. He made his Metropolitan début in 1965 as Valentin, remaining with the company for more than 25 years; in 1967 he created Adam Brant in Levy's *Mourning Becomes Electra*. His repertory included Escamillo, Tonio, Don Giovanni, Barnaba, Jack Rance, Scarpia, Athanaël (*Thaïs*), Alphonse (*La favorite*), Sir Riccardo Forth (*I puritani*) and the leading Verdi baritone roles, in particular Amonasro, Carlo (*Ernani* and *La forza del destino*), Boccanegra, Rigoletto, Iago and Montfort. In 1971 he made his Chicago début as Posa and first sang at Covent Garden as Renato, returning in 1983 as Macbeth. He sang Falstaff for the first time in 1991. Milnes's brilliant top voice, general fervour and command of legato was in the line of succession to Tibbett, Warren and Robert Merrill. Among his many recordings his Macbeth (Muti) and Carlo in *La forza del destino* (Levine) catch most tellingly the dramatic thrust of his style.

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MARTIN BERNHEIMER, ELIZABETH FORBES

Milojević, Miloje (*b* Belgrade, 15/27 Oct 1884; *d* Belgrade,16 June 1946). Serbian composer, musicologist and conductor. He studied at the Serbian School of Music, Belgrade, with Mokranjac and then at the Munich Academy (1910) with Klose (composition), Mayer G'schray (piano) and Mottl (conducting). In addition he studied musicology at the University of Munich with Sandberger and Kroyer, and with Nejedlý at Prague University (DMus 1925). Milojević engaged himself actively in Belgrade musical life as the conductor of the Collegium Musicum, the university chamber orchestra (1925–41) and as a respected music critic for the review *Književni glasnik* (1908–14, 1920–41) and for the daily paper *Politika* (1919–41); he was also editor of *Muzika* (1928–9). Within the Collegium Musicum organization he gave a series of lecture-recitals, and he held teaching positions successively at the school of music, at the university as professor of music history and at the Academy of Music as professor of composition (1939–46). While in France during World War I he published in Paris a series of Oeuvres des Compositeurs Serbes.

In his own composition he passed through several stylistic phases. This ranged from the Serbian nationalism of *Muha i komarac* ('The Fly and the Mosquito') to late Romanticism (e.g. *Smrt majke Jugovića* and *Intima*) and works containing impressionistic elements (e.g. *Pred veličanstvom prirode* and *Kameje*) to almost expressionist compositions (e.g. *Sobarova metla* and *Pir iluzija*). In *Melodije i ritmovi sa Balkana*, *Kosovska svita* and *Povardarska svita* he was inspired by Balkan folklore.

WORKS
(*selective list*)

Stage: Sobarova metla [The Servant's Besom] (op-ballet), 1923
Orch: Smrt majke Jugovića [The Death of Jugović's Mother], sym. poem, 1921; Intima, suite, str, 1939
Chbr: Str Qt, G, 1905; Str Qt, c, 1906; Sonata, b, vn, pf; Sonata, d, vn, pf; Sonata, f♯, fl, pf; La légende de Yéphimia, vc, pf; other works
Pf: 4 morceaux, 1917; Ritmičke grimase [Rhythmic Grimaces], 1935; Kameje [Cameos], 1937–42; Kosovska svita [Kosovo Suite], 1942; Melodije i ritmovi sa Balkana [Melodies and Rhythms from the Balkans], 2 sets, 1942; Povardarska svita [The Suite of the Vardar Region], 1942; Sonata ritmica in modo balcanico, 1942; other pieces
Choral: Slutnja [Presentiment], 1912; Pir iluzija [The Feast of Illusions], 1924; Muha i komarac [The Fly and the Mosquito], 1930; many works for male, female, children's and mixed chorus
Songs: Pred veličanstvom prirode [Before Nature's Majesty], cycle, 1908–20; Mélodies populaires serbes; La chanson du vent de mer, cycle; Haikai, 1973; other pieces

Principal publishers: Collegium Musicum, Prosveta, Rouart, Lerolle and Cie

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STANA DURIC-KLAJN

Milonga. A song genre of Uruguay and Argentina. It is the vehicle of expression in *payas* or *payadas* (vocal duels). Lighthearted in mood, the texts are in *corrido*, *romance*, *décima* or *verso* structures, and can be in a question-and-answer format. Melodies tend to descend scalewise and are in duple metre, contrasting with the guitar accompaniment in 6/8 metre. When *estribillos* (refrains) are added they are commonly harmonized in parallel 3rds.

WILLIAM GRADANTE

Milos, André. Pseudonym of WILHELM GROSZ.

Milošević, Predrag (*b* Knjaževac, 4 Feb 1904; *d* Belgrade, 4 Jan 1988). Serbian conductor, composer and pianist. He studied at the Belgrade School of Music, at the Munich Academy (1922–4) with E. Bach (piano), and then at the Prague Conservatory (1926–8) with Křička (composition) and Procházka (piano); he also attended the masterclasses of Suk (composition), Metod Doležil and Pavel Dědeček (conducting). After returning to teach at the Belgrade School of Music, he was made professor of composition and conducting at the academy (1939); he was dean there from 1960 to 1967. He began his conducting career with the Union and Hlahol choirs in Prague; in Yugoslavia he conducted the Belgrade Choral Society (1933–41), the Belgrade Opera (1932–9, 1945–55) and the Novi Sad Opera (1955–60), which he also directed for the first two years of his appointment. In addition, he was active as an orchestral conductor, broadcaster and writer on music and was president of the Serbian Composers Union (1958–60).

Most of his output has been of incidental music for the theatre, which reveals a talent for illustration and for the grotesque. His concert pieces are neo-classical and bear a striking resemblance to the music of Hindemith. His Sonatina for piano – the première of which was given by the composer himself in Prague – borrows from Impressionist and folk traditions. Other works include an elaborate and virtuoso String Quartet and a Sinfonietta (1930) that is highly contrapuntal. Scores have been published by Collegium Musicum and Prosveta.

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STANA DURIC-KLAJN/ROKSANDA PEJOVIČ

Milošević, Vlado (*b* Banja Luka, 10 April 1901; *d* Banja Luka, 6 Feb 1991). Bosnian-Herzegovinian composer and ethnomusicologist. He read history and geography and then studied in Zagreb to become a music teacher specializing in solo singing. He graduated in 1929, having been a pupil of Franjo Dugan, Lhotka and others. His working life was spent in Banja Luka, where he was a teacher at the school of music and a research fellow in the department of ethnomusicology at the museum of Bosnian Krajina. In 1967 he became a member of the Bosnian Academy of Arts and Sciences. A self-taught composer, Milošević was a leading representative of the nationalist school: all his 543 works draw on Bosnian folklore, and in *Jazavac pred sudom* ('The Exploiter before the Court') he created the first Bosnian opera. His numerous writings encompass fieldwork from all parts of Bosnia.

WORKS

Stage: Jazavac pred sudom [The Exploiter before the Court] op, P. Kočić and R. Risojević, 1978.
Orch: Db Conc., 1950; Vn Conc., (1950); Sa planine [From the Mountain] (1957); Dramatična simfonija, 1967; Vizije [Visions], 1969; Mrguda [The Sulker], 1972; Hilandar, 1972; Vn Conc. no.2, 1983
Choral: Pjesme sa Zmijanja [Songs from Zmijanje], 1940; Opijelo [Requiem], 1943; Krvava bajka [Bloody Fairy Tale] (D. Maksimović, 1951–4; Ne daj selo Stojanu na vojsku [Don't leave Stojan's Village to the Army], 1967
Songs: Song Cycle (S. Raičković), 1962; Iz Hercegovačkih pejsaža [From the Landscapes of Herzegovina] (H. Humo), 1964–6
Chbr and solo inst: Bosanska svita [Bosnian Suite], str, 1950; Str Qt, F, 1964; Kameni spavač [The Stone Sleeper], spkr, str qt, 1968

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ed.: *Zbornik napjeva narodnih pjesma Bosne i Hercegovine*, ii: *Svatovske pjesme* (Sarajevo, 1986)

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I. Čavlović: *Kompoziciono-technička i stilske karakteristike stvaralačkog opusa Vlade Miloševića* (diss., U. of Sarajevo, 1990)

IVAN ČAVLOVIĆ

Milosrdní bratří. *See* HOSPITALLERS OF ST JOHN OF GOD.

Mil'shteyn, Yakov Isaakovich (*b* Voronezh, 22 Jan/4 Feb 1911; *d* Moscow, 4 Dec 1981). Russian musicologist. In 1932 he graduated from Igumnov's piano class at the Moscow Conservatory and in 1942 was awarded the doctorate for his dissertation on Liszt. In 1935 he joined the teaching staff of the Conservatory as Igumnov's

assistant; he was appointed senior lecturer in 1948 and professor in 1963. Mil'shteyn's writings were concerned mainly with the history of piano music, in particular the music of Liszt. He edited the collected piano works of Liszt, Skryabin, Chopin, Brahms, Schubert and Tchaikovsky, and wrote a number of articles on piano music and the history of instrumental teaching and performance.

WRITINGS

Frants List i yego pianizm [Liszt and his pianism] (diss., Moscow Conservatory, 1942)
'Ispolnitel'skiye i pedagogicheskiye printsipï K.N. Igumnova' [Igumnov's principles of performance and teaching], *Mastera sovetskoy pianisticheskoy shkolï*, ed. A.A. Nikolayev (Moscow, 1954, 2/1962), 40–114
F. List (Moscow, 1956, 2/1961)
'K istorii izdaniy sochineniy Shopena' [The history of the publication of Chopin's works], *Friderik Shopen: stat'i i issledovaniya sovetskikh muzïkovedov*, ed. G. Ėdel'man (Moscow, 1960), 323–60
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ed.: A. Korto: *Ratsional'nïye printsipï fortepiannoy tekhniki* (Moscow, 1966) [incl. 'Al'fred Korto i yego *Ratsional'nïye printsipï fortepiannoy tekhniki*' [Cortot and his *Principes rationnels de la technique pianistique*], 97–111]
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Sovetï Shopena pianistam [Chopin's advice to pianists] (Moscow, 1967)
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'Fransua Kuperen: yego vremya, tvorchestvo, traktat *Iskusstvo igrïna klavesine*' [Couperin: his times, works and treatise *L'art de toucher le clavecin*], *Fransua Kuperen: Iskusstvo igrï na klavesine*, ed. D.M. Serov (Moscow, 1973), 76–118 [incl. commentary, 119–57]
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Voprosï teorii i istorii ispolnitel'stva [Question on the theory and history of performance] (Moscow, 1983) [collected essays]
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LEV GINZBURG, L. KORABEL'SIKOVA

Milstein, Nathan (Mironovich) (*b* Odessa, 31 Dec 1904; *d* London, 21 Dec 1992). American violinist of Ukrainian birth. At the age of seven he began to study with Pyotr Stolyarsky and remained with him until 1914. (At the final student concert that year, he shared the stage with the five-year-old David Oistrakh.) He later studied with Auer at the St Petersburg Conservatory. Milstein made his official début in Odessa in 1920; that same year he played Glazunov's Concerto under the composer. For the next five years he enjoyed growing success in Russia. He often appeared in joint recitals with Vladimir Horowitz, when his accompanist was Vladimir's sister, Regina. In 1925 Milstein and Vladimir Horowitz left Russia on a concert tour and decided to remain abroad. Occasionally they were joined for trio concerts by Piatigorsky, also a recent émigré. In 1926 Milstein went to Brussels, where he received artistic advice from Ysaÿe. He made his début with the New York PO in 1929 and settled in the USA, becoming an American citizen in 1942. After World War II, Milstein re-established his European reputation. Among his honours is that of Officier of the Légion d'Honneur (1968).

Milstein was, perhaps, the least 'Russian' among Russian violinists because his violinistic instincts were so controlled by intellect. He began his career as a virtuoso and matured into a most individual interpreter. His fiery temperament was firmly disciplined, his line classically pure. His tone, though not large, had great carrying power: he changed his bowing frequently to produce power through sweep rather than by pressure. His intonation was incomparably true because his vibrato never became too wide or cloying. His interpretations of the great concertos were full of nobility and revealed a stimulating mind. It is clear that he could be a dazzling technician when he played his own *Paganiniana* (New York, 1954), or his cadenza to Beethoven's Violin Concerto. He ranked among the foremost violinists of his generation. With S. Volkov he wrote *From Russia to the West: the Musical Memoirs and Reminiscences of Nathan Milstein* (New York, 1990).

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J.W. Hartnack: *Grosse Geiger unserer Zeit* (Munich, 1967, 4/1993)
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'Nathan Milstein: Tributes', ibid., 255–6
J.-M. Molkhou: Discography, ibid., 308–12

BORIS SCHWARZ/R

Milton, John (*b* ?Stanton St John, nr Oxford, *c*1563; *d* London, bur. 15 March 1647). English amateur composer, father of the poet. It is almost certain that he was a boy chorister at Christ Church, Oxford, before becoming an undergraduate. He left Oxford for London in 1585, apparently having been disinherited for Protestant beliefs by his father, Richard Milton, a (perhaps recently converted) Catholic. In 1600 he was admitted to the freedom of the Scriveners' Company, shortly afterwards marrying Sarah Jeffrey and settling in Bread Street, off Cheapside, where his elder son John was born in 1608. In 1632 he was able to retire comfortably to Horton, Buckinghamshire. Evidence of continuing status and reputation lies in his election to the Mastership of the Scriveners' Company in 1634 (although he did not serve in that office). His wife died on 3 April 1637, after which he lived successively with his sons Christopher and John. He was buried in the chancel of St Giles, Cripplegate.

Milton has attracted attention in recent times principally because he was the father of a famous son, upon whom he exercised a powerful influence (as acknowledged in the poem *Ad patrem*). However, his music was highly regarded by his own generation, having been included in Thomas Morley's *The Triumphes of Oriana* (1601), Sir William Leighton's *Teares or Lamentacions* (1614), Thomas Myriell's *Tristitiae Remedium* (1616) and Thomas Ravenscroft's *The Whole Booke of Psalmes* (1621). Milton's first harmonization of the psalm tune 'York' remained in use for many years, being mentioned by Sir John Hawkins in his *General History* (1776). Milton sometimes worked on a vast scale, if two 17th-century accounts are reliable: John Aubrey referred in his *Brief Lives* to an 80-part 'Song', and Edward Phillips (Milton's grandson) wrote of a 40-part In Nomine presented to 'a

Polish prince' (perhaps Albertus Alasco who visited Oxford in 1583).

Milton's anthems, the largest part of his output, are of the 'full' (rather than 'verse') type. Their sources suggest that, like the Latin piece *Precamur sancte Domine*, they were written for domestic rather than liturgical performance. The music is generally serious in character, and competent rather than compelling, but *When David heard* 'captures much of the spirit of the great settings by Weelkes and Tomkins' (le Huray), with some fine imitation of descending figures and some effective suspensions. In *O woe is me for thee* (David's lament for Jonathan) Milton exploits textural contrasts effectively (notably with extended four-voice sections, one with bass resting, the other immediately afterwards with treble silent). He treats the opening words at some length, and quite powerfully, although perhaps it was strange to answer the striking upward minor 6th in the tenor by significantly smaller intervals (sometimes falling) in the first entries of the other voices. The five-part fantasia for viols available in modern edition (*MB*, ix, 1955, 2/1962) shows a confident handling of the medium, with some strong melodic ideas.

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5 items in Myriell's *Tristitiae remedium*: I am the resurrection, 5vv (A); O woe is me for thee, 5vv (ed. in Brennecke); When David heard, 5vv (A); How doth the holy city / She weepeth continually, 6vv (2 passages ed. in Brennecke); Precamur sancte Domine, 6vv (1 passage ed. in Brennecke)
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NORMAN JOSEPHS/HUGH BENHAM

Miltou. *See* DANIEL, JEAN.

Milveden, (Jan) Ingmar (Georg) (*b* Göteborg, 15 Feb 1920). Swedish musicologist and composer. He was taught music first by his father Werther Carlson and then at Uppsala University, where he studied counterpoint and composition with S.E. Svensson and musicology with Moberg (graduated 1945, Fil. lic. 1951); he took the doctorate there in 1972 with a dissertation on the music of the liturgical *historia* in Sweden. As well as lecturing in musicology at the universities of Stockholm (1970–73) and Uppsala (assistant professor 1972–85), he was organist of St Per, Uppsala (1967–77). His predominating scholarly interest is Gregorian chant and he continues the distinguished tradition of research in Swedish medieval liturgical music begun by Moberg; of particular importance are the studies from his doctoral thesis and his contributions to the *Kulturhistoriskt lexikon för nordisk medeltid*.

As a composer Milveden has written vocal and instrumental music in a variety of forms, including a Sonatina for piano (1943), Serenade for string orchestra (1944), Duo for violin and piano (1947), *Pezzo concertante* (1970), *Concerto al Fresco* for clarinet and orchestra (1971), *Nu* (1974), *Gaudeat Upsalia*, a cantata for the 500th anniversary of the University of Uppsala (1976–7) and a solo cello sonata (1998); his main interest, however, as in his musicological work, is in church music (e.g. *Mässa i skördetid*, 1969; a church opera *Vid en korsväg*, 1971; *Fem orgelkoraler*, 1973; *Magnificat*, 1973; *Tre motetter*, 1973; *Musica in honorem Sanctae Eugeniae*, 1982; *15 kammarpsalmer* for mezzo-soprano and piano, 1991; *Pentatyk* for mixed chorus and soloists, 1993). He is a member of the Royal Academy of Arts and Sciences, Uppsala (1974) and the Swedish Royal Academy of Music (1975), and was chairman of the Musikaliska Konstföreningen (1975–99) and the Upplands Musikstiftelse (1976–9).

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JOHN BERGSAGEL/HENRIK KARLSSON

Milwaukee. City in Wisconsin, USA. Even before incorporation as a city in 1846, the community had a Beethoven Society (established 1843) performing choral and orchestral concerts of music by Haydn, Rossini and others. The Milwaukee Musical Society was founded in 1850 with Hans Balatka as its first conductor; the following year they gave the first complete oratorio in the city, Haydn's *Creation*, and later they mounted opera productions.

During the next half century the city developed into the musical centre of the northern part of the American Midwest, due to the presence of a large German immigrant population who fostered appreciation of the arts. Milwaukee saw the American premières of Lortzing's *Zar und Zimmermann* and *Waffenschmied* (1853) and the world première of *Mohega, die Blume des Waldes* (1859) by the local composer Eduard Sobolewski (a pupil of Weber), and many early performances and American premières of music by Beethoven, Mozart, Brahms, Mendelssohn and Wagner. During the 1899 tour by the Metropolitan Opera Company, Milwaukee was one of only five cities to hear a complete Wagner *Ring* cycle. The only Polish opera company in the country was located in Milwaukee and presented the American première of Moniuszko's *Halka* in Polish in 1924.

By 1870 there were 14 music publishers, over a dozen private music teachers, and acoustically excellent halls where international performers were heard, including Vieuxtemps, Thalberg, Jenny Lind and Ole Bull. Concert halls include the Pabst Theater (cap. 1820), the Fine Arts Recital Hall at the University of Wisconsin-Milwaukee (cap. 334), Alverno College Auditorium and the hall at Wisconsin Lutheran College. Choral music was represented by 49 separate groups by the end of the century, of which several, notably the Arion Musical Club (founded

1876) and the Milwaukee Liederkranz (1878), are still active. John Singenberger, who emigrated from Regensburg, introduced Renaissance polyphony to the local Roman Catholic population through his involvement in the Cecilian movement. Christopher Bach (1835–1927) composed more than 350 works and had considerable musical influence for over 30 years, during which time he introduced a wide assortment of operatic and symphonic music through concerts in the city parks.

Although efforts to form a Milwaukee Symphony Orchestra date back to 1892, the Milwaukee SO as a full-time professional group was officially established in 1958. It plays a 44-week season and has become one of the leading orchestras in the USA, with Uihlein Hall (cap. 2331) at the Marcus Center for the Performing Arts, constructed in 1969, as its home..Conductors have been Harry John Brown, Kenneth Schermerhorn, Lukas Foss, Zdeněk Mácal and Andreas Delfs; there is an affiliated symphony chorus. Other local orchestral groups are the Festival City SO, founded in 1922 as the Milwaukee Civic Orchestra, and the Milwaukee Chamber Orchestra (founded 1974). Early Music Now and the Historical Keyboard Society present historically informed performances of music from before 1800. The Florentine Opera Company (founded 1933 by John Anello sr) and Skylight Opera (started 1960), both professional companies, give excellent presentations of both traditional and modern repertory, the former group using the Milwaukee SO.

The first school for music instruction was established in 1874, and by the end of the 19th century six such schools had been founded, the most prominent of which was the Luening Conservatory (founded 1888 by Eugene Luening, father of Otto Luening), which merged with Wisconsin College of Music in 1899 and later became the Wisconsin Conservatory of Music (a conservatory with this name had already existed, 1878–91). The School of Fine Arts of the University of Wisconsin-Milwaukee was founded in 1962 and offers undergraduate and postgraduate music degrees. In 1963 the Fine Arts Quartet of Chicago was appointed quartet-in-residence, and in 1983 the Institute of Chamber Music was founded. Undergraduate music instruction is also offered at Alverno College and Cardinal Stritch College.

The folksingers Mailton Lobell (*b* 1854) and Dan Tanner (*b* 1865) are frequently mentioned in contemporary accounts, and around the turn of the century the city became an important centre for the mandolin orchestra movement. Christopher Bach wrote many polkas, marches, quicksteps and galops in a popular style, and Charles K. Harris, the composer of hundreds of popular parlour songs, moved to the city around 1883 as a banjo teacher and songwriter.

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FRANKLIN S. MILLER

Milwid [Milewicz], **Antoni** (*b* c1755; *d* 24 Dec 1837). Polish composer and organist. He worked at the abbey in Czerwińsk, near Warsaw. A national element is pronounced in his compositions, especially his sacred music: it appears principally in the use of Polish dance melody (mainly in polonaise and mazurka rhythms), traditional church songs and carols in his compositions. His sacred music shows both Baroque and Classical features; the cantata *Semper mi Jesu* employs techniques appropriate to the Baroque style, but in the cycle of 12 cantatas *Sub tuum praesidium* residual features of the concertato style are combined with early Classical elements, influenced by sonata form, and in his masses these last elements are combined with the *galant* style. His music is unusually lyrical in character.

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ZYGMUNT M. SZWEYKOWSKI

Milyutin, Yury Sergeyevich (*b* Moscow, 5/18 April 1903; *d* Moscow, 10 June 1968). Russian composer. He studied with Vasilenko and Aleksandrov at the Moscow Municipal Technical School. An actor in his youth, he composed principally for the theatre; he went on to become a leading exponent of operetta in the USSR. His operettas were staged in many theatres in and outside the Soviet Union; most are concerned with the lives of ordinary people, and their musical language is direct and derived from folksong. Milyutin was equally well-known for his songs, particularly those to texts by Viktor Mikhaylovich Gusev and Vasily Ivanovich Lebedev-Kumach. He awarded the State Prize and the title Honoured Art Worker of the RSFSR.

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GALINA GRIGOR′YEVA

Mimesis (Gk. *mimēsis*: 'imitation', 'representation'). A term found in Greek literature from the final years of the 5th century BCE referring to an aesthetic ideal underlying music and art (see Aristophanes, *Thesmophoriazusae*, 156; *Frogs*, 109). From the beginning it was used primarily in relation to art and dramatic poetry, but it came to be employed also in discussions of music and particularly of musical ETHOS, with reference to *harmoniai* and rhythms.

DAMON and PLATO show particular interest in such questions. Plato's discussion of mimesis in the *Laws* (ii, 667e–673d), for example, rejects the virtuosity that forms an inescapable part of solo instrumental music; but his real concern is the absence of text in this type of music. For Plato, text was essential if music was to be capable of mimesis. He makes it clear that when he speaks of musical mimesis, he means music's capacity to affect ethos, not the mere imitation of sounds (*Laws*, ii, 669e–670a; cf the Aristotelian *Problems*, xix.15) – a common feature of compositions for solo instruments. The best music is that which has the greatest similarity (*homoiotēs*) to mimesis of the good and the beautiful (*Laws*, ii, 668b; cf *Republic*, iii, 401b–403c). On the other hand, the treatment of the term by ARISTOTLE in the *Poetics* is more generally encompassing: epic, tragedy, comedy, the dithyramb and most types of music for the aulos or the kithara are mimetic, but they differ in respect to medium, object and manner and in their combinations of rhythm, language and *harmonia* (1447a–1448b). For Aristotle, the concentration of mimesis must be human life – character, passions, deeds. Later writers, especially Neoplatonists such as ARISTIDES QUINTILIANUS, expanded on the concepts of *harmonia*, similarity, mimesis and metaphysics to develop an elaborate musical metaphysics in which rhythmic and metric patterns, *tonoi*, individual musical pitches, scales and so on might draw the human soul into a more concordant relationship with the order of the cosmos.

Varying translations of the term illustrate the difficulties of interpretation associated with it. 'Imitation' stresses the concept of copying; the preference for 'representation' emphasizes instead that of creative involvement. Neither translation conveys the full sense of the concept of mimesis.

In the Middle Ages, the term *imitatio* adopted some of the Neoplatonic conceptions of mimesis, and in the theory of Pseudo-Dionysius the Areopagite and St Augustine, the proper focus of *imitatio* became not earthly 'reality' but rather the more perfect invisible world or at least traces of eternal beauty in the visible world. Debates about the proper use of *imitatio* were at the heart of iconoclasm, and they also appear in scholastic theory, in 12th-century humanism, and in the writings of St Thomas Aquinas. Aesthetic theories of imitation multiplied rapidly from the 15th century onwards, drawing on Greek and Roman sources but fundamentally distinct from the earlier conception of mimesis.

See also GREECE, §I.

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THOMAS J. MATHIESEN

Minagawa, Tatsuo (*b* Tokyo, 25 April 1927). Japanese musicologist. After graduating in European history at Tokyo University in 1951, he took a two-year postgraduate course in aesthetics. In 1955 he went to New York, where he studied with Sachs and Reese, and in 1958 he spent several months in Europe studying musical sources. He returned to Europe four years later to study musicology with Osthoff in Frankfurt and Schrade in Basle (1962–4). He began teaching musicology at St Paul's University, Tokyo, in 1958, becoming a professor in 1964; he also lectures regularly at Tokyo University and Tokyo Geijutsu Daigaku (Tokyo National University of Fine Arts and Music). His work centres on medieval and Renaissance music, with special emphasis on the history of music theory, notation, the history of the cyclic mass and the 16th-century chanson. (He is the director of an amateur choral group which specializes in the performance of choral music up to 1600.) His other research interests include the introduction of Christian music to Japan in the late 16th century and its influence. He has investigated the early printing of Gregorian chants in Nagasaki in 1605 and *kakure-kirishitan*, the 'hidden Christian' music, which survived long years of suppression in Japan. He is also an accomplished performer of nō plays and has written articles on the subject.

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MASAKATA KANAZAWA

Minas Gerais. Region in Brazil. A mining region for gold and precious stones, it was discovered in the late 17th century and exploited throughout the next century, during which an important musical life developed. Its population at first included Amerindians (pure blood or mestizos), Portuguese and Brazilian colonizers and African slaves. By the mid-18th century mulattos and Brazilians of African descent formed the majority of the population in spite of intensive migration from Portugal and other areas of the colony itself. Soon a large number of free mulattos held important positions among the clergy and became craftsmen and artists, and the splendid development of local Baroque architecture, sculpture and music was due largely to them. The musicologist Francisco Curt Lange, who first uncovered the musical history of this area, referred to this phenomenon as *mulatismo musical*. From the mid-1940s Lange found substantial documentary evidence of a unique musical development which reached its peak during the last two decades of the 18th century, and he and others edited some manuscripts of a large corpus dating from this period.

Musical life in Minas Gerais was organized after the Portuguese example in and around the various brotherhoods (*irmandades*) and not the church; all practising musicians belonged to a music brotherhood. Such corporations included the Irmandade de S Cecilia, Irmandade do SS Sacramento, Irmandade da Ordem Terceira do Carmo, Irmandade da Ordem Terceira de S Francisco etc. These brotherhoods supplied music for the Church or the municipality, which generally commissioned specific works, or simply performances for religious festivities.

The most active music centres in colonial Minas Gerais were the capital Vila Rica (now Ouro Preto), Sabará, Mariana, Arraial do Tejuco (now Diamantina), São João del Rei and São José del Rei (now Tiradentes). In spite of the relative isolation of these centres, there is evidence of local organ builders (e.g. Manuel de Almeida Silva), and the use of the harpsichord in church, and extant manuscript copies and prints of contemporary European music (Haydn, Boccherini, Mozart, Pleyel, Beethoven) indicate acquaintance with current European styles. Almost all *mineiro* composers cultivated a particular homophonic style which drew on characteristics of pre-Classical styles. Compositions of the 'Minas School' are in general liturgical works for four-part mixed chorus with orchestral accompaniment. The most important composers were José Joaquim Emerico Lobo de Mesquita (1746–1805), Marcos Coelho Netto (1746–1806), Francisco Gomes da Rocha (*d* 1808), Ignacio Parreiras Neves (*c*1730–*c*1793), Antonio dos Santos Cunha, Manoel Dias de Oliveira (*c*1735–1813) and João de Deus de Castro Lobo (1794–1832), followed in the 19th century by José Maria Xavier (1819–87), Luís Batista Lopes (1854–1907), João Francisco da Mata (*d* 1909) and Martiniano Ribeiro Bastos (1835–1912). The latter, from São João del Rei, was so influential in maintaining the tradition of sacred music performance among local amateur musicians that the Orquestra Ribeiro Bastos has continued uninterrupted since that time. The major archives of Minas Gerais, belonging to the church, orchestra or choral associations, are found in Ouro Preto, Mariana, Sabará, São João del Rei, Diamantina and Tiradentes. The oldest known manuscripts date from the 1770s, but the repertory was constantly copied as late as the 1880s for use in Minas Gerais and the neighbouring captaincies. Theatre life is well documented but no work produced in Vila Rica is extant.

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GERARD BÉHAGUE

Minato, Count **Nicolò** (*b* Bergamo, *c*1630; *d* Vienna, 1698). Italian librettist, impresario and poet, later active in Austria. His prodigious career as a librettist, attested by an extant output of over 200 works, began in 1650 with *Orimonte*, set to music by Cavalli, and continued until the year of his death. His activity fell into two distinct periods: the Venetian years, from 1650 to 1669, and the longer Viennese period, from then until his death. His first publication was a translation of *Eruditioni per il cortigiano* (Venice, 1645) by an anonymous Flemish author. In Venice, where he received legal training during the 1640s, he was a member of the Accademia degli Imperfetti, formed in 1649 and dedicated to the study of jurisprudence, history and the classics (the librettists Giacomo dall'Angelo, Aurelio Aureli and G.F. Busenello also belonged to the group). Minato was also a member

of the older Accademia dei Discordanti; poems by him were printed in publications of these institutions (1651 and 1655). The prefaces to his earliest librettos indicate that he considered himself a lawyer by profession and that he initially viewed his writing as an avocation. By the mid-1660s, however, he was fully committed to the theatre as both librettist and impresario, a combination characteristic of the careers of several other Venetian librettists, including Giovanni Faustini and Aureli. By 1665 he was involved in the management of the Teatro S Salvador, an involvement reaffirmed by a three-year contract in 1667. His move to Vienna in 1669 to become court poet provoked a lawsuit for breach of contract by the Vendramin family, owners of the theatre. In the dedication of *Il ratto delle sabine* (1674) Minato mentioned nine librettos that he had written for Venice, but he actually wrote at least 11. His chief musical collaborator there was Cavalli, though Antonio Sartorio provided the music for his last three Venetian librettos.

Minato's duties in Vienna included the provision of texts for a wide range of (sacred and secular) theatrical events for weddings, royal visits, royal birthdays and name-days, carnival and the important Lenten celebrations. During his 29-year period at the Viennese court he wrote more than 170 secular librettos (variously labelled *dramma per musica*, *festa teatrale*, 'invenzione', 'introduzione ad un balletto' or 'serenata') and approximately 40 sacred texts (labelled 'rappresentazione sacra' or 'oratorio'). He averaged about five texts a year and occasionally – in 1678, for example – produced as many as ten. Most of his Viennese works were collaborations with the court composer Antonio Draghi and the court designer Ludovico Ottavio Burnacini. His election to the exclusive Academy of the Emperor and the posthumous republication in 1700 of two volumes of his sacred texts indicate the high esteem in which Minato was held. Revived throughout Italy, as well as in France and Germany, his works were set by many composers, among them Leopold I himself (who wrote the music, among other things, for the oratorio *Il transito di S Giuseppe*, first performed in 1675), Pederzuoli, Sances, Pistocchi, Legrenzi, Giovanni Bononcini, M.A. Ziani, Albinoni, J.A. Hasse and Telemann.

Most of Minato's texts, like those of such contemporaries as Aureli and Noris – but unlike the pseudo-historical and mythological librettos of Giovanni Faustini, his chief predecessor in Venice – exploit and embroider events of ancient history, with particular emphasis on the military and moral stature of the hero. Although these subjects suggested parallels between the virtues of ancient Rome and those of the Venetian republic, political symbolism became more overt in the Viennese librettos, many of which contain detailed allegorical elucidations identifying the hero with the Emperor Leopold I. In many years until 1685, in deference to the patronage of the dowager Empress, Eleanora Gonzaga, Minato chose as his subject matter for her birthday, the exploits and triumphs of a female heroine, either fictional or historical. Unlike those of his contemporaries, Minato's multi-act librettos contain an equal number of scenes in each act, 20 in the Venetian texts, usually fewer in those written for Vienna. The growing public demand for arias in Venice after about 1650 is reflected in the increased formal and functional distinction he made between recitative and aria as well as in his manipulation of situations and characters to create plausible opportunities for arias, including the very ingenious introduction of professional singers into his *dramatis personae*. Although they afforded a means of integrating both arias and scenic display within the drama, his elaborate secondary plots and mixture of comic and serious elements earned him the scorn of late 17th-century opera reformers.

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ELLEN ROSAND/HERBERT SEIFERT

Minchejmer [Münchheimer], **Adam** (*b* Warsaw, 23 Dec 1830; *d* Warsaw, 27 Jan 1904). Polish conductor, teacher and composer. He studied music in Warsaw under S.C. Niedzielski and Jan Hornziel (violin), Aloys Tausig (piano), August Freyer (composition) and also, briefly, in Berlin (composition with A.B. Marx). At the Wielki Theatre, Warsaw, he was first violin (1850–64), music director and manager of the ballet (1858–72), conductor (1872–82), director of the opera (1882–90) and librarian (1890–1902). He taught at the Warsaw Music Institute (1861–4), the Aleksandryjski Institute (1864–72) and the music and drama school of the Warsaw Music Society (1895–1902); he also performed with the society (1876–1902) and conducted many other choral and instrumental ensembles. Warsaw's musical life was much enriched through his efforts: for instance, he organized symphony concerts, and performed a number of major works by Polish and foreign composers. His own compositions include four operas, in the manner of Meyerbeerian grand opera. He also composed many solo songs, piano pieces, orchestral works and incidental music; and he reorchestrated Chopin's E minor Piano Concerto (MS in *PL-Wtm*).

WORKS

STAGE

Otton łucznik [Otto the Archer] (op, 5, J. Chęciński, after A. Dumas *père*), Warsaw, 8 Dec 1864, *Pl-Wtm*; vs (Warsaw, 1870)
Figle szatana [Satan's Tricks] (ballet, 6 scenes), collab. Moniuszko, Warsaw, 1870, *Wtm*
Stradiota (op, 5, J.S. Jasiński), Warsaw, 14 Dec 1876, *Wtm*
Mazepa (op, 4, M. Radziszewski, after J. Słowacki), Warsaw, 1 May 1900, vs (Warsaw, 1899)
Mściciel [The Avenger] (op, W. Miller), Warsaw, 7 May 1910

VOCAL

Choral: 3 masses (grad from Missa solemnis in *Echo muzyczne, teatralne i artystyczne*, vii, 1890, no.339, appx); Requiem; 4 cants: Pomnik Mickiewicza [In Memory of Mickiewicz] (Warsaw, 1861); Hymn do mistrzów sztuki [Hymn to the Masters of Art]; Powitanie słońca [Greeting of the Sun], *Wtm*; Sprawa Clemenceau [The Clemenceau Affair] (after A. Dumas *fils*), *Wtm*; works for 1v, chorus, orch: Daban Flisaki [The Bargemen] (Warsaw, n.d.); Marsz żałobny [Funeral March]; Pieśń pochodu Litwinów [Song about the Lithuanian March]; Pieśń przy kielichu [Drinking-Song]; Polonez weselny [Wedding Polonaise] (Poznań, 1913); Świtezianka [The Water-Nymph]; Góralczyki [The Mountaineer] (Warsaw, 1890); Nasz mazur [Our Mazurka] (Warsaw, 1905); Wisełka (Warsaw, 1888); other choral works
Solo songs: Bławatek [The Blue Cornflower] (Warsaw, n.d.); Czarny krzyżyk [The Little Black Cross] (Warsaw, n.d.); Jej usteczka [Her Lips], in *Nowości muzyczne* (Warsaw, 1910), no.6, p.5; Już nie powróci [Never to Return] (Warsaw, 1860); Moja kochanka [My Sweetheart], in *Echo muzyczne* (1879), no.7, appx; Z nową wiosną [With the New Spring], in *Echo muzyczne, teatralne i artystyczne*, viii (1891), no.391, appx; Wieczór i ranek [Evening and Morning] (Warsaw, 1888); other solo songs and folksong arrs.

INSTRUMENTAL

Orch: Mistrz Twardowski [Master Twardowski], sym. legend; Marche héroïque polonaise; 2 polonaises; Scherzo; Suita koncertowa; Uwertura dramatyczna, c, *Wtm*; Les sons mystérieux, concert ov., *KA*; Ov. to T. Tasso's La Gerusalemme liberata; Ov., wind insts; incidental music; other works and arrs.
Chbr: Ballada, str, pf; Barkarola, str, pf (Leipzig, 1861); Mazurek, str, pf; Nokturn, hn/vc, pf
Pf: Kontredans, in *Ruch muzyczny* (1857), no.14, appx; Marsz żałobny [Funeral March], in *Echo muzyczne, teatralne i artystyczne* (1886), no.139, appx; Les deux styles; Nocturne; Polonez elegijny; Pieśni bez słów [Songs without Words]; Romance; other works

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KATARZYNA MORAWSKA

Minchev, Georgi (*b* Sofia, 29 Jan 1939). Bulgarian composer. He completed a degree in composition under Goleminov at the Bulgarian State Music Academy in 1964, and continued his studies with Shchedrin in Moscow until 1970. In 1972 Minchev was awarded a UNESCO music fellowship to continue his composition studies in the USA, Great Britain and France. While still a student in Sofia, he was appointed editor-in-chief of Bulgarian National Radio in 1963. He was appointed director of the recording company Balkanton in 1986, deputy chairman and secretary of the Union of Bulgarian Composers in 1987 and artistic director of Bulgarian National Radio in 1990.

In his quest for a personal style, he eschewed the use of folk elements, unlike his contemporaries Kazandzhiev and Ivan Spasov. He absorbed the broad musical vocabulary of Modernist Europe, including aleatory and collage techniques, graphic notation, and electronic transformation of sounds. He also made use of elements of instrumental theatre. His musical material is organized on a virtuoso level, which is characterized by opposing aggression with deep introspection, all within traditional classical structures. These features are most evident in one of his most celebrated compositions, the Piano Concerto, which was selected by the International Record Critics' Award in the United States in 1979 and was commended by the International Composers' Rostrum in Paris. He has received commissions from France, the Netherlands, and former Czechoslovakia as well as from such celebrated individuals as Penderecki, and the Bulgarian Ministry of Culture, and has been a jury member of a number of international music competitions.

WORKS

(selective list)

Orch: Kontsertna muzika [Concert Music], 1976; Pf Conc., 1978; Sym. Prologue, 1981; Dynamic Spaces, 1991; Farenkhayt 451 [Fahrenheit 451] (ballet, after R. Bradbury, choreog. D. Wiesner), 1993; Vc Conc. 'SentiMetal', 1993
Vocal: Starobalgarski khroniki [Old Bulgarian Chronicles], reader, chorus, female chorus, orch, 1971; 3 poemi, Mez, orch, 1973; Freski [Frescoes], song cycle, S, bells, 1983; 3 poemi, S, perc, str, 1983
Chbr and solo inst: Intermetso i akvarel [Intermezzo and Watercolour], 2 fl, hpd, str, 1970; Conc. breve I, 10 wind, 1984; Sonogrami [Sonogrammes], 5 concert reminiscences, pf, 1980; Conc. breve II 'Contempo Retro', brass qnt, 1993
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ANNA LEVY/GREGORY MYERS

Minghino dal violoncello. Nickname of DOMENICO GABRIELLI.

Mingotti, Pietro (*b* Venice, *c*1702; *d* Copenhagen, 28 April 1759). Italian opera impresario active in Austria, Germany and Denmark. His brother Angelo Mingotti (*b* *c*1700; *d* after 1767) formed an Italian opera company in Prague around 1732, consisting of three male and five female singers, a typical configuration. The troupe performed frequently at Brno, inaugurating a new opera house, the Theater in der Tafern, in 1734, and joined Pietro's company at Graz (the holders of a ten-year concession to perform there) from 1736 to 1740. During the following decade both troupes performed in various German and Austrian centres, occasionally together, presenting some *opere buffe* along with the mainstay of *opere serie*. Pietro's company, the more distinguished of the two, performed for the coronation of Franz I, Maria Theresa's husband, at Frankfurt in 1745 and for a royal wedding at Dresden in 1747, where they had received a concession in 1746. On the latter occasion Gluck apparently conducted his own *festa teatrale Le nozze d'Ercole e d'Ebe*, replacing the company's music director, Paolo Scalabrini. Pietro's wife Regina was recruited by

the Dresden court opera at this time at an annual salary of 2000 thalers.

In December 1747 the troupe performed by royal invitation in Copenhagen, their first of many seasons. Gluck was still with the company there and in Hamburg in 1748. Most of the serious operas that made up its repertory were by Scalabrini, who was appointed Kapellmeister by the Danish court in 1748. In December 1752 Giuseppe Sarti joined Pietro's troupe as music director, by which time its repertory consisted of both serious operas and ballets. Financial reverses led Pietro to seek dissolution of his contract with the Danish court in 1755. His property was seized and sold to cover his considerable debts, and he died penniless in Copenhagen. Little is known of Angelo's later career, although he performed at Bonn in 1764 and 1767.

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THOMAS BAUMAN

Mingotti [née Valentini], **Regina** [?Caterina] (*b* Naples, 16 Feb 1722; *d* Neuburg an der Donau, 1 Oct 1808). Italo-German singer. Her early life is known almost wholly from her account to Burney in 1772, which is inaccurate in at least one important respect. According to this, she was the daughter of a German officer in the Austrian service at Naples and was educated in a convent at Grätz in Silesia (not Graz, as sometimes stated). She attributed her firm intonation to the abbess, who made her practise scales without keyboard accompaniment. According to Prota-Giurleo she was the sister of the composer Michelangelo Valentini, hence presumably Italian, and may have had an early, undocumented Italian career. She was at all events trilingual in German, Italian and French. Her first recorded appearances were in Hamburg from 1743 to 1747, as a leading member of a notable company run by the impresario Pietro Mingotti, whom she married but soon parted from. She scored an immediate success in Dresden (1747), where she was kept on by the Saxon court and studied with Porpora. She sang in Naples, Prague, Madrid (1751–3), Paris and London (1754–5); in the 1756–7 and 1763–4 London seasons she took over the management of the King's Theatre together with the leader of the orchestra, Felice Giardini, and incurred much obloquy. Her retirement was spent at Dresden, then Munich, and finally Neuburg, where her son Samuel von Buckingham was inspector of forests; he was apparently born (in London) of a liaison with a Piedmontese nobleman. Burney called her 'perfect mistress of her art', 'always grand' in her style though lacking in grace and softness; her practical musical intelligence, he wrote, was equal to that of any composer he had known. She was admired as an actress, particularly in the breeches roles she often sang.

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JOHN ROSSELLI

Mingozzi, Bernardo. *See* MENGOZZI, BERNARDO.

Minguet y Yrol, Pablo (*fl* Madrid, 1733–66). Spanish writer, engraver and publisher. He was active in Madrid for over 30 years, publishing popular manuals on a variety of subjects from religion to magic tricks; among them are two series of self-instruction books on music, one on instruments and theory (the most important in 18th-century Spain; see illustration) and the other on dancing. Their bibliographical aspect is exceptionally complex; they were available in separate parts, some of which were published in several editions, various additions were incorporated through the years, and no two copies seem identical. The series on instruments devotes most space to the guitar, but covers a total of 13 instruments, including the psaltery and the bandurria. The dance series surveys both French and Spanish styles and the art of choreography. The author claims to be first in the field in Spain, having allegedly brought out the earliest dance manual in 1733. The texts consist of series of elementary rules; of greater interest are the engravings, charts and musical examples. The books contain illustrations of musical instruments, various dancing positions and movements, diagrams of tablatures, keys and chords, and examples of popular tunes – the minuet, passepied, fandango, jota and others, with instrumental tablatures or diagrammed dance steps. The dance treatises contain extensive borrowing from other authors, especially Bartolomé Ferriol y Boxeráus and Raoul-Auger Feuillet, while much material in the *Reglas y advertencias* is taken from Gaspar Sanz's *Instrucción de música sobre la guitarra española* (Zaragoza, 1674, 8/1697) and Santiago de Murcia's *Resumen de acompañar la parte con la guitarra* (Madrid, 1717). One of the finest examples of ornamentation from 18th-century Spain appears in Minguet's single sheet *El amable variado* in which he provides a highly adorned version of Campra's 'L'amable vainqueur' from *Hésione*.

WRITINGS

Contradanzas nuevas, y alegres, dedicadas â las cinco letras vocales para ponerlas los nomb[re]s que quisi[ere]n (Madrid, *c*1745)
Breve explicación de diferentes danzes y contradanzas (Madrid, after 1745)
Explicación del danzar a la francesa (Madrid, after 1745)
Quadernillo curioso, de veinte contradanzas nuevas, escritas de todas quantas maneras se han inventado hasta aora (Madrid, after 1745)
Reglas y advertencias generales que enseñan el modo de tañer todos los instrumentos mejores (Madrid, 1754/*R*) [chaps. pubd separately: *Las reglas de la guitarra, tiple, y vandola*; *Las reglas del psalterio*; *Las reglas de la bandurria*; *Las reglas del violin*; *Las reglas de la flauta traversa, flauta dulce, y la flautilla*; *Las reglas del labyrinto*; *Las reglas de acompañar sobre la parte*]; copy in *E-Mn* contains *El amable variado*
El noble arte de danzar a la francesa y española (Madrid, 1755, 3/1768)
Arte de danzar a la francesa (Madrid, 3/1758)
Colección de los papeles sueltos (Madrid, 1761)
Breve tratado de los passos del danzar a la española (Madrid, 1764)
Quadernillo de contradanzas curiosas, explicadas y demonstradas por choregraphia moderna, en 8 laminas finas (Madrid, before 1766)



Frontispiece of Pablo Minguet y Yrols 'Reglas y advertencias generales que ensenan el modo de taner todos les instrumentos mejores' (Madrid, n.d.)

Quadernillo de diferentes danzas y contradanzas q[ue] se estilan, demonstradas por media choregraphia: en 10 laminas finas (Madrid, before 1766)

Regala general para saber baylar qualquier contradanzas de las mascaras (Madrid, before 1766) [pubd with *Explicación de los passos que más se estilan en las contradanzas*]

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ALMONTE HOWELL/CRAIG RUSSELL

Mingus, Charles (Jr) (*b* Nogales, AZ, 22 April 1922; *d* Cuernavaca, Mexico, 5 Jan 1979). American jazz double bass player, pianist, composer and bandleader.

1. Life. Mingus grew up in the Watts area of Los Angeles. He took up the double bass in high school, and studied with Red Callender and a former bass player with the New York PO, Herman Rheinschagen. He played with Kid Ory in Barney Bigard's ensemble (1942) and toured as bass player in the big bands of Louis Armstrong (*c*1943) and Lionel Hampton (1947–8), then in 1950–51 gained national attention as a member of Red Norvo's trio (with Tal Farlow). Thereafter he settled in New York, where in the early 1950s he worked with Billy Taylor, Duke Ellington, Stan Getz, Art Tatum and Bud Powell. Some of his performances during this period, including the famous concert at Massey Hall in Toronto with Charlie Parker and Dizzy Gillespie (issued as the album *Quintet of the Year*, 1953), and several of his early Jazz Workshop sessions, are preserved on recordings issued by Mingus's own company, Debut Records (1952–5).

Mingus contributed written works to a Jazz Composers' Workshop from 1953 to 1955. Realizing that musical notation was inadequate for his approach to composition, he founded a new workshop in 1955 in which he transmitted the details of his works by dictating lines to each player.

The early 1960s saw the birth of Mingus's most complex musical creations – his compositions *The Black Saint and the Sinner Lady* and *Meditations on Integration*, and his many performances with Eric Dolphy. But by 1964 he was in dire financial straits and suffering from deep-seated psychological problems. Rarely performing, he essentially withdrew from public life from 1966 to 1969; Thomas Reichman's film *Mingus* (1968) documented his sad eviction from a New York apartment.

Financial pressures forced Mingus to resume his career in June 1969; his enthusiasm was rekindled in 1971 by

the granting of a Guggenheim fellowship in composition and the publication of his autobiography, *Beneath the Underdog*. During his remaining years he wrote big-band music and two suites for films and collaborated on an album with the pop singer Joni Mitchell. He travelled extensively with his workshop until 1977, when he fell seriously ill; he supervised his last recording session (January 1978) from a wheelchair. His music has continued to be played in the group Mingus Dynasty, and his unfinished orchestral jazz piece *Epitaph* was reconstructed, completed and performed in 1989 under the direction of Gunther Schuller.

2. Music. As a double bass player Mingus commanded an awesome technique and was thoroughly conversant with all styles of jazz extant during his lifetime. He developed a new 'conversational' approach to his instrument in his dialogues with Dolphy (*What Love*, 1960, Cand.; *Epitaph*, on the album *Town Hall Concert*, 1962, UA), and also a 'pianistic' approach that simultaneously combined the bass line, inner harmonies and improvised countermelodies (*Stormy Weather* from *Mingus!*, 1960, Cand.).

Mingus's bop works are a coherent blend of New Orleans jazz, blues and black gospel music; he also made use of material from pieces by Duke Ellington. In almost every composition he modified conventional blues and popular-song forms by adding rhythmic contrasts: double-, half- or stop-time passages, shifting tempos or metres, and walking, shuffle, two-beat or Latin patterns. He frequently changed textures, and had a particular preference for dense sonorities generated by low-pitched instruments (double bass, trombone, baritone saxophone, tuba), striking dissonances, collective improvisation and overlapping riffs. These traits are all present in the 12-bar blues *Hora decubitus* (1963, Imp.), the first four bars of which are given in ex.1. The numbers to the left of the example refer to the entries of instruments in successive choruses (2–7), reading from bottom to top; the walking patterns on the double bass are varied, but the other parts remain constant. Mingus's rhythmic and textural devices often prefigured features associated with free jazz, just as his use of pedal points and oscillating chords prefigured Miles Davis's influential compositions of the late 1950s. The theatrical side of his art emerged in humorous or biting vocal pieces such as *Eat that chicken* (on *Oh Yeah*, 1961, Atl.) and *Freedom* (on *Town Hall Concert*, 1962, UA).



Charles Mingus

Ex.1 Bars 1–4 of *Hora decubitus*, on *Mingus, Mingus, Mingus, Mingus, Mingus* (1963, Imp.); transcr. B. Kernfeld





In the Jazz Workshop Mingus experimented, continually revising a central core of compositions. The results were chains of related pieces. Among these evolving works the two series *Fables* and *Meditations* (the latter initially entitled *Praying with Eric* because of Dolphy's death in 1964) demonstrate Mingus's greatest achievement; he obliterated the standard distinctions between improvisation and composition and brought the spontaneity of improvised jazz to complex structures. The progress of *Fables* can be heard on *Mingus Ah Um* (1959, Col.), *Charles Mingus Presents Charles Mingus* (1960, Cand.), *The Great Concert of Charles Mingus* (1964, Amer.) and *Right Now* (1964, Fan.), that of *Meditations* on *Town Hall Concert* (1964, Charles Mingus), *Right Now, Mingus at Monterey* (1964, Charles Mingus) and *Charles Mingus* (1965, Charles Mingus).

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BARRY KERNFELD

Min Huifen (*b* Yixing, Jiangsu province, 23 Dec 1945). Chinese *erhu* player. Min Huifen began lessons on the *erhu* with her father, himself a musician. She studied at the Shanghai Conservatory of Music, graduating in 1968, and has since then held the post of *erhu* soloist with the Shanghai National Instruments Orchestra (Shanghai minzu yuetuan). Min initially rose to public prominence in 1964 when, as a teenager, she won first prize in the Shanghai Spring national *erhu* contest. Following this, she again rose to prominence as a model 'revolutionary musician' in the latter years of the Cultural Revolution. In more recent years, Min's struggles against cancer and her continuing activities in the political sphere have brought her further public attention.

Widely recorded and in much demand as a teacher, Min has also been active in the arrangement and commissioning of new repertory for her instrument. Perhaps the best example of this is her work with composer Liu Wenjin on the *erhu* concerto *Changcheng suixiang* ('Great Wall Fantasia') (1978). Min's performance style combines virtuosic technical control with considerable expressive flair.

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JONATHAN P.J. STOCK

Mini, Alessandro (*b* Padua, *c*1756; *d* Padua, 27 June 1825). Italian organist and composer. He studied the organ and composition with Ferdinando Turrini and Gaetano Valeri; he replaced Valeri as organist of Padua Cathedral on 29 January 1803. He enjoyed a local reputation as an outstanding organist, theorist and composer. Although he is said to have composed several masses, only manuscript copies of mass movements for three voices and organ survive, in the cathedral library, Padua. In 1825 Mini was succeeded by his most famous student, Melchiorre Balbi.

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SVEN HANSELL

Miniature score. *See* SCORE, §1.

Minim (Lat. *minima*: 'shortest' [note]; Fr. *blanche*; Ger. *Halbe-Note*; It. *bianca*; Sp. *blanca*). In Western notation the note that is half the value of a semibreve and twice the value of a crotchet. In American usage it is called a half-note. It was the shortest of the five notes of early medieval music, hence its Latin name. It is first found in early 14th-century music. Before about 1600 its value was a half or a third of a semibreve. The minim was shown as a semibreve with a stem upward until about 1500; thereafter in either direction. The minim is still in regular use, although in common with other notes it now has a round note head. Its various forms and the minim rest are shown in ex.1*a–d*.

Ex.1
(a) or (b) (c) (d)

See also NOTATION, §III, 3(iii), 4(ii) and NOTE VALUES.

JOHN MOREHEN/RICHARD RASTALL

Minimalism. A term borrowed from the visual arts to describe a style of composition characterized by an intentionally simplified rhythmic, melodic and harmonic vocabulary.

Although in the 1960s and 70s minimalist music was closely associated with minimalist art, itself in certain respects crucially modernist, it subsequently came to be widely seen as the major antidote to Modernism, as represented by both the total serialism of Boulez and Stockhausen and the indeterminacy of Cage. Such minimalism owes more to non-Western music, jazz and rock than to 20th-century Modernism or any other Western art music, at least that since the Baroque period. Openly seeking greater accessibility, it is tonal or modal where Modernism is atonal, rhythmically regular and continuous where Modernism is aperiodic and fragmented, structurally and texturally simple where Modernism is complex. First flourishing to popular acclaim in the USA, it was typified in the 1980s and 90s by the music of Philip Glass (*b* 1937), probably the most commercially successful composer of the later 20th century to work predominantly within the concert halls and opera houses of the 'cultivated' tradition. In the 90s European composers such as Henryk Górecki, Arvo Pärt and John Tavener made international reputations with a more overtly spiritual approach dismayingly dubbed 'holy minimalism'.

'Minimalist' art of the 1960s and 70s shared two crucial characteristics with minimalist music: the reduction of artistic materials to their essentials and a regularity of formal design that could in some ways be said to parallel the regular pulsing upon which much, though not all, of the most popular musical minimalism is based. Both minimalist art and music reacted against other recent modernist tendencies. But whereas in music those tendencies (serialism and indeterminacy) were generally noted for their intellectual abstraction, the work of Abstract Expressionist painters such as Willem De Kooning and Jackson Pollock had essentially metaphorical and indeed expressive aspects. The watchwords of 1960s minimalist art – 'the thing . . . is not supposed to be suggestive of anything other than itself' (Barbara Rose); 'what you see is what you see' (Frank Stella) – thus challenge the observer to respond to art which is resistant to conventional notions of interpretation.

Minimalist sculpture, in particular, uses slender and simple means – the right angle, the square and the cube – in symmetrical and serial sequences, contrasting with Abstract Expressionist painting's emphasis on a prolixity of gestural curves in statements of a fulsome, sometimes even riotous immediacy. Both minimalist sculpture and

painting use prefabricated materials and industrial colours to create a deadpan flatness, while the Abstract Expressionists cultivated painterly excess. Such minimalism is also structurally and texturally simple: it seeks, as the art critic Kenneth Baker put it, 'to clarify the terms in which art takes a place in the world' by eliminating metaphor, where Abstract Expressionism (and much other modernist art) sought complexity as a necessary passage to truth. Abstract Expressionism is 'hot', minimalism is 'cool'. Dominated by New York–based artists, minimalism was espoused by such painters as Stella and such sculptors as Donald Judd, Robert Morris, Richard Serra and Carl Andre.

The strategies of early minimalist composers had more in common with the still basically modernist idea of minimalist art than with the post-modernist aesthetic of their musical progeny. The Americans La Monte Young, Terry Riley, Steve Reich and Glass, all born within 18 months of each other in 1935–7, are widely considered pioneers in the evolution of musical minimalism. Two environments provided a sympathetic context for their rejection of the academy: the California counterculture of the 1960s, to which Riley belonged, and the 'downtown' Manhattan scene of the 60s and 70s, which formed the main base for the activities of Young, Reich and Glass, and of which Riley was also part for a time. Both environments emphasized the breaking down of barriers, not only between different kinds of music but also between different art forms.

Reduction is applied in a highly individual manner in the work of Young, whose concern with sustained sounds rather than pulsing repetition marks him out from the other three. Nonetheless, he influenced not only Riley, Reich and Glass, but also such groups as Velvet Underground and, much later, Spiritualized. From at least as early as the Trio for Strings of 1958, Young's static harmonies, articulated with unchanging dynamics over long periods of time, set the agenda for a musical minimalism built on exploring the innards of sound; the investigation of just intonation and improvisation have also played crucial roles in his output. With *In C* (1964), Riley revised this agenda to focus on the alluring combination of modal material in constantly repeating patterns and unvarying fast pulses, features his music shared with contemporary jazz and, especially, rock (where Riley has had a more obvious influence than Young). While Riley has arguably compromised Young's radical stance, the fundamentally spiritual purpose of their improvised art justifies comparison of the two composers.

Though influenced by Riley, Reich's interest in modality and pulse has more in common with that of his erstwhile colleague Glass. In channelling their energies into composing rather than improvising, both were initially concerned to establish a formal rigour for the unfolding of individual works. Both brought the sharp focus of processes, clearly and deliberately audible to the listener, to bear on musical materials thoroughly scrutinized to offer new perspectives on interpretation: what you gain is, in their early outputs, no more, and no less, than what you hear. Reich's exploration of the gradually shifting relationships that result when modal musical material is deployed against itself contrapuntally – what came to be known as 'phasing' – is the central technical feature of almost all his compositions of 1965–71, culminating in *Drumming*. Glass's investigation of systematically organized additive and subtractive rhythmic processes plays a similar role in his music of 1967–74, culminating in *Music in Twelve Parts*. The sculptor Richard Serra and the filmmaker Michael Snow were personal friends of the two composers and influenced their music. 'Paragraphs on Conceptual Art', written in 1967 by the artist Sol Le Witt, inspired Reich's 1968 essay 'Music as a Gradual Process', a classic statement of the minimalist aesthetic in music. The early work of both Reich and Glass has qualities comparable to the readily observable and metaphor-free symmetries and sequences of minimalist art.

Reich and Glass have had an important effect on a wide range of concert musics, rock and the panoply of post-modernist, hybrid forms which became a major feature of late 20th-century music. In their more recent work, they and other composers, while continuing to activate their music with the crucial ingredient of repetition – or sustained sound, in the case of Young and other Americans such as Pauline Oliveros (*b* 1932) and Phill Niblock (*b* 1933) – have given greater prominence to melodic profile, timbral variety and sheer sonic allure. These new dimensions have made their music richer and deeper, at least from a conventional Western perspective, while rendering less audible the processes controlling its note-to-note details. The referentiality central to the music of John Adams (*b* 1947) subverts earlier notions of minimalism in the reintroduction of metaphor. Perhaps most significant, however, in what must logically be called 'post-minimalist' music is the reappearance of a kind of harmonic motion. The result of all these tendencies has been to emphasize the importance of harmonic progression and, in some cases, a more encompassing narrative development across broader spans of time.

The minimalist diaspora of the 1970s and 80s thus distanced itself from the original meaning of the term. Indeed, few so-called minimalist composers, even those who have established meaningful relationships with minimalist artists, are at all happy with the label. Some, such as the American Charlemagne Palestine (*b* 1945), the Frenchman Jean Catoire (*b* 1923) and the Belgian Karel Goeyvaerts (1923–93), have pursued their own versions of radical reductive repetition. Others, including the Americans Philip Corner (*b* 1933) and Frederic Rzewski (*b* 1938), and composers associated with the so-called English Experimental Music school such as Gavin Bryars (*b* 1943) and Howard Skempton (*b* 1947), have developed more hybrid approaches in which minimalist traits may still be detected. Still others have incorporated the timbres and gestures as well as the insistent pulse of rock into their music. Into this category fall the Americans Glenn Branca (*b* 1948), Rhys Chatham (*b* 1951) and Michael Gordon (*b* 1957), who have carried on the tradition of sound investigations pioneered by Young, as well as the English composers Michael Nyman (*b* 1944), Steve Martland (*b* 1959) and Graham Fitkin (*b* 1963), who have emphasized the more immediately accessible aspects of rock.

For many composers of the generation after Young, the musical minimalism of the 1960s and 70s can best be defined in political as much as in aesthetic terms. The American David Lang (*b* 1957), for example, viewed minimalism as a weapon with which to challenge the hegemony of postwar serialism. Minimalism's greatest

contribution to music is perhaps to have pointed the way towards the erosion of cultural as well as purely musical barriers, enabling composers to explore a pluralism freed from the shackles of earlier certainties. While this is a curious situation in view of the supposed purity of the movement's original manifestations, it does begin to explain both how and why the broadbrush – and, to some, dismayingly value-free – notion of musical minimalism became one of the most notable developments in late 20th-century musical culture.

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KEITH POTTER

Miniscalchi, Guglielmo (*b* Venice; *fl* 1616–30). Italian composer. He was an Augustinian monk active at S Stefano, Venice, and in 1616 he published *Coelum armonicum seu concentus a 1–2–3v* (now lost). By 1622 he was *maestro di cappella* of S Stefano and published *Il salmo 'Miserere mei Deus' concertato a tre voci con sinfonie . . . et in fine doi motetti a duo voci*. Miniscalchi was most popular for his secular solo songs contained principally in three books of *Arie* (Venice, 1625, 2/1627; 1627; 1630/*R* 1986 in ISS, vi; one from each of the first two in G. Benvenuti, ed.: *35 arie di vari autori del secolo XVII*, Milan, 1922). The publisher and collector of the second volume, Alessandro Vincenti, described them as being in a style 'sought after and embraced by all'. Two further songs appeared in Carlo Milanuzzi's *Quarto scherzo delle ariose vaghezze* (Venice, 2/1624/*R* 1986 in ISS, vi). Miniscalchi's most distinctive songs are in his first book of arias, in which he developed a relatively fluid, declamatory melodic style for setting simple canzonetta texts. In virtually all of these songs Miniscalchi employed duple metre and carefully replicated word accents in musical rhythms. He usually avoided melodic sequencing, tending instead to supply new music for each poetic verse; he inserted rests frequently in order to demarcate verses (see *O come superbetta*). In his subsequent books, however, his music more closely approaches the styles of his Venetian colleagues G.P. Berti and Milanuzzi. A greater proportion of these songs contain changes of metre, and in one (*Gia che per hor intenerir*, 1630) Miniscalchi followed Berti's lead in contrasting recitative and triple-time aria styles. In addition, many of these songs are in triple time throughout, and both small- and large-scale sequential repetitions are much more prominent. Even songs written in duple metre display a reduction in rhythmic flexibility; the first half of *Tutto pronto al piacere* (1630), for example, incessantly repeats a short rhythmic motif of two *semifusae* preceding a *semiminima*. The combination of triple metre and repetitive, sequential musical constructs (see *O bocca vezzosa*, 1630) increased the tunefulness of Miniscalchi's later songs at the expense of his earlier, declamatory style of songwriting.

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NIGEL FORTUNE, ROARK MILLER

Minkowski, Marc (*b* Paris, 4 Oct 1962). French conductor. He studied the bassoon in France and conducting with Charles Bruck at the Pierre Monteux Memorial School in Maine. For several years he played the Baroque bassoon with the Chapelle Royale, Les Arts Florissants and the Clemencic Consort. In 1984 he won a first prize at the Bruges International Early Music Competition and in the same year founded his Baroque ensemble, LES MUSICIENS DU LOUVRE. Since then he has been invited to many festivals in France and abroad, and has won widespread praise for his vigorously characterized performances. He is artistic director of the Amsterdam Bach Soloists and of the Studio Opéra of the Centre de Musique Baroque de Versailles, and director of the department of early music at Toulouse Conservatoire. His recordings include Lully's *Phaëton* and *Acis et Galatée*, Handel's *La Resurrezione*, *Amadigi di Gaula* and *Teseo*, Rameau's *Platée* and *Hippolyte et Aricie*, Mondonville's *Titon et l'Aurore*, Gluck's *Armide* and Boieldieu's *La dame blanche*.

NICHOLAS ANDERSON

Minkus, (Aloysius) Ludwig [Léon (Fyodorovich)] (*b* Vienna, 23 March 1826; *d* Vienna, 7 Dec 1917). Czech composer and violinist of Austrian birth. He probably studied in Vienna, but worked for most of his life in Russia. The earliest important ballet to which he made a small musical contribution was Delvedez's *Paquita*, performed in Paris first in 1846. In the early 1850s he went to Russia, where he directed Prince N.B. Yusupov's

serf orchestra in St Petersburg (1853–6). He had some success as a concert soloist, and also gave private violin lessons. He was appointed as leader/conductor at the Bol'shoy Theatre Orchestra in Moscow in 1862, later becoming inspector of the orchestras of the Moscow Imperial Theatres and, from 1866 (when Tchaikovsky also joined the staff), a professor of violin at the new Moscow Conservatory. At the same time he maintained a connection with Paris, collaborating with Delibes in the ballet *La source*, first performed at the Opéra in 1866. Although his St Petersburg début had been made with the tuneful short ballet *Fiametta* in 1864 (choreography by Arthur Saint-Léon), his first overwhelming success as a ballet composer in Russia was with *Don Quixote* (Bol'shoy Theatre, 1869). In 1870 Minkus was appointed official composer of ballet music to the Imperial Theatres in St Petersburg by the director, Stepan Gedeonov; it was he who commissioned the ballet *Mlada*, with ballet music by Minkus and pictorial scenes from Borodin, Cui, Musorgsky and Rimsky-Korsakov. Although Minkus completed his part, the project was not realized.

Of the ballets written in collaboration with the ballet-master and choreographer Marius Petipa, which included *Don Quixote*, one of the most successful was *La bayadère*, first produced at the Bol'shoy, St Petersburg, in January 1877 to enormous acclaim, while Tchaikovsky's *Swan Lake*, produced two months later at the Bol'shoy, Moscow, was a failure. Although to some extent Tchaikovsky was influenced by the kind of ballet music written by composers such as Minkus, the ballet public were not prepared for the novel harmonies, less obvious rhythmic pulse and more extended structures employed by Tchaikovsky. *La bayadère* has remained in the Russian/Soviet ballet repertory, and was the most lastingly successful pre-Tchaikovsky ballet in Russia. Moreover, it was popular with the dancers themselves: the prima ballerina who created the title role wrote in her memoirs of Minkus's superb management of 'melody and its coordination with the character of the scenes and dances' (Wiley, 286). The music for Minkus's next ballet, *Roxana*, also became immediately popular; a march from it was a favourite with Tsar Aleksandr II, and a version for military band was said to have been played in the course of the 143-day siege by Russian troops of Plevna (Pleven) during the Russo-Turkish war of 1877–8.

By the mid-1880s changes were taking place; the director of the theatres, Ivan Vsevolozhsky, was keen to persuade such composers as Tchaikovsky and Glazunov to write ballet music for the Mariinsky Theatre. He took the opportunity afforded by Minkus's 60th birthday to pension him off, and no permanent successor was appointed. At the request of Tsar Nicholas II, Minkus's ballet *Mlada*, in which he re-used his material from the earlier collective effort and composed new music as necessary, was performed with huge success in the 1896–7 season, much to the dismay of Rimsky-Korsakov, whose extraordinary, hybrid opera-ballet *Mlada* (1892), which contained some of his most advanced music and was to influence the young Stravinsky in *The Firebird* and *The Rite of Spring*, had been a spectacular failure. The enormous gulf between the competent, serviceable music of Minkus and the early ballets of Stravinsky is the more remarkable in that the space of time between them is so relatively short. But it is a credit to Minkus's professionalism that his music, in its proper context of ballet performances, has not entirely disappeared from the repertory.

WORKS

ballets first performed in St Petersburg unless otherwise stated

c20 ballets, incl. Paquita, collab. Delvedez, Paris, 1846; Néméa, collab. Saint-Léon, Paris, 1864; Fiametta, collab. Saint-Léon, 1864; La source, collab. Delibes, Paris, 1866, arr. pf (Paris, 1866); Le poisson d'or, collab. Saint-Léon, Paris, 1867; Le lys, collab. Saint-Léon, Paris, 1869; Don Quixote, 1869; Camargo, 1872; Les brigands, 1875; Les aventures de Pelée, 1876; La bayadère, 1877; Roxana, 1878; Mlada, 1879; Nuit et jour, 1882; Les pillules magiques, 1886; L'offrande à l'Amour, 1886

Vn works, incl. concs., études and teaching pieces; pf music; songs

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EDWARD GARDEN

Minneapolis and St Paul. Cities in Minnesota, USA, identified as the Twin Cities. They are located on the Upper Mississippi River. A spirit of rivalry and enterprise, along with the shared conviction that communities in harsh northern climates require tempering by the arts, has triggered an abundance of music, theatre and museums in these hub cities of Minnesota. In the 1980s and 90s a vigorous popular music scene developed, notably in Minneapolis.

1. Art music. 2. Popular music.

1. ART MUSIC. In the westward expansion of the 1850s, Minneapolis and St Paul attracted immigrants to the fertile lands of the Upper Midwest. They came in large numbers from Scandinavia and the German-speaking countries, bringing with them both a folk-based culture, rooted in such activities as hardanger fiddle-playing and choral singing, as well as an understanding that a civilized place will have an orchestra. Apart from appearances by the Hutchinson family in 1855 and by Ole Bull with the 13-year-old Adelina Patti the following year, home entertainment and singing schools – the start of a robust local choral tradition – marked the decade in which the state was founded. By 1863 the St Paul Symphony Society had played the first symphony heard in the state, and three years later the capital city of St Paul built an opera house to accommodate burgeoning local events and the stream of European artists drawn westward while making lucrative American tours.

Spurred by the example of St Paul, Minneapolis inaugurated in 1867 the Pence Opera House, boasting the only grand piano in the city. With the founding of instrumental and choral groups the building soon proved inadequate, and a new Academy of Music was opened in 1871; at its opening concert the St Paul Symphony Society played the first symphonic music heard in Minneapolis. This exchange between the cities' instrumental ensembles gradually expanded, especially in the second half of the 20th century, as the Minneapolis-based Minnesota Orchestra (known as the Minneapolis SO until 1968) and the St Paul Chamber Orchestra regularly performed concerts, even entire series, in each other's cities.

With expanded facilities and the growing population (particularly German and Austrian musicians eager to teach and perform), the range of musical activities grew more diversified after 1870, partly through the pioneering

work of the Hamburg musician Ludwig Harmsen. The first conductor and full-time professional musician in Minneapolis, Harmsen conducted the Minneapolis Musical Society and its successor, the Orchestral Union. In the 1880s, when both St Paul and Minneapolis had become major commercial cities, opera, choral societies and festivals flourished in the competitive atmosphere. In 1881 Minneapolis engaged Franz Danz, a German immigrant musician, to form an instrumental ensemble to match the Great Western Band and Orchestra in St Paul. Two years later Danz's son, Frank Danz jr, came from the Theodore Thomas Orchestra to become Director of Professor Danz's Orchestra, which formed the nucleus of the Minneapolis SO on its foundation in 1903. Emil Oberhoffer was appointed musical director, with Frank Danz becoming leader. The inaugural concert was given on 5 November 1903, and two years later the orchestra moved into a new auditorium, the site of which was used in 1974 for its new hall.

In its fifth season (1907) the orchestra embarked on the first of several tours that soon took it to both coasts, and later to Canada, Mexico, Cuba and the Middle East. As early as 1914 a St Paul series was added, but it was abandoned during most of the orchestra's 43 years (1931–74) at the University of Minnesota's Northrop Auditorium (cap. 4832). The St Paul series was reinstated in 1970 on the opening of the I.A. O'Shaughnessy Auditorium (cap. 1800) at the College of St Catherine, and continued in the Ordway Centre for the Performing Arts (opened as the Ordway Music Theatre, cap. 1800, 1985).

After a season of guest conductors, including Walter Damrosch and Bruno Walter, in 1922–3, Henri Verbrugghen (1922–31) succeeded Oberhoffer and added to the repertory works by Bach as well as introducing Delius, Elgar and Vaughan Williams. The long history of the orchestra's recordings began in 1923. With the recordings issued during the conductorship of Eugene Ormandy (1931–6), the orchestra acquired an international reputation that Dimitri Mitropoulos (1937–49) brought to fruition; he risked his popularity by championing the works of Schoenberg, Berg, Krenek (resident in St Paul 1942–7) and Shostakovich, and by giving the premières of such works as Hindemith's Symphony in E♭ (1941). Mitropoulos created a climate for new music that was expanded by his successors: Antal Dorati (1949–60), who introduced works by Bartók, and the Polish-born Stanisław Skrowaczewski, whose extended tenure (1960–79) witnessed not only the growth of the orchestra season to year round but featured several USA premières, including Penderecki's *St Luke Passion* (1967), and saw the opening of Orchestra Hall (cap. 2460). In 1968 the Minneapolis SO changed its name to the Minnesota Orchestra as a sign of its expanded activities, and for the next three decades struggled with the problem of name recognition.

Under Neville Marriner (1979–86) the orchestra expanded its conducting roster to include principal guest conductors Klaus Tennstedt and Charles Dutoit, and fostered the concept of festivals. Principal guest conductor Leonard Slatkin became the founding director of the annual Viennese Sommerfest in 1980; he was succeeded by Michael Steinberg (1990), David Zinman (1993) and Jeffrey Tate (1996). Under Edo de Waart (1986–95) the Minnesota Orchestra advanced artistically and stablized at 95 members. The Japanese Eiji Oue, a Bernstein protégé, was named music director in 1995 and in 1998 led the orchestra on its first tours of Europe and Japan. In 1997 Pulitzer Prize winner (1975) Dominick Argento was named the orchestra's Composer Laureate, and the following year the 1998 Pulitzer winner Aaron Jay Kernis was appointed New Music Advisor.

Since the founding of the St Paul Chamber Orchestra in 1959, which soon developed into a full-time professional group, the Twin Cities have supported two world-class orchestras along with numerous civic and student ensembles. The St Paul Chamber Orchestra's founding director, Leopold Sipe, was succeeded by Dennis Russell Davies (1972–80), who programmed much 20th-century music and cultivated younger audiences. As the only full-time professional chamber orchestra in the USA from 1968 to 1978, the St Paul Chamber Orchestra undertook extensive touring, which continued under Davies's successors, Pinchas Zukerman (1980–87), Skrowaczewski (1987) and a tripartite artistic commission initially consisting of Hugh Wolff (named principal conductor in 1988, music director in 1992), Christopher Hogwood and composer John Adams (1988–90), the latter followed by composers John Harbison and Aaron Jay Kernis. Reflecting the 'crossover' current of the 1990s, composer/vocalist/conductor Bobby McFerrin was named Creative Chair in 1994.

Opera in the Twin Cities is dominated by the Minnesota Opera, which mounts its productions at the Ordway Center for the Performing Arts in St Paul. The company was founded in 1963 as the Center Opera at the Walker Art Center in Minneapolis; its first production was *The Masque of Angels*, commissioned from the noted Minneapolis composer Dominick Argento. In the following years the company produced more American and world premières than any other company in the US, winning accolades for its adventurous spirit in design as well as in musical programming. In 1969 it severed its ties with the museum, and in 1971 it changed its name to the Minnesota Opera. It continued to complement the Metropolitan Opera on tour, which had been performing annually at Northrop Auditorium since 1945. But with the end of the Metropolitan's national touring in 1986 Minnesota Opera focussed increasingly on traditional repertory performed in the original language. In contrast with its early years, commissioning became a low priority, though the company occasionally produces unusual works such as George Antheil's *Transatlantic*, given its American première in 1998.

The venerable Schubert Club of St Paul, founded in 1882, sponsors some 70 musical events a year, including the Twin Cities' most prestigious recital series, commissions new musical works (including several by Argento), organizes master classes, educational projects and an annual scholarship competition, and maintains a distinguished Museum of Musical Instruments.

Other recital and chamber music events are presented at venues throughout the Twin Cities, especially the University of Minnesota School of Music's Ted Mann Music Theater. That new works appear frequently on these programmes is partly due to the influence of the American Composers Forum, founded in 1973 as the Minnesota Composers Forum by Libby Larsen and Stephen Paulus. By the late 1990s its membership numbered more than 1000 composers, performers and music presenters, who participate in an expanding network of activities that includes a visiting composers

programme, the Sonic Circuits Electronic Music Festival, recordings and several new music series.

The choral tradition established by the earliest settlers continues to flourish in the Twin Cities, which support several outstanding organizations. Chief among them are the Dale Warland Singers and Symphonic Chorus (founded 1972), which consists of a renowned *a cappella* choir that regularly commissions new works and a large chorus that participates in performances of major choral works; the Minnesota Chorale, also founded in 1972, which was the official chorus of the St Paul Chamber Orchestra under Joel Revzen from 1983 to 1992, and continues to perform and record under Kathy Saltzman Romey; and the Plymouth Music Series of Minnesota, which was founded in 1969 by Philip Brunelle and has subsequently given the premières of over 60 new works. Based at Plymouth Congregational Church in Minneapolis, the Plymouth Singers have given the Midwest premières of nearly all the Handel oratorios, collaborated with Copland in a concert at which he conducted his own choral works, and commissioned numerous large-scale pieces, including Argento's *Te Deum* and oratorio *Jonah and the Whale*.

The University of Minnesota, Minneapolis (founded 1851), has been an important centre of musical activity since 1919. In addition to events at the Ted Mann Music Theater, the School of Music (founded 1903) and its opera workshop offer a variety of undergraduate and graduate degree programmes in music. Music degrees are also offered at Augsburg College in Minneapolis, Hamline University and Bethel College in St Paul, and other local schools. The music library of the Minneapolis Public Library is one of the largest collections in the country.

2. Popular music. To followers of popular music, the so-called Minneapolis sound evokes two disparate notions: the synthesized funk of Prince and producers Jimmy Jam and Terry Lewis, and the post-punk rock of the influential and critically acclaimed Replacements and Husker Du.

Those 1980s sounds may be the ones identified with Minneapolis but the city's popular music traditions are more diverse, from the long-lived polka of Six Fat Dutchmen through the 1960s folk-blues of Koerner, Ray and Glover to three decades of the fancy finger-picking of guitarist Leo Kottke and the contemporary gospel of the choir Sounds of Blackness. Since Minnesota-born Bob Dylan left for New York City in 1960, more than 100 songs either recorded in Minneapolis or made by artists based there have reached the Top 40 on Billboard's pop chart.

Prince emerged in 1979 as a one-man band who composed, arranged and produced his recordings on which he played all the instruments. Combining rock, funk and soul, Prince became the most prolific recording artist of his generation and one of the most widely respected musicians, songwriters and producers. The rock underground also flourished in Minneapolis in the 1980s. The chaotic Replacements became the link between the Beatles and the Rolling Stones and the 1990s grunge explosion. Husker Du, a Minneapolis power trio, merged punk and pop into a post-punk noise pop that also laid the groundwork for much of the alternative rock of the 1990s. In the 1980s and 90s more than 75 venues regularly presented live music in Minneapolis. At the same time, the city became a major centre for recording, both at Prince's Paisley Park Studios and at Pachyderm Studio, 45 miles away in Cannon Falls.

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MARY ANN FELDMAN (1), JON BREAM (2)

Minnelli, Liza (May) (*b* Los Angeles, 12 Mar 1946). American actress, singer and dancer, the daughter of Judy Garland and Vincente Minelli. She made her film début while still a toddler in the Judy Garland vehicle *In the Good Old Summertime* (1949). In her late teens she began to establish herself as a singer and dancer in nightclubs and on stage, and her New York début was as Ethel Hofflinger in the off-Broadway *Best Foot Forward* (1963). She toured as Lili in *Carnival!* (1964) before playing her Tony-winning title role in *Flora, the Red Menace* (1965). She also starred in a one-woman show *Liza* (1974) and substituted for Gwen Verdon in *Chicago* (1975). With her Academy Award-winning film role as Sally Bowles in *Cabaret* (1972), she solidified her reputation as an interpreter of the work of Kander and Ebb, whose stage musical *The Act* (1977) won her a further Tony award. Her film career has not been as impressive as her stage career, due largely to the type of vehicle in which she has been cast. More recently, she has made numerous cameo appearances, including *The Muppets Take Manhattan* (1984), and has hosted entertainment documentaries such as *That's Entertainment!* (1974) and *That's Dancing!* (1985). She has also made several pop recordings, including a collaboration with the Pet Shop Boys.

Minnelli, with her outstanding Broadway theatrical voice, can move almost indistinguishably between speech and song. There are many qualities of her mother's voice in her presentation, but she has developed a style uniquely her own. She is an evocative actress, and uses the dramatic aspects of her voice to portray the full range of human emotion. Her riveting portrayals of character give her the ability to command the interest of the audience whenever she is on stage.

WILLIAM A. EVERETT, LEE SNOOK

Minnesang. The German tradition of courtly lyric and secular monophony that flourished particularly in the 12th, 13th and 14th centuries. Though it is in many ways merely the German branch of the genre represented by the troubadours and trouvères in France, it has substantial independent features. The musical history of Minnesang is a particularly controversial subject because the melodies survive largely in manuscripts from the 14th and 15th centuries (*see* Sources, ms, §III, 5).

1. Introduction. 2. Origins and 'courtly love'. 3. Genres, prototypes, forms. 4. Historical development. 5. The melodies and their sources. 6. Evidence for performing practice. 7. Transcription problems.

1. Introduction. The name 'minnesinger' appears for the first time in the work of Hartmann von Aue (*Minnesangs Frühling*, 218.21; *c*1189); the word 'minnesanc' is substantially later, being first found in Walther

von der Vogelweide (W 66.31; *c*1230); and 'minneliet' is used by Neidhart von Reuental (85.33; after 1230). Reaching its peak in the years of the Hohenstaufen emperors, the tradition grew alongside early Gothic architecture, the great religious movements of the time (particularly the Albigensians) which culminated in the crusades, and the brilliant rise of scholasticism. Just as in France, German Minnesang was cultivated by the travelling musicians but particularly by the nobility; and the intensity of the tradition shows the central role it must have played in the cultural and social life at court. This could happen only with the rise of a separate, carefully cultivated life style and new social obligations among the nobility coming together with the ethical duty to provide guidelines for their secular existence.

The *Minnedienst* – servitude to love – is the central motif of this aristocratic poetry and must be understood in terms of the feudal system. Alongside the inevitable components, the inferior social position in court of the professional singers as well as of the noble *ministeriales* among whose ranks most Minnesinger were found, there is the knight's courteous striving for the grace and favour of a lady, one who is a respected (and unreachable) member of the courtly society to whom the singer fully yields himself – at least in the fiction created by the ideology and poetic conventions of *Minne*. Within this concept of an inferior position is mirrored the idea of feudal dependence to which even the nobility were subject. *Ministeriales*, the vassals of the king and the great landlords, were bound to faithfulness, to service and to military duty; the fief they held in return for this was hereditary from the time of Konrad II. And it is perhaps from that context that many of the fundamental motifs of Minnesang – *dienen*, *triuwe*, *zuht* and *staete* – take their full meaning. Equally, the repertory contains many concepts taken from religious contexts – *hulde*, *genade* – thus emphasizing also the musical connection of Minnesang with the church.

Music and dancing were important components of courtly life, and the performance of epics and songs played a major role. The performer had normally created both the poetry and the music that he sang to the assembled company with instrumental accompaniment. But although this is one of the earliest repertories in which the poet is regularly named, the poetry is well separated from biographical detail: it takes place largely in the imagination, in a generalized fiction, and it is only after the factually documentable political songs of Walther von der Vogelweide that it becomes possible, in the more derivative later Minnesang, to begin to read biographical or historical fact in the poetry. Therefore many historical questions such as chronology, particularly of Walther's or Reinmar's poetry, and the mutual influences of single poets or groups of poets must remain unresolved. Further questions are made difficult by the nature of the sources: the earlier manuscripts tend to contain poetry alone; and it is therefore possible to overestimate the value of the few scattered early musical fragments as well as the much later large manuscripts with music.

2. ORIGINS AND 'COURTLY LOVE'. Although the German Minnesang tradition contains indigenous features and characteristic forms, its dependence on other western European song is predominant. The search for its origin is no longer limited to Provence and northern France since *jarchas* have been found in Cairo, at the extreme edge of the Romanic area (see Stern, F1953); but even so Provençal lyric poetry is still unquestionably the oldest vernacular tradition of its kind in Europe. It had an exceptionally strong effect over the whole West, and much in the German Minnesang is nothing more than a direct imitation of this art. From the beginning of the 12th century there was a fully formed tradition; for discussion of its origins and contexts *see* TROUBADOURS, TROUVÈRES, §I, 4.

Central to the German tradition is the idea of *Minne*, a word coming from the Old High German *minna* and including the concepts of 'mindfulness' and 'remembrance' but best translated in English with the much contested but useful phrase 'courtly love'. It corresponds also to the late classical Latin *amor*. The verb *minnen* (Old High German *minnôn*) means 'to love' or 'to be complaisant' in both religious and secular senses. *Minne* therefore has both spiritual and sensual qualities, and it is possible to see within Middle High German literature a development from the earlier primarily spiritual and emotional use to a more sensual one in the later Middle Ages.

During the peak era of Minnesang *Minne* represented an ideal spiritual relationship between the man (*ritter*, *man*) and the lady (*frouwe*, *wîp*), also called *hôhiu minne* (high *Minne*), first by Friedrich von Hûsen (before 1190) and later also by Walther von der Vogelweide; it was a sensual force determined by the nature of courtly society and culture. By contrast, *nideriu minne* (low *Minne*) was the more outright demand by a man for physical possession of a woman. But the spiritual nature of earlier Minnesang makes it impossible to inflict the widely accepted characterization of 'low *Minne*' on, for example, Walther von der Vogelweide's *Mädchenlieder* (girls' songs).

Liebe ('love') represents fulfilment, acceptance, but normally includes the spiritual as well as the physical relationship of man and woman, though it can stand for the spiritual alone; it is, however, a less common word. A constantly repeated fundamental motif in Minnesang is the knight's longing for an unreachable woman, the lament over this unbridgeable chasm, and at the same time the spiritual optimism (*vröide*) which results in the sensual character-developing force of *Minne*, service of a woman without any reward.

3. GENRES, PROTOTYPES, FORMS. Of the three main categories of Minnesang, the *Lied*, the *Spruch* and the *Leich*, only the *Leich* is clearly identifiable in formal terms: it is not strophic but a through-composed form with a highly developed and complex metrical structure, containing repetition either in pairs of lines (*AABBCC* ...) or in groups of lines (*AABBCC* ... *AABBCC* ...), often framed by individual opening and closing lines (*ABBCCDDEE* ... *X*). The earliest known example in German seems to be the *Kreuzleich* of Heinrich von Rugge (*c*1190), but the form remained in use throughout the Minnesang era and beyond (*see* LAI). In the 13th century it reached full flowering with such poets as Ulrich von Winterstetten (five), Der Tannhäuser (six), Konrad von Würzburg (two) etc., while later figures representing the transition to Meistergesang, such as Hadlaub (three) and Frauenlob (three), also fully exploited the form.

Lied and *Spruch* are closer to one another, however: modern scholarship largely accepts but continues to discuss the received distinction according to content and

form (*see* SPRUCH). A social division whereby the travelling musician sang *Spruch* whereas the nobleman sang *Minnelied* is valid for the early period but ceases to hold towards the end of the 12th century with Walther von der Vogelweide, who was a master of both genres. On the other hand the most useful division of Walther's extensive lyric output seems to be between the single stanzas in *Spruch* form with elements of the travelling musician and the more noble multi-stanza *Minnelieder*. Hugo Kuhn has been followed by many modern scholars in considering a series of *Spruch* stanzas to the same melody (the so-called *Spruchlied*) as having been written a stanza at a time over a period of years. Several later poets wrote both *Minnelied* and *Spruch*, among them Neidhart von Reuental, Frauenlob and Wizlâv, while Reinmar von Brennenberg even wrote examples of both to a single melody.

For this stanzaic poetry a method of construction was employed that is particular to the Germanic repertory. Each stanza had a metrical and poetic scheme, known as a *Ton*; this also incorporated the melody, which was inseparable from the metrical-rhyme scheme. For *Minnelied* and related categories it is assumed that a new *Ton* was generally created for each song, but for *Spruch* poetry many stanzas were written in the same *Ton*, not just by the creator of the *Ton* but also, later on, by authors who employed older *Töne*, citing the name of the *Ton* at the beginning of their derivative poems (*see also* TON (i)).

Compact four-line stanzas or stanzas with four long lines more in the manner of epic poetry (Kürnberger) are characteristic of early Minnesang; in the subsequent era of classic Minnesang canzone form (otherwise called bar form) was preferred for both *Lied* and *Spruch*, though other types of stanza existed; finally, in the course of the 13th century there was an astonishing expansion of forms and formal techniques with refrains, internal rhyme, linking rhyme and other features to which the melody could add a further structural dimension. In particular the canzone form was developed in many varied ways (*see* BAR FORM); it should however be emphasized that the presence of canzone form in the poetry did not necessarily imply music in the same form (see Paul and Glier, F1961, esp. p.88) so it is important to qualify all formal descriptions as being musical or poetic. In this, as in so much else, the lack of melodies in many cases and the lack of metre for the melodies that do survive have tended to focus metrical research onto the text and many of the received formal categories were devised by modern scholarship on the basis of textual form alone; and while a fuller knowledge of Minnesang music together with its context within early European secular monophony in general has brought some perspective to the subject, it remains true that questions concerning upbeats to lines, line ends, rests and so on remain unresolved.

In terms of their content the songs can be classified as follows. *Spruch* poetry divides into two main groups, the religious and the political; further there is a group of social criticism, often commenting on the generosity of a patron; and others may be classified as ethical and philosophical.

Minnesang proper is normally categorized according to content: (1) the strict *Minnelied* is normally the song of a man, describing his own happiness, sadness or longing in love, and is often introduced by a description of nature and the time of year; (2) the *Frauenstrophe* or *Frauenlied*, the song of a woman, belongs particularly to the early years of Minnesang but is otherwise found in many parts of the world (*cantigas de amigo*) portraying the woman's longing; in the (3) *Wechsel* ('exchange') stanzas from the man and the woman alternate, not in dialogue, but rather explaining to the listener their respective views of a situation; (4) the *Tagelied*, closely related to the Provençal ALBA and many similar types across the world describing the parting of lovers at dawn, awoken by the watchman's warning, is the only genre within Minnesang that enabled an apparently objective description of sensual love; (5) the pastourelle of Latin and French medieval poetry is relatively rare in its purest form in Minnesang, but appears in Walther von der Vogelweide's *Under der linden*; (6) the *Tanzlied* (dance-song, round-dance) is most clearly represented in songs of Neidhart von Reuental but appears in songs of different content; finally (7) the *Kreuzlied* (crusade song), found particularly in the work of Hartmann von Aue, Friedrich von Hûsen, Walther von der Vogelweide and others, describes the experience of renunciation of the world on a crusade but contains rich overtones of other genres.

4. HISTORICAL DEVELOPMENT. The development of Minnesang may perhaps be followed in terms of five very approximate chronological periods.

(1) According to the earliest evidence of Minnesang (*c*1150–80) the tradition began with simple straightforward love songs in a folksong-like manner. Based on dance-songs and other types of folksong with unconventional and directly experienced content, this earlier phase from the area round the Danube remains quite different from the Provençal model later adopted and is therefore independent of the strict stylization of high Minnesang. *Frauenstrophe*, *Tagelied* and *Wechsel* are common in these years. Long poetic lines after the manner of the epic and rhyming lines with four main accents are common, often with freer metre and assonance. The poems are for the most part single stanzas and are anonymous: the most famous names are Kürnberger and Dietmar von Aist – yet the latter has only two poems from this early date and they are quite different from the rest of his work in both style and content.

(2) Romanic influence characterizes the next generation (*c*1165–1290): the impact of the growing troubadour and trouvère traditions is first clearly recognizable in the dactylic verses surviving under the name of 'Heinrich' (VI) (fig.1), but is more traditionally associated with the wedding of Heinrich's father, Emperor Friedrich Barbarossa, to Beatrice of Burgundy (9 June 1156), who had the trouvère GUIOT DE PROVINS in her retinue. An important symptom of the change is the position of the man (rather than the woman) as the longing, yearning partner; and the love becomes less overtly sensual, more contemplative. Bar form seems also to grow at this point and to have been borrowed from the troubadours with a carefully differentiated rhyme scheme and form in the Abgesang. This new artistic, rhetorical and musical impulse from the west evidently created stylistic ideas of a hitherto unimagined range. Earlier representatives of this generation, whose music must largely be reconstructed from contrafacta, are RUDOLF VON FENIS-NEUENBURG from Switzerland (then the kingdom of Arelat), FRIEDRICH VON HÛSEN from the lower Rhineland and HENDRIK VAN VELDEKE.



1. Keiser Heinrich: miniature from the Manessische Liederhandschrift, c1320 (D-HEu pal.germ.848, f.6r)

(3) The golden age of German Minnesang is generally agreed to belong to those years (*c*1180–1230) when the influence of the new Romance poetries was united with the indigenous tradition in a courtly art – a development sometimes related to Friedrich Barbarossa's international festival in 1184 at Mainz. Bar form and dactylic rhythm became the most common technical features; but the whole form was now more varied and complex. Pure (exact) rhyme was now required, and the anacrusis was no longer added sporadically but became a regulated part of the metre; syllabic lines became predominant. The content, motifs and metaphors were now largely romanic; and knightly *Minne* was the central theme. REINMAR VON HAGENAU, HEINRICH VON MORUNGEN and HARTMANN VON AUE were the most important poets; in addition Albrecht von Johannsdorf from Bavaria, Heinrich von Rugge from Swabia, Ulrich von Gutenburg from Rhenish Franconia, BERNGER VON HORHEIM and Bligger von Steinach should also be mentioned. But WALTHER VON DER VOGELWEIDE represents the very peak of Minnesang, his all-embracing, superbly independent invention being conceptually, stylistically and formally beyond any classification and standing as a model for subsequent generations.

(4) The following years (*c*1230–1300) show an extraordinary expansion of Minnesang with the *Spruch* also being cultivated more systematically. Two main traditions may be identified: many poets continued the courtly tradition, albeit in a more mannerized style, following Walther von der Vogelweide. These included ULRICH VON LIECHTENSTEIN, REINMAR VON BRENNENBERG, REINMAR VON ZWETER, FRIEDRICH VON SUNNENBURG and MEISTER ALEXANDER. On the other hand NEIDHART VON REUENTAL (*d c*1250), though a contemporary of Walther, led towards a new realism with his pointed style, often using rustic wit with positively coarse undertones and ironic parody. The use of a highly idealized fiction based on the courtly classical Minnesang is characteristic of this generation; it need on no account be considered derivative for it was a thoroughly creative transitional era also characterized by a return to realism and to parody as well as a retreat from the Romance influences of the preceding generation and a stronger alliance with indigenous traditions. DER TANNHÄUSER, Geltar and Der von Scharfenberg are the prime representatives of this second group. Poets who occupy a position between the two extremes include Burkhard von Hohenfels, Gottfried von Neifen, Ulrich von Winterstetten and WIZLÂV III VON RÜGEN. This generation closes impressively with the comprehensive and productive FRAUENLOB (fig.2).

(5) With the 14th century, in a changed political and social ambience with growing national consciousness and the rise of the towns and of the bourgeoisie, Minnesang finally retreated from its courtly idealism while still retaining much of its traditional sense. So the learned but not particularly gifted HUGO VON MONTFORT (*d* 1423), whose poems were set to music by BÜRK MANGOLT, sang no more of unattainable women but of his own wife. Spiritual and didactic material came to the forefront, as did the *geblümte Stil* (florid style) that had already been cultivated by Burkhard von Hohenfels and Wizlâv von Rügen and was further developed by Heinrich von Mügeln (*d* after 1371): the transition to MEISTERGESANG was



2. Frauenlob (Heinrich von Meissen) and musicians with (from left to right) tabor, straight cornett, shawm, fiddles and bagpipe: miniature from the Manessische Liederhandschrift, c1320 (D-HEu pal.germ.848, f.399)

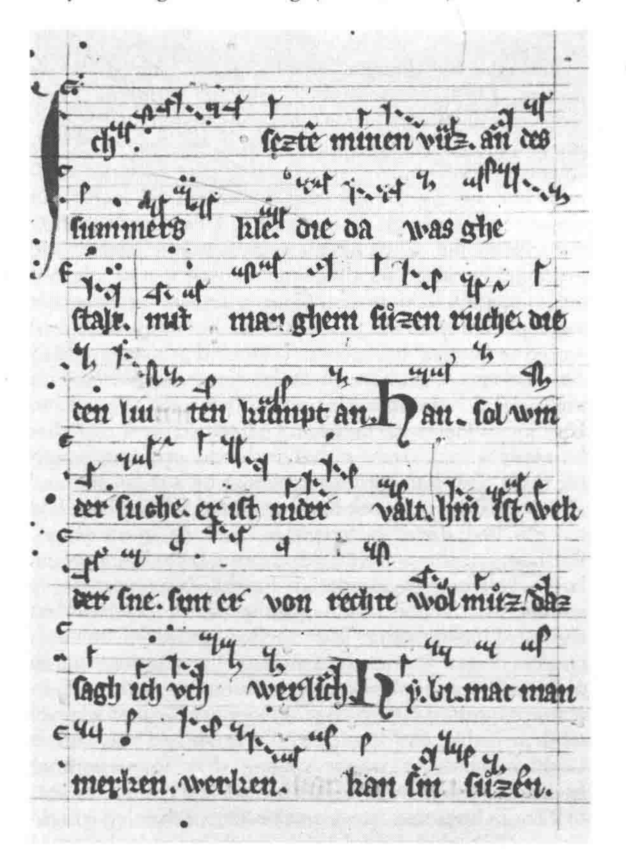
inevitable. The musically important songs of the MONK OF SALZBURG (late 14th century) owe only a small part of their range to Minnesang. A century after the end of Minnesang OSWALD VON WOLKENSTEIN (*d* 1445), the 'last courtly singer', continued the tradition, but he must be considered the herald of a new epoch in musical and literary history.

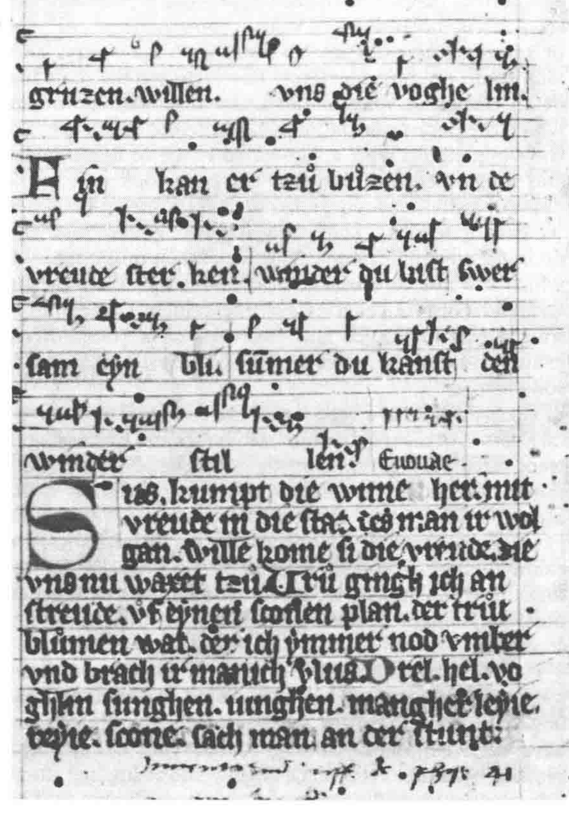
5. THE MELODIES AND THEIR SOURCES. No certain information survives as to the earlier scribal stages that led to the relatively late manuscripts for the texts and the music of Minnesang. Presumably the poets themselves or other singers and musicians collected repertory on single leaves or in volumes that were circulated and copied. Yet oral transmission must also have been extremely important. Only about 1300 did the literary era begin owing to the initiative of collectors, amateurs and patrons, such as the Zurich town councillor Rüedeger Manesse. But even then texts were copied much more than music, as in the three major manuscripts, *A* (Kleine Heidelberger Liederhandschrift, *D-HEu* pal.germ.357, late 13th century), *Bsb* (Weingartner Liederhandschrift, *D-Sl* HB XIII, 1, early 14th century with 25 illustrations) and *C* (Grosse Heidelberger Liederhandschrift, or Manessische Handschrift, *D-HEu* pal.germ.848, *c*1320, with 138 magnificent illustrations) as well as *E* (Würzburger Handschrift, *D-Mu* 2° cod.ms.731, mid-14th century); in addition there is a large number of smaller manuscripts, equally without music.

By contrast with the text transmission and with the rich legacy of trouvère melodies, the musical transmission of early and high Minnesang (*c*1150–1300) is extremely slender except for the songs of Neidhart von Reuental; only with the latest representatives of Minnesang such as Hugo von Montfort, the Monk of Salzburg and Oswald von Wolkenstein, who were conscious of standing at the end of a vanishing tradition and concerned to preserve their art, were melodies regularly written down, often in manuscripts prepared by the poets themselves. Subsequently, in the Meistersinger guilds it became a regular practice to write down songs.

Apart from the non-diastematic neumes for a few Middle High German poems in the *Carmina burana* manuscript (*D-Mbs* Clm 4660/4660*a*), for a single song of Walther von der Vogelweide in *A-KR* 127 (VII.18) and for the anonymous *Rôsen ûf der heide* in *D-ERu* B5 (1655) – all of which are only subjectively transcribable – there are essentially three groups of musical sources for Minnesang:

(1) The musical manuscripts of Minnesang, mostly from the 14th and 15th centuries. Music from the earlier generation (before *c*1230) appears only in the Münster fragment (*D-MÜsa* VII.51), with one complete melody for Walther von der Vogelweide, and in the Neidhart sources, particularly *D-Bsb* Mgf 779, *A-Wn* suppl.3344, *D-F* germ.oct.18 and Sterzing manuscript (*I-STE*); but even among these the 56 Neidhart and pseudo-Neidhart songs represent a new departure from the courtly Minnesang in both poetic and musical respects for they have a dancing, folksong-like style. The four major manuscripts, the Jenaer Liederhandschrift (*D-Ju* E l.f.101), the Wiener Leichhandschrift (*A-Wn* 2701), the Colmar manuscript (*D-Mbs* Cgm 4997) and its sister





3. Anonymous spring song 'Ich sezte minen vuz', 14th century (D-Bsb Mgq 981, f.1r–1v)

manuscript formerly at Donaueschingen (*D-KA* Donaueschingen 120), are largely taken up with Meistergesang and in any case do not always seem entirely reliable. Further manuscripts include fragments related to the Jenaer Liederhandschrift at Basle (*CH-Bu* N.I.3, 145), a fragment with the anonymous spring song *Ich sezte minen vuz* (*D-Bsb* Mgq 981; fig.3) and perhaps also some of the 12 anonymous folksong-like melodies in *D-Bsb* Mgq 922. (For a table summarizing the sources and their notation, see Kippenberg, G1962, p.46; *see also* SOURCES, MS, §III, 5.)

(2) A substantial body of indirect musical transmission appears among the 'inferred melodies' (*erschlossene Melodien*): a number of texts are related to troubadour or trouvère songs in their form and content and seem to be contrafacta, so it is possible to take the original melody which the poet perhaps also used and to give it to the German poem. As a result of the energetic and thorough work of Spanke, Frank, Gennrich and Aarburg among others, over 30 cases of such contrafacta have been produced with greater or lesser degrees of certainty.

(3) Of questionable value for the study of this early period are manuscripts of Meistergesang from the 16th and 17th centuries which often contain melodies ascribed to earlier poets, among them Walther von der Vogelweide, Wolfram von Eschenbach, Tannhäuser, Marner, Reinmar von Zweter and Konrad von Würzburg. But the melodies are apparently changed and provided with new texts. Minnesang scholarship can use them only with the utmost caution.

6. EVIDENCE FOR PERFORMING PRACTICE. Any attempt to imagine the performance of Minnesang must begin by considering the rich instrumental practice of minstrelsy as recorded in a profusion of visual representations, in legal or administrative documents and within the poetry. This vital tradition must inevitably have affected the daily life of all classes in spite of the social disadvantage under which the performers laboured. Minstrels, jongleurs and travelling clerics with a variegated range of instruments and sometimes with extreme virtuosity took part in all kinds of festivities at court, in the countryside and at other secular occasions. The rondeau, the virelai and the *estampie* all contain some evidence of their music-making which did not care much for theories and rules or for written records but exerted a strong influence over courtly song forms in France and Germany as a result of its example and of the active and varied part it took in those song forms.

Textual evidence suggests that the vocal and instrumental abilities of the troubadours, trouvères and Minnesinger were often very good, sometimes excellent. Often additional musicians were employed to sing the song or to accompany it on instruments (seefig.2; *see also* FLUTE,fig.8); and it is recorded that Rumzlant, for example, had his songs performed by a *singerlîn*. Sometimes instrumentalists were sent to other courts in order that they might spread knowledge of their patron's creations.

For the accompaniment all kinds of instruments seem to have been used. Here virtuosity was presumably important and the most varied performing styles may have been exploited. Thus GOTFRID VON STRASSBURG praising Walther von der Vogelweide's singing drew attention to his skill in diminution (*wandelieren*) and in instrumental accompaniment (*organieren*). Equally he made the mythical figure Tristan accompany his *schanzune* (chanson) on the harp, showing how at that time a singer who was also a practised musician would master various styles:

er sanc diu leichnotelin
britunsche und galoise,
latinsche und franzoise
so suoze mit dem munde,
daz nieman wizzen kunde,
wederez süezer waere
oder bas lobebaere
sin harpfen oder sin singen

('He sang the *Leich* melodies in Breton and Gaelic, Latin and French [styles] so sweetly with his voice that nobody could tell which of the two was sweeter or more praiseworthy: his harp playing or his singing.' *Tristan*, ll.3626–33.) And Isolde had mastered the playing of bowed instruments in the French fashion:

si videlt ir stampenie,
leiche und so vremediu notelin,
diu niemer vremeder kunden sin,
in franzoiser wise
von Sanze und San Dinise

('She fiddled her *estampies*, *Leichs* and melodies so strange that they could never be stranger; and she followed the French manner of Saintes and St Denis'. *Tristan*, ll.8058–62.) Normally the melody covered a 10th or an 11th, only rarely reaching two octaves. But the notation is sometimes in a relatively high tessitura: Ulrich von Liehtenstein even wrote that many fiddlers would thank him for choosing such high pitches (*Frauendienst*, l.1373).

Eustache Deschamps, writing much later (*L'art de dictier*, 1392), distinguished *musique naturelle* ('leiz, sirventois de Nostre Dame, chançons royaulx, pastourelles, ballades, virelais, rondeaux') from *musique artificielle* (mensural polyphony), emphasizing that *musique naturelle* had no fixed rules and could not be learnt but depended entirely on natural talent. This seems to reflect the commonly made distinction between *cantor* and *musicus*, between *ars* (music according to the schools) and *usus* (practical music). Courtly singers on the whole were probably more practitioners, but may have had varied theoretical backgrounds: Gotfrid praised Tristan's *hantspil* (playing ability with his hands) as well as his ability as a *schuollist* (theoretician); on the other hand Ulrich von Liehtenstein, when he had been sent melodies by a lady with the request that he should write new poems for them, first had them sung to him by a musician, and afterwards the songs he had composed for the lady had to be written down, both text and melody, by an expert. But many of the surviving Minnesang melodies, particularly the through-composed *Leichs*, bear witness to considerable technical skill. The representatives of the less regulated Minnesang had various attitudes towards church music: Rumzlant and Gervelin, representing an older and less sophisticated tradition in northern Germany, expressed disapproval of the south German Marner who probably had church training and of the middle German Meissner whose singing they found strange because of its reliance on solmization and church modes.

Various notational problems present both palaeographical and historical difficulties. Not only individual copying errors, but also frequent changes of tonality (major to

minor, leading note to *finalis* or *confinalis*) and suggestions and changes of mode, imply that all the manuscripts were copied partly by ear. Yet the parallel existence of several versions of melodies (rather more in the French repertory than in the German) cannot always be explained in terms of errors or limitations in the notation; they can also be seen as a normal and perhaps thoroughly legitimate symptom of largely oral transmission in which a song was performed by several singers and variants could arise in performance, or even be added by the individual artist. Repeatedly these questions make it important to bear in mind that the relationship of notation to musical reality was then rather different from what it is today. In the same way, a variable instrumental accompaniment could have caused this, because it was doubtless natural for the instrumentalist to show his skill with devices and embellishments that were quite independent of any musical notation.

So it is impossible to say how far the occasional appearance of melismas, for example in Wizlâv or Meister Alexander, and the later increase of melismatic melodies with Hugo von Montfort and the early Meistersinger are really a new development of the 'florid' style or whether they are rather – at least in part – a different, more detailed approach to notation (and to notational technique). It seems likely that the earliest Minnesang notation, before the big collective manuscripts, used extremely varied techniques, some of them considerably simplifying the music. There was probably a certain degree of freedom not visible in the notation inasmuch as the close interchange of vocal practice and instrumental sound has always been one of the determining factors in the development of stylistic tendencies. In this context one may note the anonymous spring song in the fragment *D-Bsb* Mgq 981 (fig.3), remarkable because of its rich melismas but perhaps only a special case of more fully written-out notation which, copied by an experienced copyist, could well give a more reliable record of the musical reality of Minnesang.

7. Transcription problems. The surviving notation for Minnesang is extremely varied and sometimes changes even within a single manuscript. Yet there is another reason why no uniform transcription technique can be established: the question of rhythm is still unsolved and will probably remain so.

The earliest sources in non-diastematic neumes (*D-Mbs* Clm 4660, *A-KR* 127) do not even give clear information as to pitch, so no transcription can reasonably hope to be more than approximate. In the remaining sources the melodic shape is usually unambiguous; but there are variant readings in different manuscripts. This results partly from the chronological distance between the composition of the original and its copying, partly from the inherent variability within a primarily oral tradition, and partly from the incompatibility of that notation and ours. The principle of 'musical textual criticism' (*musikalische Textkritik*, Gennrich) that reconstructs an 'original form' from the various surviving versions of a melody (as has been done successfully with literary texts) must be considered highly questionable for this branch of medieval monody.

One must, for instance, consider conscious changes made by the scribes who mostly belonged to a later generation, were instructed in musical theory and may therefore themselves have produced a 'critical' edition. More recent scholarship sees only a limited relationship between text and melody, with a certain freedom to vary or even exchange the melodies (Räkel).

Embellishment, particularly as concerns the *plica*, is still little understood. Riemann's idea of replacing *plicae* and melismas with embellishment signs from the Baroque is now considered historically misleading; but his error led Runge to transcribe all the *puncta* as *plicae* in his edition of the Colmar manuscript, which is notated entirely in *virgae* and *puncta*.

The rhythm is not specified in the notation of Minnesang. This has caused considerable polemic and controversy among scholars. For primarily syllabic melodies editors have tended to adopt the principle that speech rhythm (of the verse metre) should provide the basis for an interpretation of the musical rhythm. But for poetry with alternating accented and unaccented syllables this amounts basically to the possibility of either duple or triple time (spondee, trochee or iamb). Even dactylic verses allow of a duple interpretation, although by analogy with certain mensural pieces in the trouvère repertory one could perhaps accept a dotted triple rhythm in some cases. But a particular problem lies in finding an appropriate rhythm for line ends and melodic cadences.

In discussions of rhythm it is obvious that one must consider not only the structure of the text but the shape of the melody, particularly its melismatic sections. Beginning with a consideration of both, musicologists and literary historians have been striving since the 1950s to join forces in reaching an understanding of Minnesang that is free from the dogmas of earlier years. So scholars have agreed, for instance, that the categories of line and line ends put forth in Andreas Heusler's *Deutsche Versgeschichte* (1925–9) cannot simply be applied to the rhythmic interpretation of the melodies as well.

Modern scholarship is inclined to give the melismas a much stronger melodic importance and even to give them a structural function, which can be seen in their regular appearance on accented syllables at particular places in the line. This discovery supports other arguments against a strictly uniform rhythmic structure in the music. And in these melismatic outgrowths, which represent independent elements in the strict structure of the line, some scholars have seen the influence of Gregorian chant, particularly where it consisted of a festive elaboration of a cadence. Direct evidence for some connection between Minnesang and the liturgy may be found in the addition 'EVOVAE' at the end of the melody of the anonymous song *Ich sezte minen vuz* (fig.3) and in *Leichs* of Frauenlob.

It is often difficult to decide whether such melismas are vocal or instrumental preludes and interludes; and the problem is not always solved for the editor by the appearance of a continued text syllable beneath such apparently instrumental sections (e.g. in *D-Bsb* Mgq 922 or in Hugo von Montfort's manuscript at Heidelberg). Further difficulties arise in text underlay when the melody is written down apart from the text (e.g. in the Neidhart manuscript *D-Bsb* Mgf 799).

Reviewing the history of Minnesang scholarship from the viewpoint of the constantly controversial question of its rhythm, one can see that it is clearly characterized by a change in evaluation of the sources: the first editors (von der Hagen, 1838; K.K. Müller, 1896; Mayer and Rietsch, 1896) were concerned primarily to produce an accurate reproduction of the written signs (facsimile). After early

unsuccessful attempts to interpret the rhythms (Burney, Forkel, Fétis, Coussemaker) scholars began from 1900 to see the transcription of medieval monody into modern notation as their main aim, tacitly transferring contemporary notation and barring into the Middle Ages and attempting to close the 'information gap' in the sources with rhythmic theories. One of these theories attempted a free chant-like 'rhetorical' rhythm (Molitor, 1910–11). Another followed the metre of the text: Runge first publicized this theory (*Die Sangesweisen der Colmarer Handschrift*, 1896), and was followed by Saran (*Die Jenaer Liederhandschrift*, 1901), who expanded the idea with his exclusively metrical scheme and stated that his transcriptions were intended primarily to reproduce the metrical scheme of the poetry but not necessarily the musical results. Riemann also attempted to work from the poetic metre, but in his attempts to subject the melodies to his theories of *Vierhebigkeit* often overruled the facts of literary scansion; yet his exaggerated theories were limited to theoretical publications, not included in actual editions. Then the theories of 'modal rhythm' arose, transcribing the melodies according to the medieval teaching of the six rhythmic modes, following the lead set by Aubry and Beck with troubadour and trouvère melodies; for Minnesang this theory influenced practically all publications from about 1925 to 1960. Yet more recently (and following a lead already clear in Schmieder's edition of Neidhart in 1930) scholarship has largely discarded the schematic use of modern notation with barring, time signatures and modern note values, seeing the unqualified use of modal theory with more and more scepticism (Reichert, Anglès, Kippenberg, Jammers etc).

Rejection of the earlier and sometimes rather dogmatically held theories admittedly brings with it a realization that very little is known about the rhythm of Minnesang: so the transcriber must limit himself carefully to a notation that is fundamentally neutral in rhythm (either simple note heads or a series of crotchets or quavers without precise values), adding signs to mark the poetic accents, the cadences, the ligatures and so on (Jammers).

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BURKHARD KIPPENBERG/R

Minoja, Ambrogio (*b* Ospitaletto Lodigiano, nr Piacenza, 22 Oct 1752; *d* Milan, 3 Aug 1825). Italian composer and teacher. According to Choron and Fayolle, he began musical studies at 14, but did not make music his profession until much later. He studied with Secondo Anselmi in Lodi and with Nicola Sala in Naples, and was *maestro al cembalo* at La Scala and the Teatro della Cannobiana in Milan from 1784 until 1802. While at La Scala, he represented his colleagues in negotiations with impresarios and was secretary-general of a musicians' union, the Pio Istituto de' Professori di Musica, that sponsored Lenten concerts there. According to Choron and Fayolle, in 1789 Minoja was appointed *maestro da cappella* for the priests of S Maria della Scala; however, this probably refers to S Fedele, where the priests had been transferred by Maria Theresa. A Signora Minoja, whom Gerber described as a musical dilettante and harpist of Milan, has not been identified.

Although Minoja's two operas for Milan and Rome (1786–7) brought no commissions from other cities, he was called upon to compose for state occasions in Milan. During the French occupation of the city, he wrote a *Sinfonia funebre* (1798) on the death of the French general Lazare Hoche, and a hymn (1799) to commemorate the decapitation of Louis XVI. However, barely a month after the Austrians retook Milan (27 April 1799), Minoja directed a performance of a cantata praising the defeat of the French forces by General Suvorov. In 1805, when Napoleon was crowned King of Italy in Milan Cathedral, Minoja again provided special music, conducting 250 musicians in a *Te Deum* and *Veni Creator Spiritus*. When Napoleon named Eugène Beauharnais Viceroy of Italy, Minoja composed a cantata to celebrate his marriage to Augusta Amalia of Bavaria and their arrival in Milan (1806).

In 1814, when Milan passed into the hands of Emperor Francis I of Austria, Minoja replaced Bonifazio Asioli as censor of the Milan Conservatory. Although he could not match Asioli as composer or administrator, he tried to equal him as a teacher; his treatise on singing, *Lettera sopra il canto* (Milan, 1812; Ger. trans., 1815) gained recognition and was favourably reviewed in the *Allgemeine musikalische Zeitung* (xv, 1813, cols. 448–9). He held the post of censor, the highest teaching position at the conservatory, until his death.

WORKS

VOCAL

Operas: Tito nelle Gallie (after P. Giovannini: *Giulio Sabino*), Milan, Scala, 26 Dec 1786, *F-Pn*, *P-La* [Act l]; Olimpiade (P. Metastasio), Rome, Argentina, 26 Dec 1787

Occasional works: Il sogno (festa teatrale), Milan, 1776, *F-Pc*; Inno per l'anniversario della caduta di Luigi XVI (V. Monti), Milan, Scala, 21 Jan 1799; Cantata (L. Ciceri), Milan, Scala, 25 May 1799; L'arrivo in Milan degli sposi (cant., L. Rossi), Milan, Scala, 13 Feb 1806

Sacred: Mass, 4vv, orch, *D-MÜs*; 2 Gl, D, *CH-E*, B♭, *I-MZ*; 2 Cr, C, G, *CH-E*; Requiem, mentioned in *FétisB*; TeD, Veni Creator, both 3vv, orch, for coronation of Napoleon, 1805; Cantico primo di Mosè, S, B, vv, orch, *F-Pc*; Canone, 1818, 4vv, orch, *?D-Bsb*; De profundis (It., S. Mattei), SSB, orch (Milan, n.d.); Eructavit cor meum, 4vv, *I-Md*; Hostias et preces, SAT, bc, *Tn*; Laudate pueri, 4vv, orch, *Td*; Lessons of Job, STB, 3 va, b, *D-MÜs*, *GB-Lbl*, S, male vv, orch, *D-MÜs*; Stabat mater, 3vv, orch, *CH-E*

Other vocal: La distruzione di Gerusalemme (orat), Milan, Conservatory, Lent 1820, collab. C. Soliva; Smarrito in rea foresta, trio, S, S, B, orch, *I-Mc*; Taccuini nuovi: schiribizzo musicale, 3vv, hpd (Milan, n.d.); arias, *CH-E*, *I-Tn*; solfeggi, 1-2S, bc (Milan, n.d.)

INSTRUMENTAL

Orch: Sinfonia funebre, 1798, *I-BGc*; syms., sym. movts, C, *I-Mc*, D, *GB-Lbl*, *I-Gl*, *Mc*, E♭, *GB-Lbl*, *I-Mc*, B♭, *GB-Lbl*, *I-Mc*, ?others, *CH-E*

Chbr: 6 sonatine, hpd, vn (Milan, 1793); Divertimento no.1, B♭, hpd, vn (Milan, 1799); Divertimenti della campagna, 6 str qts, *I-Mc*, *OS*; 12 qts, hpd, 2 vn, vc, *GB-Lbl*; 6 duets, 2 vn, *I-Mc*; Minuet with variations, B♭, hpd, vn, *GB-Lbl*; Sonata, B♭, hpd, vn, *I-Mc*; Minuetto, B♭, hp, *Tn*

Hpd: Battaglia, D, *I-Af*, *Bsf*; La caccia, *Tn*; Sinfonia, D, *GB-Lbl*; 2 sonatas, C, *I-OS*, F, *Mc*

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SVEN HANSELL

Minor (i). (1) The name given to a diatonic SCALE whose octave, in its natural form, is built of the following ascending sequence, in which T stands for a tone and S for a semitone: T–S–T–T–S–T–T). The note chosen to begin the sequence, called the key note, also becomes part of the name of the scale; a D minor scale, for instance, consists of the notes D–E–F–G–A–B♭–C–D. In practice, however, some notes of the scale are altered chromatically to help impart a sense of direction to the melody. The harmonic minor scale has a raised seventh, in accordance with the need for a major triad on the fifth step (the DOMINANT chord). The melodic minor scale has a raised sixth and a raised seventh when it is ascending, borrowing the leading-note function of the seventh step from the major scale; in descending, though, it is the same as the natural minor scale. *See* AEOLIAN.

(2) Any INTERVAL that is a semitone smaller than a major interval (*see* MAJOR (i), (2)) but contains the same number of diatonic scale steps: minor 2nd (S), minor 3rd (S + T), minor 6th (2S + 3T), minor 7th (2S + 4T), minor 9th (octave + S); and so on.

(3) A minor TRIAD is a three-note chord which, reckoned from the lowest note, is built of a minor 3rd and a perfect 5th; a D minor triad, for instance, consists of the notes D–F–A.

(4) The name of the mode of a piece, or a section thereof, having as its melodic basis a minor scale, and as its harmonic basis the minor triad built on the key note of

that scale; if the key note is D, the piece is said to be in D minor. A piece described in print as 'in d' (that is, with lower-case d) is normally taken to be in D minor, not in D major. *See also* TONALITY.

WILLIAM DRABKIN

Minor (ii). A term used to denote the size (rather than function) of an ORGAN STOP.

Minor canon. A member of the Anglican Church clergy. *See* CATHEDRAL MUSIC AND MUSICIANS, ANGLICAN, §2.

Minore (It.: 'minor'). A term used, as was its French equivalent, *mineur*, to denote a change to the minor tonality – generally the tonic minor – in a work or movement written predominantly in the major key, no doubt serving as a warning to the performer in addition to that usually already provided by the change of the key signature. It makes an early appearance in the first of François Couperin's *Leçons de tenébres* (1713–17) where, following the setting of 'Beth' in the major key, the section 'Plorans ploravit in nocte' bears the rubric *Mineur et mesuré lent*. From the mid-18th century to the early 19th it was most frequently used to mark a change of mode in three contexts: in the central episode of a rondeau (e.g. the finale of J.C. Bach's Simphonie concertante in A for violin, cello and orchestra, *c*1775, and Mozart's Rondo in F for piano K494); in sets of variations – one or more of the variations were usually in the minor key at this period (e.g. the finale of Mozart's Clarinet Quintet and Beethoven's Variations on a Russian Dance Wo071, where no fewer than three variations are marked *minore*); and in ternary movements such as the minuet and trio or its equivalent (examples in Haydn's B minor Piano Sonata HXVI:32, Beethoven's Sonata in E♭ op.7). In a few cases, such as the trio of the second minuet of Beethoven's String Trio in E♭ op.3, the change is to the relative rather than to the tonic minor. After Beethoven the term was little used; two of its few later occurrences are in Schumann's *Arabesk* op.18 (1838–9), with its contrasting *minore* sections in the mediant and relative minor keys respectively. The resumption of the major key was usually indicated by the word MAGGIORE.

MICHAEL TILMOUTH

Minoret, Guillaume (*b* ?Paris, *c*1650; *d* Paris, 1717). French composer and ecclesiastic. According to Rouxel, Minoret received his early training in Paris at one of the choir schools. At some date before 1679 he was appointed *maître de musique* at Orléans Cathedral, and on 5 September that year he accepted a similar position at St Germain-l'Auxerrois, Paris. In 1683 he was one of four winners of the competition held to nominate *sous-maîtres* to the royal chapel. There is evidence that he was a protégé of Maurice Le Tellier, Archbishop of Reims and *maître* of the chapel. Minoret's position at the court was undoubtedly much less influential than that of his more famous colleague Lalande: in 1693, when Goupillet was dismissed, Lalande was assigned his quarter of chapel duties, while Minoret was to take complete charge of the choirboys, a duty he had hitherto shared with Goupillet. He retired from the chapel in September 1714.

Minoret composed more than 50 motets, most of which are lost. Six that survive, copied by Philidor in 1697, reflect a conservative, declamatory style of text-setting. Titon du Tillet, however, wrote appreciatively of Minoret: 'Some pieces have exceptional beauty and may be identified as masterpieces ... including the third verset of the psalm *Nisi Dominum*, for which Minoret composed a piece for four different voices with independent accompaniment for violins and basses resulting in a very beautiful composition that one might state is almost unique'.

WORKS

6 grands motets: Ad te Domine clamabo; Currite, populi; Deus docuistime; Prope es tu, Domine; Usquequo, Domine; Venite exultemus; soloists, 2 choirs (4vv, 5vv), str orch, bc, *F-Pc*, *Pn*, *T*

2 petits motets: Misericordia Domine; Sancti Spiritus; 2vv, bc; *LYm*

Missa pro tempore Nativitatis, 1694 (symphony added by Brossard), *Pn*

Lost works including the grands motets: Beati quorum, composed for competition, 1683; Te Deum, performed at St Victor Abbey, 1682; Lauda Jerusalem Dominum; Nisi Dominus; Quaemamodum desiderat (the last 3 mentioned in *FétisB*)

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JOHN HAJDU HEYER

Minsk. City in Belarus. It was under Lithuanian, then Polish and (from 1793) Russian rule; since 1991 it has been the political and cultural capital of a number of states established on Belarusian soil: the Belarusian National Republic (1918), the Belarusian Soviet Socialist Republic (1919–91) and the Republic of Belarus. A cathedral and court choir school were first established in 1069. Singing flourished during the Middle Ages in more than a dozen Greek and two Latin-rite churches. Rare examples of Belarusian *znamenniy* chant and Gregorian plainchant survive. Portable organs were in use in 1499; the earliest known Belarusian organist was Sebastian of Minsk (*c*1550). Greek churches destroyed or abandoned during the Russian and Tatar invasions (1502–18) and at the time of the Reformation were replaced by Calvinist conventicles and later by Latin-rite cathedrals. Oratories and confraternity schools set up after 1592 taught unison chants and part-singing, while the organ music of the Bernardine (1628) and Dominican (1622) convents were much admired by foreign visitors. The Basilian monk Tarasy compiled an *Irmologion* of local church chants in 1750, and hymns composed in honour of the city's patron saints have survived. The city's Jesuit academy (1682) taught music and drama, as well as staging popular *batleyki* (Christmas plays).

A small *capella* flourished throughout the 18th century at the court of the Vayavods (Governors) of Minsk; the ensemble also accompanied services at the Maryinski church. As a garrison town Minsk had its own military band of horns, trumpets and woodwinds, specializing in janissary marches.

After the second partition of the Polish Commonwealth in 1793 the court *capella* was replaced by the Minsk City

Orchestra (1803–1917), which rose to eminence in the 1840s under the brothers Dominik (1797–1870) and Wikenty Stefanowicz (*b* 1804). In addition to an international repertory they promoted local composers and attracted virtuoso soloists. Elements of Belarusian folksongs and dances appeared in the works of local composers: Stanisław Moniuszko produced his Belarusian folk opera *Sielanka* ('Idyll') in Minsk in 1852, and F.S. Miładowski's operetta *Konkurentsi* ('The Rivals') was first performed there in 1861. Concerts were held in churches, at the Merchants' Exchange, the City Theatre, the Pensione Montegrandi and in the Moniuszko, Vankovich and Hajdukiewicz mansions. In 1890 a spacious new Municipal Theatre was built (now the Yanka Kupala Memorial Theatre). A unique college of organists flourished at the Holy Trinity Church (1871–97). Visiting musicians under the liberal Russian governor Prince Nikolay Trubetskoy included Chaliapin (1896), Rachmaninoff (1895, 1913), Skryabin (1911) and Italian and Russian opera troupes (1899–1909).

Michał Jelski's collecting of folk dances from the Minsk region reflected a movement which gathered momentum during the last quarter of the 19th century with the founding of the Minsk Khorovaya Kapella folksong ensemble (1877–1904). The activities of music societies – the Minsk Musical and Literary Society (1880), the Society of Amateurs of the Fine Arts (1898–1906), the Friends of Music Society (1905) and the Minsk Literary and Artistic Association (1906) – were gazetted in such journals as *Minskiye Gubernskiye Vedomosti* (1838–1917) and *Minskiy Listok* (1886–1902), but were restricted after the 1905 Revolution because of their increasingly national orientation. Immediately before 1918 national and patriotic choral themes became popular with local composers such as Terawsky and Rogowski, while folkorists such as Churkin, Ravensky and Aladaw popularized the national folk operetta genre.

The establishment and consolidation of a Soviet Belarusian state (1918–48) led to the formation in Minsk of the National Conservatory (1918, 1932), National Theatre, Opera and Ballet (1930), Philharmonia group of specialist ensembles (1937), State Academic SO (1927), National Folk Orchestra (1930), State Radio and Television Choir (1931), Minsk RSO (*c*1937) and State Academic Choir (1939). Teachers came to Minsk from St Petersburg and Moscow. State-commissioned and monitored symphonies, operas and chamber music were produced in Minsk by a first generation of national composers; M. Aladaw, V. Bahatïrow, Tsikotsky, Mikalay Shchahlow, R. Pukst and Turankow. The war years left much of Minsk in ruins, and normal musical life only resumed after 1953. A Guild of Composers was formed in 1958. Postwar ensembles include the State Academic Shïrma Choir of Belarus, the State Academic Folk Tsitovich Choir (1952), the State Academic Opera and Ballet Orchestra and the State Theatre of Musical Comedy (1971). A number of popular song groups (e.g. Pesnyarï) have joined the Minsk Philharmonia.

Byalyawski opened a piano workshop in Minsk after 1861; in about 1890, A. Keller, K. Bohina, Mashkileyson and Katz had instrument-making studios. Violin makers in the 19th century included Z. Navitski and later A. Tsaykow and U. Krayko. The leading maker of folk instruments (woodwinds and bagpipes) is U. Puzïnya.

GUY DE PICARDA

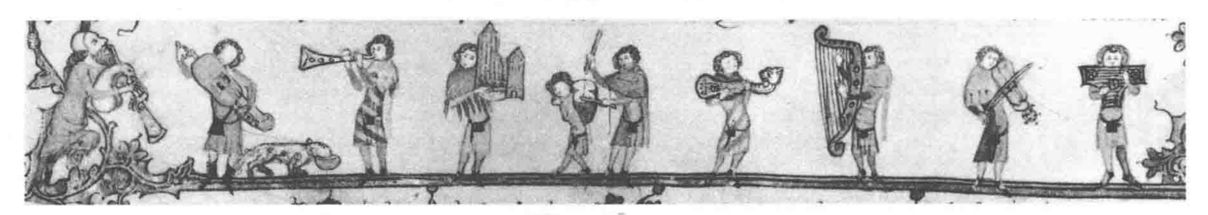
Minstrel. A professional entertainer of any kind from the 12th century to the 17th, juggler, acrobat, story-teller etc.; more specifically, a professional secular musician, usually an instrumentalist. This article is concerned chiefly with the period between about 1250 and about 1500, the heyday of minstrelsy.

1. TERMINOLOGY. Etymologists agree that the Latin *ministerialis*, meaning office-holder or functionary, is the source of the Old French 'menestrel' and of the English 'minstrel'. By the 9th century the Latin word had also come to mean craftsman or handworker (cf the French *métier* from the Latin *ministerium*). Thus it is not known whether instrumentalists and other musicians came to be called minstrels because of their official or unofficial connections with noble courts or because of their virtuosity and technical specialization. At any rate both the Latin and the French terms were used in fiscal records and literary sources of the first half of the 13th century to designate either craftsmen or musicians, but this ambiguity disappeared by the end of the century. The former sense persisted in the 14th century in countries, such as Spain, that were slow in using the Latin word to indicate musical performers.

Slightly before 'menestrel' (later 'ménétrier') came into general use, the French term used to describe secular musicians was 'jogleor' ('jogleur', later 'jongleur', in English 'jogelour'). It may be that the change in nomenclature (in the early 14th century) reflected a change in function, from the jack-of-all-trades entertainer to the specialist in playing a single instrument. In other Romance languages the Latin *ministerialis* did not give way to a vernacular equivalent; the Spanish 'joglar' and Italian 'gioccolatore' remained in use into the 15th century.

The troubadour Guiraut Riquier (*c*1275) claimed, however, that, whereas in Provence 'joglars' covered a number of different types of musician, in Spain their functions were distinguished by different terms: instrumentalists (*juglares*), imitators of animal sounds etc. (*remedadores*), troubadours who travelled from court to court (*segrieres*) and street musicians (*cazurros*). In a reply no doubt written by Riquier but attributed to Alfonso X of Castile, his patron, it is suggested that street entertainers and the like should be called *bufones*; that he who could comport himself among the rich with *cortesia* and *ciencia* in playing instruments, reciting narratives and singing songs and verses made by others should be called *juglar*; that he who could make (*trovar*) words and melody should be called *trovador*; and that he who could do it with mastery and with an ethical or moral message should be called *don doctor de trobar*. Germanic languages generally used the word 'Spielmann', though forms of the French word (e.g. 'minstreel') are frequent in Flemish and Dutch records.

At all times and in all languages the naming of the player after his instrument was common, but there is some confusion over the nomenclature for secular singers. Although most references to minstrels appear to indicate instrumental performance only, there is no reason to suppose that the instrumentalists did not also sing; nor should the possibility be ruled out that, in some cases, 'minstrel' means 'singer'. In the second half of the 14th



1. Minstrels with (left to right) bagpipes, hurdy-gurdy (symphonia), shawm, portative organ, nakers, mandore, harp, fiddle and psaltery: marginal illustrations from the Romance of Alexander, believed to have been copied in Bruges, 1338–44 (GB-Ob Bodley 264, f.180v); the only major instrumental types of the period missing from this group are trumpet, bells and transverse flute

century the confusion is somewhat mitigated by the use of such terms as 'menestrel de bouche' or 'juglar de boca'.

Although even in the 14th century the word 'musician' (or its cognates) could, in addition to its traditional sense of judge and theorist of music, refer to performers, it was not until the 16th century that it began to offer serious competition to 'minstrel', by which time 'jongleur' seems virtually to have vanished. By the end of the 16th century 'minstrel' had come to designate wretched mendicants, capable only of croaking or scratching out old-fashioned songs. An analogous shift can be observed in French, in which 'ménétrier' had come to mean village and country musicians. With the Romantic reawakening of interest in the culture of the Middle Ages, 'minstrel' became frequent in the special sense of wandering poet-musician, and to this day the word evokes the image of the itinerant singer accompanying himself on a plucked string instrument before an audience of knights and their ladies – a real enough phenomenon but only one among many in the range of medieval secular music. (In English the terms 'minstrel' and 'minstrelsy' have a broader meaning than their equivalents in other languages, and their use in this article is merely a convenience.)

2. EARLY HISTORY. There is no reason to suppose that at any time during the Middle Ages secular musicians were absent from western Europe. One difficulty in interpreting the historical documents is that wherever records are kept in Latin the same terms, chiefly 'histrio' and 'mimus', serve to designate entertainers of all sorts, including musicians, from the 9th century to the end of the 14th. All were tarred with the same brush by the ecclesiastical authorities, who as a rule deplored their mode of life or even forbade it: the *Commemoratio brevis* (*c*900; *GerbertS*, i, 213) is unusual in its partly respectful attitude. Some modern scholars view the secular musician-entertainers of this early period as a continuation of the entertainer class of late Roman culture, but such an abstraction tells nothing of their specific functions, nor does it rule out the existence of other social or ethnic traditions.

One traditional role that has fascinated scholarship since the 18th century is that of the bard or epic poet-singer. He is usually supposed to have recited his lengthy tales to simple melodic formulae corresponding in their articulation and repetitions to the half-lines, lines and couplets of epic or narrative verse; he is also thought to have supported his song with an instrument such as the harp or fiddle. An image of this kind of verse- and music-making can be formed on the one hand from scattered documents of the Middle Ages up to about 1300 (*see* CHANSON DE GESTE) and on the other from still extant or only recently extinct practices in non-literate cultures. Questions of individual or so-called collective creation and composition, textual variation and improvisation, mnemonic schemes and oral transmission have been intensively studied in the last 60 years by historians of literature and folklore.

If such poet-singers can be thought with good reason to form a class distinct from entertainers with skills in non-verbal domains (instrumentalists, dancers, acrobats, prestidigitators, animal trainers and the like), the position of the 12th- and 13th-century creators and performers of lyric or didactic stanzaic poetry in the vernacular is not so clear. Whereas there is every reason to date the development of epic narrative poetry well before the beginning of written records and to see it as an essentially non-literate art, the various schools of Romance and Germanic poetry appear to be literary in every sense. But although there is a considerable corpus of French and Provençal poetry dating from before 1300, very little of it was transmitted with music, and such music as there is bears the signs of oral transmission. The nature of the relationship between poets and instrumentalists or singers, or the combination of these functions in one individual, has often been discussed in connection with the Provençal troubadours.

A number of 13th-century French poets are also known to have been musical performers or composers: Adenes (often called Adenes le roi), was a *menestrel* in the employ of the Count of Flanders from about 1270 to 1300; another, Adam de la Halle, belonged to the retinue of the Count of Artois. These poet-composers and their music are interesting in view of the special character of bourgeois society and culture in the Low Countries and the close relations between the feudal nobility and the bourgeoisie.

3. MINSTREL INSTRUMENTS AND ENSEMBLES. There are two major sources of facts and impressions concerning the varied roles and functions of medieval minstrels: literature, in which, especially in poetry, the symbolic element often outweighs the descriptive; and financial records, which only now are beginning to be explored systematically. While 13th-and 14th-century poetry mentions many instruments by name, financial records are less specific, and neither source gives much information as to what exactly the instruments were, how they were played (in terms enlightening to a modern musician) or how they sounded. How instruments were held and typical groupings of minstrels can sometimes be seen in manuscript and easel painting from the early 15th century on, but the pictorial record before that is thin and frequently ambiguous (fig.1). There is also very little evidence concerning regional differences or the development of performing practice.

The records are equally ambiguous concerning the size and composition of ensembles; it is possible that both polyphonic and monophonic works were performed by more than one musician to a part. Payments for solo minstrelsy on every sort of instrument were frequent, as

were those for two minstrels: a pair of fiddles or trumpets, or a plucked and a bowed string instrument, were apparently standard combinations. One can rarely be sure that simultaneous payment to several musicians meant that they played together, but in those accounts that permit such interpretation a variety of trio combinations is found, and occasionally quartets (three shawms and a trumpet were probably standard). Larger groups also appear, mostly in connection with urban processions. The division of instruments into *haut* and *bas* groups seems to have been common in the 15th century and relatively so in the 14th, though it is difficult to identify undesignated pipes and the 'ghiterne', which may be found in the company of both *haut* and *bas* instruments. The so-called *alta capella*, a trio or quartet of shawms and sackbuts (sometimes including the S-shaped slide trumpet), was also a 15th-century development. The chief percussion instrument was the nakers, usually found with trumpets and/or shawms, but the tabor was much used with softer instruments.

4. Minstrels' music. Little is known of the repertory performed by the minstrels. The various scraps that seem to be dance music (the *estampies* of *F-Pn* fr.844, the pieces of *GB-Lbl* Harl.978 or the *istanpitte* and saltarellos of *GB-Lbl* Add.29987) are so diverse in date, style and probable geographical origin that no coherent picture appears. Nor is it clear what place notated pieces occupied in a musical practice that was predominantly unwritten and to some extent extemporized. Certainly the Estampie must have been the leading kind of dance, and if it followed the pattern of many later dances it must have progressed by the mid-14th century some way beyond its beginnings as functional dance music; its characteristic structure – progressive repetition with *ouvert* and *clos* endings – seems specially well adapted to duet playing, particularly by similar instruments. The existence of this practice is corroborated by Raimbaut de Vaqeiras, who composed the poem *Kalenda maya* to an *estampie* that he first heard played by two fiddlers from France. From the end of the 14th century the basse danse also entered the minstrels' repertory, though its structure, and the ensemble of two shawms and slide trumpet or trombone frequently associated with it, sharply contrast with what is known of the *estampie*. As well as accomplished dance music, minstrels seem to have played the tenor and contratenor parts of the standard three-voice polyphonic chanson of the 14th century; Johannes de Grocheio (*c*1300) singled out fiddle players as particularly skilled in this practice. In the generations after Machaut, and perhaps during his lifetime, minstrels are even supposed to have composed such works.

5. The minstrel in society. The chief difficulties in comprehending the social functions of the minstrels stem from the absence of a comprehensive repertory of written music and the failure of medieval writers on music to devote any attention to them. Salmen (1960) singled out four factors contributing to this lack of critical attention: vagueness in systematic sociological foundations; lack of a complete view of European historical sources; failure to look to surviving traditions for parallels with extinct practices; and a lack of comparative studies of non-European cultures in which travelling musicians lived in similar circumstances. The role of the minstrels is deeply involved with the sociology of medieval musical life, which can only be fully understood from a systematic analysis of non-musical sources and an understanding of the musical characteristics and artistic possibilities of largely illiterate musical cultures. Granted such general considerations, knowledge of minstrelsy is also very uneven according to country or geographical area. In France and Burgundy, noble and royal minstrels held the centre of the stage; in the Low Countries, urban or bourgeois instrumentalists; and in Spain, poet-musicians. Of the position in some countries (e.g. Italy) virtually nothing is known. Although this diverse picture is partly due to real regional differences, it is also the result of unevenness in the historical records and of the varying interests – often motivated by patriotism – of the few modern scholars who have worked on the subject.

While the organization of musical life and therefore the social status of the minstrel differed from one region to another, it is clear that some secular musicians of the later Middle Ages were completely outside the predominant social structure; along with entertainers generally and others (e.g. wandering clerks) they had no fixed abode and owed allegiance to no civil or ecclesiastical authority. In the absence of historical records it is impossible to describe the musical life of the vast rural majority (85–95%) of the medieval population of Europe; it is not known whether musicians providing music for rural populations were called minstrels, what proportion of instrumental to vocal music there was or how it was performed. Moreover, the music of the medieval church has no demonstrable direct relationship to minstrels or minstrelsy, although bishops who were also temporal lords supported minstrels, and minstrels were often essential in urban religious processions and sometimes participated in church services. Necessarily, then, the two main divisions of inquiry are the courts and cities of medieval Europe. In both cases, accounts and other records providing names and numbers of musicians, dates and places are virtually non-existent before about 1200, rare until about 1300, sporadic but significant until 1350 and increasingly common thereafter. Although the pattern of documentary evidence is partly due to the loss of older records, it also reflects social changes in which book- and record-keeping went hand in hand with increasingly regulated and normalized forms of feudal and municipal government; this development had a direct bearing on the social context of music-making.

6. Court minstrels. The chief sources of information concerning court minstrels are household accounts of the monarchs and noblemen of medieval Europe; these are sometimes quite full, as in the case of the Household and Wardrobe Accounts of Edward I of England (see Rastall, 1964, 1968), sometimes vexingly skimpy, as in the case of the French Valois kings (largely because the archives of the Chambre des Comptes at Paris were destroyed in 1737). In addition there sometimes exist ordinances specifying the size of the household and its administrative subdivisions, along with the duties and perquisites of the retinue. The accounts often furnish names, dates, places and precise sums of money given as regular wages, gifts, liveries or extraordinary expenses, and they sometimes specify the instruments played by a minstrel – though it is doubtful whether such designations needed, or were intended, to be precise – but they do not usually provide direct evidence for the size or composition of ensembles or the nature of the repertory.



2. Urban procession accompanied by minstrels playing harps, lutes, shawms and trumpet: miniature by Loyset Liédet from the 'Faits et gestes d'Alexandre', 1470 (F-Pn fr.22547, f.245v)

In the earlier part of the period under consideration, a noble household – though it might range from 30 or 40 to several hundred – did not always include minstrels on the payroll. For example, while Robert, Count of Artois (1250–1302), appears to have had up to half a dozen minstrels in his regular employ, none are found in the accounts of his daughter and successor, Mahaut (1302–29). Philip VI of France (1328–50), in a household of at least 140, had only two minstrels, according to an ordinance of 1355; but 13 years later his son John, Duke of Normandy, employed at least 12 instrumentalists. In particular it is not at all clear that there was a general increase through the 14th century in the numbers of minstrels employed. To find no minstrels on regular wages in a sizable household is unusual, but the number employed seems to have borne little relationship to the size of the household as a whole. The development of French secular polyphony during the 14th century may well have been influenced by the assiduous patronage of minstrels by John the Good of France (1350–64) and his sons, Charles V (1364–80) and the Dukes of Berry, Burgundy and Anjou.

It is not certain that only minstrels designated as such could provide court music on a regular basis. A number of court posts are frequently cited in close proximity to that of minstrel in the records, for example fools, heralds, waits, ushers, bodyguards, justicers or waferers, who were variously responsible for entertainment, protocol, procurement of prostitutes and guarding the gates and doors and who on occasion may also have provided music. The records also testify to a constant traffic of minstrels from other courts, as well as common minstrels with no designated status. Normally, court minstrels did not receive wages significantly higher than those of other lesser personnel of the household, nor did they enjoy social privileges; they were not badly paid and they received many occasional and extraordinary gifts. Players of the *trompe* or *trompette* were distinguished from other minstrels and were paid higher wages at some courts.

It has often been stated that minstrels frequently achieved a relationship of special intimacy and trust with their noble employers. This undoubtedly happened at times, particularly with harpers and other chamber musicians, but the fact that minstrels were often entrusted with messages and more devious political missions such as espionage may only reflect their mobility as an occupational group. In the 14th century particularly, minstrels often moved from court to court, were sometimes lent by their employers and seem often to have travelled independently of their masters. Two sorts of occasion – noble weddings, and ceremonies of knighthood which frequently took place at Pentecost – attracted vast assemblies of minstrels; in a few instances several hundred gathered, and the payroll of one such ceremony, at Westminster in 1306, lists over 150 names (see Bullock-Davies, 1978).

Minstrels sometimes remained associated with a court for many years, often surviving their original employer to serve his successor. There are no women on the rosters of court musicians, though they were sometimes remunerated as the wives of regularly employed minstrels. Minstrels were ranked as household servants, with appropriate daily wages, but little is known about any hierarchic or career structure. The style 'magister' was occasionally used, probably for a minstrel in charge of apprentices (in this context it does not denote a university degree). In the late 15th century the chief minstrel was known as the 'marshal' in some households. From the 1270s onwards we hear of minstrel-kings, who apparently exercised control over minstrelsy in particular regions. Although they were royal servants there is no evidence that minstrel-kings were household officers. Until the mid-15th century minstrel-kings were the same as herald-kings, but thereafter the heralds specialized and minstrelsy was controlled through civic and national legislation.

7. MINSTREL SCHOOLS. During the 14th century and the early 15th, annual assemblies of minstrels took place, chiefly in the Low Countries and at Beauvais, in the week before Laetare Sunday in Lent. They seem to have involved both city and court minstrels, some of whom came from as far away as Aragon and Navarre. The earliest known gathering of this sort was in 1318 at Bruges (though there may have been one at Ypres in 1313) and the last was in 1447 at Damme. They were usually called 'escoles' or 'scoelen' – i.e. schools in the sense of a large group – but there is evidence from the second half of the 14th century that there were also schools in the more usual modern sense, in which musical instruction was offered (for example at Paris). Little is known of the duration of the *escoles*, the numbers of musicians present or the purposes for which they met, though a few records state that they learnt new songs and purchased instruments. There may have been several concurrent regional meetings in a single year. Such gatherings can be regarded as contributing to a supra-regional musical culture and to the musical predominance of the Low Countries as early as the 14th century.

8. CONCLUSION. There is no distinct line of demarcation between an era of minstrels and minstrelsy and a subsequent one: indeed, in many rural areas minstrelsy never quite died out, and the village musicians in parts of eastern Europe and elsewhere appear to represent a tradition descended directly from medieval minstrelsy. In urban and court life minstrelsy gradually gave way to a different form of musical culture, mainly during the period 1500–1650. There are many interrelated factors in this change: the growth of musical literacy among the better minstrels; the appearance of an extensive body of written polyphony based on vocal styles (including important printed collections from 1501 onwards); the development of specifically instrumental styles; and the changes in social expectation that made the better minstrels aspire to the status of 'musician' and 'gentleman'.

See also GUILDS.

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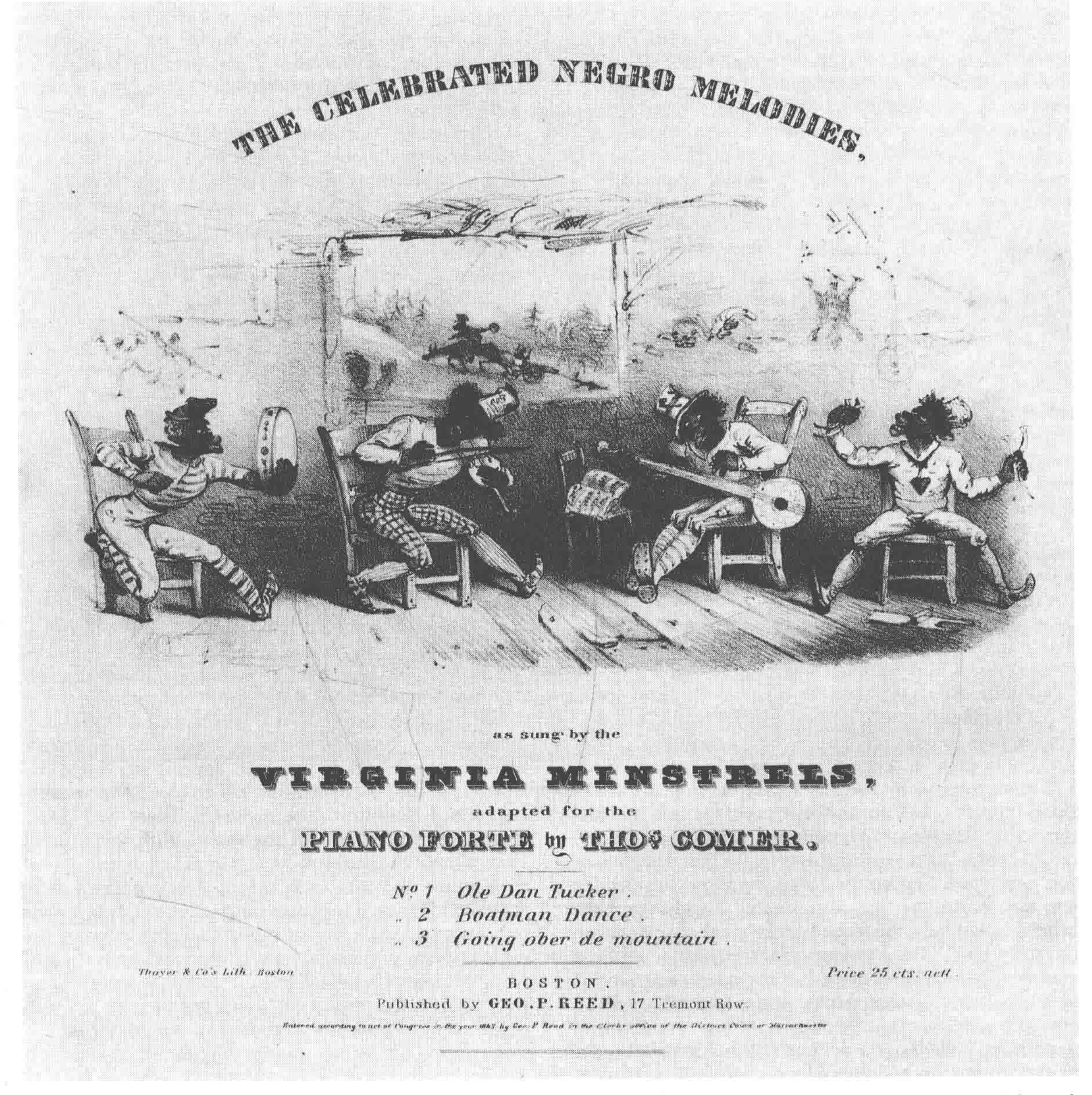
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Minstrelsy, American. A type of popular entertainment, principally of the 19th century, which consisted of the theatrical presentation of ostensible elements of black life in song, dance and speech; at first performed by whites impersonating blacks, minstrelsy only later was participated in by blacks. Minstrelsy took the theatrical productions of the Englishman Charles Mathews as one point of departure. Black music and dialect greatly attracted Mathews during his visit to the USA in 1822 and he incorporated the latter element in his skits, sketches, stump speeches and songs. Before Mathews, Charles Dibdin had used black material in his musical extravaganzas, which began in 1768 and were still popular well into the first decade of the 19th century. Southern plantation and frontier songs, black tunes patterned on English musical models, banjo tunes and playing styles, English plays and operas with black subjects and plots, British dance types and tunes and direct observation of blacks constituted other sources and models for early minstrelsy.



1. The Virginia Minstrels, Dan Emmett (centre, fiddle), Dick Pelham (tambourine), Billy Whitlock (banjo) and Frank Brower (bones): lithograph from the title-page of a song collection (Boston: Reed, 1843)

By the end of the 1820s there had evolved an indigenous and novel American, or blackface, minstrelsy. The performances of George Washington Dixon and of DADDY RICE represented the incipient stages of the form. The performer blackened his face with burnt cork and wore costumes that represented, to the white audience, the 'typical black' person: the uncouth, naive, devil-may-care southern plantation slave (Jim Crow) in his tattered clothing, or the urban dandy (Zip Coon or Dandy Jim). These two stereotypes persisted in minstrelsy for several decades. Rice developed the minstrel show, or 'Ethiopian opera', expanding the use of black dialect plantation songs, virtuoso dancing, banjo and fiddle music and crude humour, and providing the whole with a greater degree of organization. Nevertheless, its function continued to be primarily that of an entr'acte in the theatre or in the circus ring.

The classic age of blackface minstrelsy (*c*1840–70) was heralded in the late 1830s, when a modicum of dramatic continuity was introduced and performers began to join together to form duos (most frequently a banjoist and a dancer), trios and finally quartets. The instruments they used were the banjo, tambourine, violin, bones and sometimes accordion, all except the last associated with the southern plantation slave. At least one musician in the group doubled as a dancer. The Virginia Minstrels presented the first entire show of this new type at the Bowery Amphitheatre in New York on 6 February 1843; this performance was given as part of a circus but the group was soon appearing alone (fig.1). The Virginia Minstrels consisted of DAN EMMETT, who played the

fiddle, Billy Whitlock (banjo), Frank Brower (bones) and Dick Pelham (tambourine). Emmett had established his reputation as a banjo player and singer in the circus ring and was a versatile, practical musician who enjoyed a long and productive life on the minstrel stage, first as a performer, then as both performer and composer of a large number of the finest examples of classic minstrel music. Emmett's most popular contribution to minstrelsy was *I wish I was in Dixie's land* (copyright 1860), better known as *Dixie*, the melody and text of which eventually transcended boundaries of region, nation and genre. The Virginia Minstrels met with spectacular success in cities of the eastern USA in the spring of 1843 and in concerts during a brief tour of the British Isles that summer. Although the original group disbanded in July 1843, Emmett re-established it on his return to the USA, replacing Pelham and Whitlock, who had chosen to remain permanently in England.

The Virginia Minstrels provided the prototype for the instrumentation and stage action of the many troupes that were formed in the 1840s, such as the Ethiopian Serenaders, the Virginia Serenaders, Christy's Minstrels, Buckley's New Orleans Serenaders, the Kentucky Minstrels, White's Minstrels and the Kitchen Minstrels. The members of the troupe arranged themselves in a semicircle with bones and tambourine players at either end as focusses of attention. One of these players would serve as master of ceremonies, a role later assumed by an interlocutor at the centre of the band.

While minstrelsy frequently retained its connections with the theatre and circus as an entr'acte, these associations became increasingly attenuated as the minstrel show grew in scope and changed in content; more and more it stood by itself as a fully developed form of entertainment. The form and contents of the early minstrel show were flexible and versatile and could be adapted to the audience, but a general structure for the performance was developed. During the 1840s the show was divided into two parts: the first concentrated largely upon the urban black dandy, the second on the southern plantation slave. By the 1850s, however, black elements had been gradually reduced and moved to the concluding section of a tripartite structure. Music of the 'genteel' tradition now prevailed in the first section, where popular and sentimental ballads of the day and polished minstrel songs by such composers as Stephen Foster supplanted the older and cruder dialect tunes. The middle part consisted of the 'olio', a potpourri of dancing and musical virtuosity, with parodies of Italian operas, stage plays and visiting European singing groups such as the Rainer Family. In the third section the walk-around, at once the conclusion and high point of the show, took on primary importance. This was an ensemble finale in which members of the troupe in various combinations participated in song, instrumental and choral music and dance. Although examples of the walk-around performed by a solo dancer exist from the late 1840s, the ensemble finale dates from only around 1858. *Dixie* is the best-known example of this genre, although it soon lost its original function. Emmett, whose walk-arounds enjoyed an enormous popularity, described them as an attempt to imitate 'the habits and crude ideas of the slaves of the South' whose 'knowledge of the world at large was very limited'. While Emmett probably composed more walk-arounds than any other individual (including *I ain't got time to tarry*, 1858; *Jonny Roach*, 1859; *Wide Awake*, 1860; *Ober in Jarsey*, 1863; and *Old Times Rocks*, 1865), other important contributions to the genre were made by Sam Lucas (*Hannah boil dat cabbage down*, 1878) and Ned Straight (*Old Times Roxy*, 1880).

Shows from this classic age of blackface minstrelsy were immensely popular, especially in the Northeast. Bryant's Minstrels and Christy's Minstrels were the outstanding examples of successful troupes, though other companies that remained popular throughout the 1850s were the Harmoneon Troupe, White's Minstrels, the Buckeye Minstrels, the Ethiopian Serenaders, Wood's Minstrels, Buckley's New Orleans Serenaders, Campbell's Minstrels, the Sable Harmonists, Ordway's Aeolians and Sanford's Opera Troupe.

The inclusion of music from the 'genteel' tradition and the varied fare of the olio began a movement away from the primitive quality of early minstrelsy towards a more sophisticated and standardized variety show. However, from 1857 to 1866 Bryant's Minstrels, led by Dan Bryant, temporarily slowed this trend with their productions of a rejuvenated minstrel show; full of the vitality characteristic of the 1840s, their performances were unqualified financial successes even during the Civil War. But their classic type of minstrelsy gradually fell from fashion, to be replaced by a show with a wider variety of styles. By 1870 many of the smaller troupes had been driven out of business by such companies as Leavitt's Gigantean Minstrels and Cleveland's Colossals (gigantism in any field greatly impressed many Americans at the time). While men had always played 'wench' roles in the classic minstrel show and continued as female impersonators, women minstrels now began to appear; some minstrel troupes, in fact, consisted only of women. Some troupes abandoned the burnt cork make-up. There was also a change in the contents of the show. With the issue of slavery more or less resolved, and in an attempt to appeal to a wider audience than before, black subjects were supplanted by such topics as satirization of other targets of hostility and ridicule: suffragists and ethnic stereotypes reflecting new patterns of immigration and Amerindians. Minstrels began to rail against the decline in morality and warn against the evils of city life; a yearning for a return to the simpler, 'good old days' was a common theme.

An important change was the development of minstrel troupes consisting of black performers. Whereas the few that had existed in the early days had not been considered important, black companies attained true significance after the Civil War. Often under the management of whites, but occasionally led by blacks, these troupes provided a showcase for the talents of black musicians (fig.2). Black troupes often concentrated on plantation scenes and incorporated African American religious music in their shows. Those that were successful in achieving extended runs included Brooker and Clayton's Georgia Minstrels, the Original Georgia Minstrels, Callender's Original Georgia Minstrels, Haverly's Colored Minstrels, Sprague's Georgia Minstrels, Richard's and Pringle's Georgia Minstrels, the Kersands Minstrels and W.S. Cleveland's Colored Minstrels. Billy Kersands, Thomas Dilward ('Japanese Tommy'), Bob Height, Charles Hicks, Horace Weston, Sam Lucas, Tom Mackintosh, Jim Grace and James Bland led the way for the participation of blacks in minstrelsy, and by 1890 African Americans were firmly established in American show business. By



2. *Primrose & West's Big Minstrel Festival: colour lithograph by Strobridge, 1894*

the turn of the century most professional troupes had turned from classic minstrelsy to burlesque, the development of the Broadway musical and musical productions connected only tenuously with the minstrel show. Nevertheless, among amateur performers and producers, minstrelsy continued as a popular form of American entertainment until the early 1950s.

Many of the tunes in the early minstrel show derived from British dance types; others seem to share a common African American heritage, with an insistence on irregular rhythmic accentuations achieved through phrasing, rests, textures, ornamentation and metrical shifts. The main emphasis in much minstrel music is a rhythmic, rather than a melodic or harmonic, one. While the rhythmic element is often highly complicated, the melodies tend to be based on brief motifs that are varied only slightly upon repetition. Melodies constructed on pentatonic or anhemitonic figures and triadic formulas, and lying within a relatively narrow compass, are commonly found. Many give no hint of any sort of harmonic progression. Diatonicism prevails in the accompaniments of later tunes, interrupted briefly on occasion by a diminished seventh or secondary dominant chord preceding a cadence. Common to many of the songs is a verse-and-refrain design. Initially a soloist sang the verse, and was joined in unison by the entire troupe for the refrain; before long, however, it became more common for the troupe to sing the refrain in four-part harmony – a particular characteristic of the minstrel songs.

Many striking similarities exist between the traditional oral music of the southern Appalachians and early minstrel songs, but it has not yet been determined which (if either) provided the original inspiration for the other. It is certain, however, that the animated rhythmic element of the banjo tunes composed for minstrel shows between 1840 and 1890 greatly influenced American popular music.

Important collections of documents concerning minstrelsy are in the Harvard Theater Collection, the New York Public Library at Lincoln Center, Brown University (Harris Collection), and the State Library of Ohio in Columbus.

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Minter, Drew (*b* Washington DC, 11 Nov 1955). American countertenor. He attended Indiana University and studied privately with Marcy Lindheimer, Myron McPherson, Rita Streich and Erik Werba. Early in his career he was a member of early music ensembles, including the Waverly Consort in New York. His stage début was in the title role of Handel's *Orlando* at the St Louis Baroque Festival in 1983. He has since appeared in Boston, Brussels, Los Angeles, Milwaukee and Omaha, where his clear, ringing voice has won praise, particularly in operas by Handel, Landi and Monteverdi. In 1989 he made his Santa Fe Opera début as the Military Governor in the American première of Weir's *A Night at the Chinese Opera* and also sang Endymion (*Calisto*). He sang the title role in Handel's *Ottone* at Göttingen in 1992 and subsequently recorded the part. Among his other Handel recordings are *Agrippina*, *Berenice*, *Esther*, *Floridante*, *Giustino*, *Messiah*, *Sosarme*, *Susanna* and *Theodora*.

CORI ELLISON/R

Minton, Yvonne (Fay) (*b* Sydney, 4 Dec 1938). Australian mezzo-soprano. She studied at the Conservatorium in Sydney and in 1960 moved to London, where she began a concert career before making her operatic début in 1964 as Britten's Lucretia in a City Literary Institute production; the same year she created Maggie Dempster in Maw's *One Man Show*. She then joined the Covent Garden company and over the next 12 years sang more than 30 major roles, creating (and later recording) Thea in *The Knot Garden* (1970) and having notable success as Octavian, the role of her débuts at Chicago (1970), the Metropolitan Opera (1973) and the Paris Opéra (1976); she also recorded the part under Solti. Her appearance as Brangäne at Bayreuth in 1974 was followed by Fricka and Waltraute in the centenary *Ring*, and she sang Kundry at Covent Garden in 1979. Also in 1979 she sang Countess Geschwitz in the first three-act *Lulu* in Paris, which she also filmed and recorded. Minton's other recordings include Dorabella under Klemperer (1971), Mozart's Sextus (1976) under Colin Davis, Geneviève (*Pelléas*) under Boulez (1970) and Fricka under Janowski (1981–4). Her warm fullness of tone and striking stage personality were combined with interpretative skill and imagination. She was made a CBE in 1980. After a short period of retirement she sang Leokadja Begbick (*Mahagonny*) at Florence in 1990, Clytemnestra at Adelaide in 1991 and returned to Covent Garden as Countess Helfensteen in *Mathis der Maler* (1995).

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NOËL GOODWIN

Mintz, Shlomo (*b* Moscow, 30 Oct 1957). Israeli violinist, viola player and conductor of Russian birth. He studied in Israel with Ilona Feher from 1964 to 1973, and made his début with the Israel PO under Zubin Mehta in 1968. In 1973 he went to the USA for his Carnegie Hall début and to study with Dorothy DeLay at the Juilliard School. In 1977 he made a major European tour, appearing with leading orchestras and conductors, and he has subsequently followed an international career as a soloist and chamber music player. He has given recitals with the pianists Itamar Golan and Georges Pludermacher, and as a member of the Golan-Mintz-Haimovitz Trio. He was music director of the Israel Chamber Orchestra from 1989 to 1993, and has also conducted the Israel PO and the Rotterdam PO; in 1994 he was appointed music director of the Limburg SO in Maastricht. Mintz has recorded both violin and viola repertory, and has been awarded the Grand Prix du Disque on several occasions. In 1984 he received the Premio Accademia Musicale Chigiana. He plays a Guarneri del Gesù violin of 1700 and a viola by Carlo Giuseppe Testore of 1696.

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MARGARET CAMPBELL

Minuet (Fr. *menuet*; Ger. *Menuett*; It. *minuetto*; Sp. *minuete, minué*). A French dance. In a moderate or slow triple metre, it was one of the most popular social dances in aristocratic society from the mid-17th century to the late 18th. It was used as an optional movement in Baroque suites, and frequently appeared in movements of late 18th-century multi-movement forms such as the sonata, the string quartet, and the symphony, where it was usually paired with a TRIO (*see also* SCHERZO).

1. The dance. 2. Minuets in Baroque instrumental music. 3. Classical and neo-classical minuets.

1. THE DANCE. Though the origin of the minuet is unknown, it was danced in the court of Louis XIV at least by the 1660s. Praetorius (*Terpsichore*, 1612) is now thought to have erred in claiming it to be a descendant of the *branle de Poitou*, a claim that was nonetheless repeated over a century later by Pierre Rameau (*Le maître à danser*, 1725), with the addition of the plausible detail that Pierre Beauchamp, Louis XIV's dancing-master, had effected the transformation. There is virtually no point of resemblance between the two dances; some of the minuets included in the Philidor Collection consist of the three-bar phrases characteristic of the BRANLE, however, so the theory cannot be entirely discounted. The name 'menuet' may have derived from the French 'menu' (slender, small), referring to the extremely small steps of the dance, or from the *branle à mener* or *amener*, which, like the *branle de Poitou*, were popular group dances in early 17th-century France.

As an aristocratic social dance the minuet was dignified, graceful, relaxed and unaffected, unlike some modern re-creations in which exaggerated postures are used. The attention of both dancers and spectators was directed to the elegant and seemingly effortless performance of minuet step-units, each consisting of four tiny steps in 6/4 time set in counter rhythm to two bars of music in 3/4, and, secondarily, to the movement of the dancers in prescribed floor patterns. The earliest extant choreographies using minuet steps are from the 1680s. André Lorin presented a manuscript collection of longways country dances to Louis XIV in about 1685, with indications of minuet steps. Recent research has pieced together the performance of *Le mariage de la grosse Cathos* in which a choreographed minuet and other social dances form parts of a comic *Mascarade* presented at Versailles in 1688 (Harris-Warrick and Marsch, 1994). Specific information on the actual steps and movements began to be available in 1700, when the publication of the Beaucham-Feuillet system of dance notation (*see* BEAUCHAMPS, PIERRE, and FEUILLET, RAOUL-AUGER) made it possible to record dance

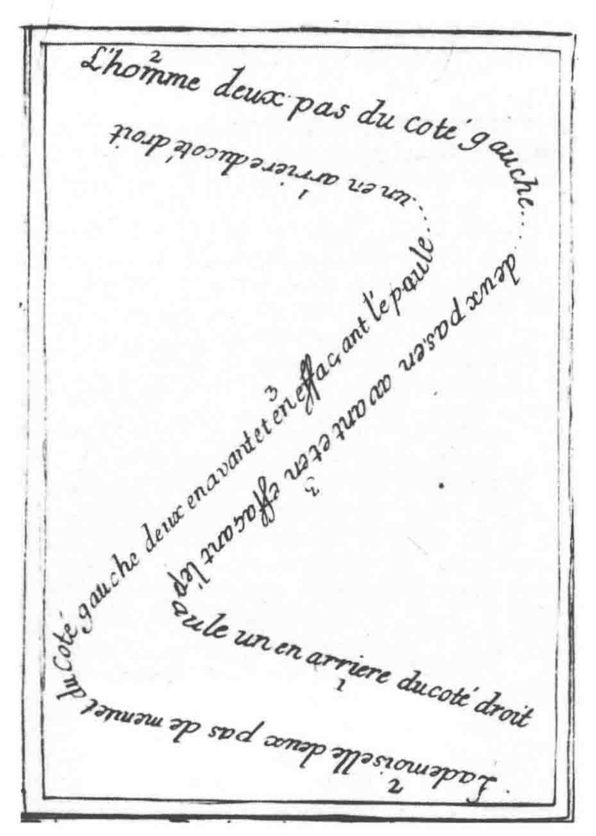


1. Minuet at a formal court ball: engraving from Pierre Rameau's 'Le maître à danser' (Paris, 1725)

steps in their proper relationship to the accompanying music. At least 45 early 18th-century choreographies or sections of choreographies survive (listed in Little and Marsh, 1992). These are primarily social dances by French and English choreographers (e.g. Isaac's 'The Britannia', 1706, and Pécour's 'Le menuet d'Alcide', 1709), though a few dances are designated for theatrical performance (e.g. Pécour's 'Menuet à deux pour un homme et une femme, dancé par Mr. du Moulin l'Ainé et Mlle. Victoire au ballet des fragments de Mr. de Lully', 1704, and Anthony L'abbé's 'Menuet performed by Mrs. Santlow', *c*1725).

Two treatises by Pierre Rameau (Paris, 1725) supply additional information on social dance practices at the French court. According to Rameau, each formal ball conformed to a pre-arranged ritual establishing the seating arrangement in the salon and indicating when, how and by whom each dance would be performed. Ordinarily the minuet was danced by one couple at a time while the rest of the company watched and appraised their accomplishments (fig.1; *see also* DANCE, §4(ii), fig.12). After making honours to the Présence (the king or someone else designated to preside for the evening) and to each other, the dancers moved through a series of prescribed step patterns to diagonally opposite sides of a rectangular area. From there they moved, again in the typical minuet step patterns, along an imaginary letter Z (fig.2) so that they passed each other in the middle and finished the figure in opposite positions (before 1700 the figure of the floor pattern was a letter S, the sign for the Sun King, Louis XIV). After several Z figurations, the dancers presented their right hands to each other in the middle of the rectangle and turned a full circle before retreating to diagonally opposite corners. Then they advanced again for a similar presentation of left hands, followed by more letter Z figurations. The climax of the dance was the presentation of both hands, during which the dancers turned several circles before retreating together to make honours to each other and to the Présence (fig.3).

The four small steps of a minuet step-unit always began on the right foot. A number of different step-units were used, all but a few ornamental ones made up of combinations of *demi-coupés* (rises from previous bends during the transfer of weight from foot to foot), *demi-jettés* (small leaps from one foot to the other) and *pas marchés* (plain steps on to the ball of the foot), all steps that end with the dancer's weight on the ball of the foot. Most step patterns can be taken in any direction, and all four-step complexes are tiny, covering a distance of about a metre. Two of the most popular patterns were the *pas de menuet à deux mouvements*, consisting of two *demi-coupés* and two *pas marchés* with the steps falling on the first, third, fourth and fifth crotchets of a two-bar unit (Table 1) and the *pas de menuet à trois mouvements*. The latter, more difficult to execute, consists of two *demi-coupés*, a *pas marché* and either another *demi-coupé* or a *demi-jetté*, with steps falling on the first, third, fourth and sixth crotchets of a unit. Gentle accents in the music accompanying the dance are always implied by the *demi-coupé* and the *demi-jetté*, but the music and dance often form counter-rhythms to each other. Thus, musicians accompanying dancers or playing stylized minuets should realize that the basic unit of the dance is two bars long (not one or four), and that while the dancers' movements always imply an accent on the first beat of a unit, strong secondary accents would not necessarily fall on the second



2. 'Z' pattern in the minuet, showing the path travelled by the dancers, with the verbal instructions for the steps to use, from Pierre Rameau's 'Le maître à danser' (1725)

downbeat. Further, the letter Z floor design ordinarily took six step patterns to execute, thus best fitting a musical strain 12 bars long. Although many of the minuets in Lully's ballets, for example, have such strains, most minuets are made of strains eight or 16 bars long, suggesting that a frequent lack of coincidence between music and dance was enjoyed. The tension was presumably resolved by the end of the 100 to 200 bars usually required for a complete minuet performance.

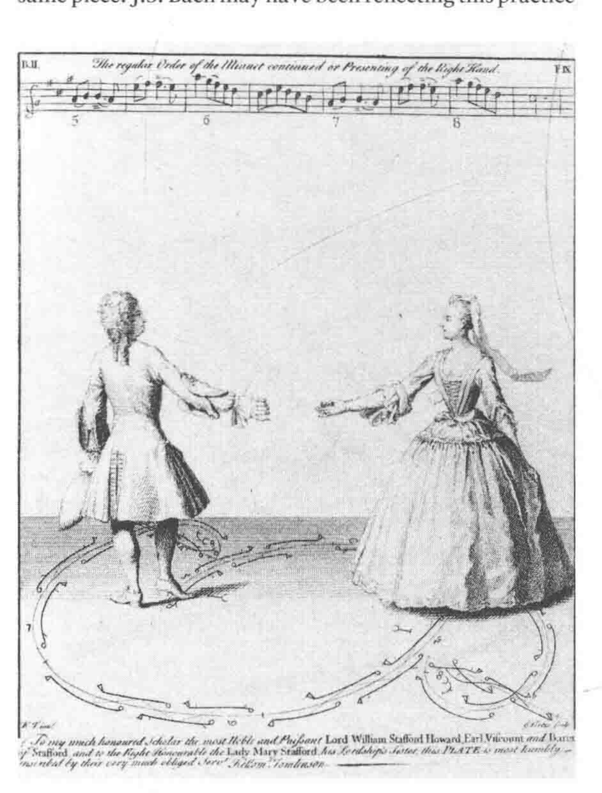
One reason for the minuet's remarkable longevity as a social dance may have been the considerable variety of steps it could absorb into the basic pattern. The 'minuet hop' or *contretemps*, the *balancé*, the *tems de courante* and the *fleuret* were among the most common interpolated steps in France (see treatises by Rameau and Feuillet). GOTTFRIED TAUBERT, writing in 1717, described four step patterns for the minuet, in different relationships to music and in eight different rhythmic-metrical configurations. Dufort, writing in Italian in 1728, mentioned three possible step patterns with other relationships to the accompanying music. In 1767 C.J. von Felsenstein described a pattern with accents on the first, fourth, fifth and sixth beats (see Table 1). The French minuet apparently formed a point of departure for varied practices in different countries and social settings. Minuet steps were adopted into the CONTREDANSE, for example, creating a set of dances for two or four couples using repetitive step patterns and a variety of floor designs. Later in the 18th century steps from other triple-metre dances such as the waltz, ländler and polonaise were introduced into the minuet or juxtaposed with it in the same piece. J.S. Bach may have been reflecting this practice in his Brandenburg Concerto no.1, in which the rondeau-form minuet movement has a polonaise section. In Spain and Portugal, where the minuet was a popular court dance, native dance styles infiltrated, as in the 'minuet afandangado' (see Minguet e Yrol, 1758, and Hatchette, 1971).

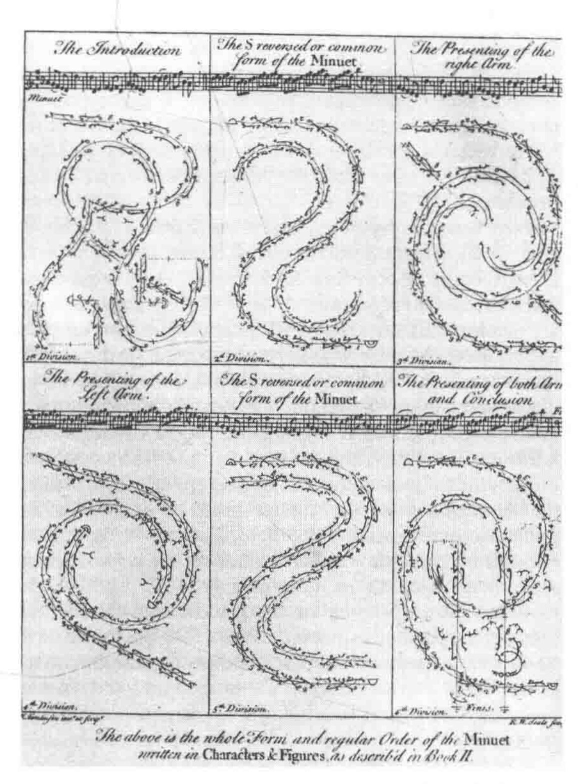
TABLE 1: Two common minuet patterns

	3/4	1 ♩	2 ♩	3 ♩	4 ♩	5 ♩	6 ♩
pas de minuet à deux mouvements	∨	∧	∨	∧	I	I	
		R		L	R	L	
pas de minuet à trois mouvements	∨	∧	∨	∧	I	∨	j
		R		L	R		L

∨ = plié [bent knee(s)]; R = right foot L = left foot
j = demi-jetté [small leap on to ball of foot];
∧ = élevé [rise to straightened knee(s) on ball of foot];
∨∧ = demi-coupé [bend and rise];
I = pas marché [step on ball of foot]

2. MINUETS IN BAROQUE INSTRUMENTAL MUSIC. Early examples of minuets apparently intended to accompany dancing survive in the Kassel Manuscript (*c*1660, ed. J. Ecorcheville, *Vingt suites d'orchestre*, Paris, 1906/*R*) and in the Philidor Collection. The two minuets in the Kassel





3. Presentation of the right hand and the 'whole form and regular order of the minuet': engravings by (a) George Vertue and (b) R.W. Seale from Kellom Tomlinson's 'The Art of Dancing' (London, 1735)

Manuscript both consist of two unrelated strains, each eight bars long; those in the Philidor Collection consist of phrases three bars long, resembling the characteristic phrases of the *branle à mener* and suggesting an elegant cross-rhythm of music and dance resolved at the end of the strain. Many printed and manuscript collections of music to accompany dancing remain unedited (particularly rich holdings exist in France and England), and study of these sources may shed light on the early development of the minuet as a musical form. The earliest significant corpus of minuets comes from the theatrical works of Lully: 92 titled minuets appear in his ballets and operas from 1664 to 1687, and several of his overtures include minuet movements (e.g. *Armide*), presumably not intended to accompany the dance. The 'Menuet pour les faunes et les dryades' from *Les amants magnifiques* (*Oeuvres complètes*, ix/3, p.200) is cast in two strains, each 12 bars long and, therefore, each perfectly tailored to accompany the execution of one Z floor pattern. Not all Lully's minuets conform so strictly to the phrases of the dance, however: the fifth entrée of his *Ballet des nations* (*Oeuvres complètes*, ix/3, p.142, 'Les français'), including two instrumental minuets separated by a vocal reprise of the first, consists of two-, four- and ten-bar phrases, thus creating some tension between music and dance. Significantly, the entire entrée is 124 bars long when the indicated repeats are taken, almost exactly the prescribed length for a complete minuet performance. Ex.1, from the 'Menuet des Thébains' (*Entr'actes d'Oedipe*, 1664), shows a five-bar minuet strain, which, though unorthodox, would not necessarily preclude social dancing, since with the repeat an even number of bars would result. It should be remembered that theatrical dancing in general was more elaborate and virtuoso than contemporary social dancing, permitting and even encouraging considerable freedom in the accompanying musical structures.

Ex.1 Lully: *Entr'acte d'Oedipe* (1664), Menuet des Thébains



Like most 17th-century dances, the minuet was included in French keyboard and ensemble suites, usually (along with other still-popular dances like the bourrée and gavotte) appearing after the sarabande, and many composers included minuets among their independent keyboard pieces (e.g. Chambonnières, Lebègue, Louis Marchand and Bach in the minuets in the *Clavierbüchlein* for Anna Magdalena). In addition, many minuets were included in manuscript collections of music for guitar and lute, and minuet-like movements (usually without the dance title), occurred in collections of organ music (e.g. by G.G. Nivers, Gilles Jullien and Nicolas de Grigny) and were incorporated into songs (*see* BRUNETTE). Usually, the minuet received a rather straightforward treatment, with its characteristic clarity of rhythm and phrase preserved. Even the occasional *double* (*see* DOUBLE (i)) of a minuet was likely to be free from the complex texture and rhythmic ambiguities that otherwise fascinated instrumental composers of the French Baroque period, probably because the minuet was still a familiar social dance. Some composers experimented with irregular phrase structure: Louis Marchand's second minuet in the collection *Pièces de clavecin* (1702) consists of a ten-bar strain divided into five-bar phrases: at least one of Louis Couperin's minuets retains the three-bar phrase structure of the minuets in the Philidor Collection.

The minuet was a popular social dance in 17th-century England, where it also appeared in stylized forms (see the keyboard pieces in *The Second Part of Musick's Hand-Maid*, published by Playford, 1689) and in music for the theatre. Purcell set minuets more often than any other dance in his stage works and incidental music, including movements marked 'minuet' or 'tempo di minuetto' in the overtures to *The Old Bachelor* (1693) and *Bonduca, or The British Heroine* (1695); his minuets, like those of his French contemporaries, are in binary form, usually consisting of no more than two eight-bar strains. German composers of the Louis XIV era, such as Georg Muffat, Pachelbel and J.C.F. Fischer, also wrote minuets in the French style, adding more contrapuntal and motivic interest than the French while retaining the clear phrasing and unambiguous rhythms of the original dance. J.S. Bach's 28 titled minuets occur in his keyboard partitas and suites, in chamber music for solo and accompanied violin, cello or flute, in three of the four orchestral suites, and in the Brandenburg Concerto no.1 (Little and Jenne, 1991). Bach also liberally used minuet dance rhythms in his vocal works (e.g. in the cantatas BWV1, 'Unser Mund und Ton der Saiten', BWV93, 'Man halte nur ein wenig stille', BWV6, 'Hochgelobter Gottessohn'; and in the *Magnificat* in D BWV243, 'Et exultavit spiritus meus'). Though the time signature in these pieces is 3/8 not 3/4, the overall form is that of da capo aria and frequent virtuosity appears, the essential minuet characteristics are still present: triple metre in moderate tempo; moderate affect which is intimate and nonchalant or that of simple joy or peace; balanced four-plus-four-bar phrase structure with extensions; and uncomplicated harmonies.

As with other Baroque dance forms such as the allemande, courante and gigue, Italian minuet style differed from the mainstream of European taste in a preference for faster tempos, implied by the prevalent use of 3/8 or 6/8 as the ordinary time signature. Melodic movement in the Italian minuet was carried over a longer phrase than in the French dance (usually eight bars rather than two or four), and more use was made of both melodic and harmonic sequence to sustain a clear sense of direction. Examples of the Italian-style minuet may be found in the chamber works of Corelli, in some of the opera overtures of Alessandro Scarlatti and Handel (ex.2), in some of Handel's keyboard suites, in the music of some of Handel's contemporaries, notably William Boyce, in French composers such as François Couperin, Rameau, Boismortier, Hotteterre and J.-M. Leclair *l'aîné*, and in works by Telemann and J.S. Bach. Michel L'Affilard, in his valuable treatise *Principes très-faciles pour bien*

Ex.2 Handel: *Rodelinda* (1725), menuet from the overture



apprendre la musique (Paris, 1694), gave two examples of minuet songs, one with the mensuration 3, the other in 6/8 and a faster tempo, indicating that there was some variety in minuet tempos, even among French composers. Much has been written about the tempo of the minuet, both in the 18th century and in modern times. The large number of conflicting treatises and studies suggests that there was no fixed tempo for this dance over the centuries, but considerable variety in the different courts and cities in which the minuet was performed (see Malloch, 1993).

3. Classical and neo-classical minuets. Minuets in various styles remained among the most popular dance forms of aristocratic Europe throughout the 18th century, exerting a continuing influence on stylized dance music. The restrained yet complex elegance of the dance itself appealed to the requirements of the developing aesthetic of the Rococo period, and the relative simplicity of its phrases and harmonic movement made it an admirable vehicle for experiments with large structures based on contrasting harmonic and tonal plateaux, while permitting the introduction of other triple-metre styles and learned contrapuntal devices.

The minuet was probably first included in symphonies by Italian composers in the early 18th century, as movements labelled 'tempo di minuetto' often closed opera overtures which, like that to Domenico Scarlatti's *Narciso*, for example, were sometimes later published independently as 'sinfonias' (London, 1720). Scarlatti's minuet movement, typical of its time and in the binary form typical of late Baroque dance movements, consists of two eight-bar strains based on a single rhythmic motif; many of Sammartini's symphonies end with similar minuet movements, as do the symphonies of C.F. Abel, Johann Stamitz and M.G. Monn and some of the early keyboard sonatas of Haydn.

Rather different minuet finales became fairly frequent in the symphonies, concertos and sonatas of English-influenced composers during the third quarter of the 18th century. These movements, generally headed with the rubric 'tempo di minuetto' or the hybrid Italian-German word 'menuetto', often applied some of the principles of so-called Sonata form to a movement having the characteristic metre, tempo and phrasing of the minuet. The third movement of Thomas Arne's Symphony no.3 in E♭ (1767, ed. in MC, iii, London, 1973), for example, marked 'tempo di minuetto', has an opening section presenting two distinct themes in contrasting keys; after repetition of that section, a brief development combines motivic transformation of the opening theme with a series of rapid modulations, followed by a full recapitulation of the opening without the change of key. J.C. Bach's Sinfonia concertante in E♭ (*c*1775, ed. J.A. White, *The Concerted Symphonies*, Tallahassee, FL, 1963) includes a slightly more complex minuet finale: the sonata-like minuet section (the first modulation to the dominant occurs after the double bar, followed by intense motivic development of the first section's theme, a long dominant pedal, and a full recapitulation) is paired with a short trio in ternary form, and then repeated da capo. Later and perhaps clearer examples of sonata principles applied to minuet movements (other than finales) can be found in the works of both Mozart (e.g. K387, which lacks motivic development but has a sharply defined contrast of tonality and theme in the 'exposition', and K464) and Haydn (piano sonatas HXVI:25 in E♭, HXVI:35 in C). Minuet finales, whether or not they use formal procedures derived from the sonata, occur fairly often in Haydn's piano sonatas and piano trios and in several of Mozart's concertos (e.g. K271 and K482 for piano, K190/186*e* for two violins, K191/186*e* for bassoon and K313/285*c* for flute).

Other formal schemes used for such movements included the rondeau-like alternations of one minuet with several trios seen in the minuet movement of Bach's Brandenburg Concerto no.1, commonly used in divertimentos and serenades (e.g. Mozart's Serenade in D K185/167*a*, the second minuet, and Haydn's piano sonatas HXVI:22 in E and HXVI:29 in F), variations of a binary minuet theme (Haydn's piano sonatas HXVI:30 in A and HXVI:33 in D), and, most familiarly, the common stereotype of a minuet paired with a single trio contrasting in key, thematic material, scoring and general mood. The last form, appearing frequently as the third of four movements in symphonies and string quartets written after about 1770, typically consisted of a ternary minuet section (e.g. two 12-bar strains, each repeated) and a shorter ternary trio, the minuet being repeated da capo with repeats (*see* Ternary form). About mid-century the trio was normally in a closely related key, usually either the tonic minor or the relative minor of the minuet, but in many of Haydn's later string quartets the tonal contrast was made considerably more striking: in op.77 no.2, for example, the minuet is in F major, the trio in D♭. Sometimes the characteristically simple and elegant style of the minuet was infused with elements from more 'serious' kinds of music, often with quite dramatic effects. The minuet of Haydn's piano sonata HXVI:26 in A, for example, is cast in the typical minuet and trio form, but, as indicated by its heading 'menuet al rovescio', the second half of each section is an exact retrograde of the first. Haydn's Symphony no.44 ('Trauer') and String Quartet op.76 no.2 both include minuet and trio movements that employ strict canon and irregular phrases to lend an unaccustomed seriousness to the form, as does the use of both canon and double counterpoint in the minuet of Mozart's Symphony no.40 (K550).

All the forms applied to minuet movements in Classical symphonies and chamber works probably derived from the actual practice of dance accompaniment. Most surviving functional minuets are quite short, often no more than 16 or 32 bars, and indeed the instructions for composing minuets given by such theorists as Brossard (1703), J.-J. Rousseau (1768) and Honoré Compan (1787) specified that the individual strains of a minuet ought to be only eight or 16 bars long, divided into phrases of two or four bars. Contemporary descriptions of the dance, however, indicate that a complete performance would have taken well over 100 bars. To accompany the long social dance, the musicians would have had to perform several minuets in succession, with repeats, and may also have used improvised embellishments to the successive repetitions of strains, thus creating variation or rondeau forms (see Little, 1987). The minuet and trio stereotype seems to have been the most common such practice to be transferred to stylized music by composers who, for the most part, had contributed many minuets for ballroom use at various times in their careers. As an aristocratic dance, the minuet continued throughout the 18th century to hold its place in opera and ballet as well as in the ballroom and concert hall, especially in France, and

several theatrical minuet choreographies have survived. Grétry included a minuet in his *Céphale et Procris* (1773), as did Gluck in the Paris version of his *Orphée* (1774), Sacchini in his opera *Chimène* (1783) and Salieri in his *Tarare* (1787). Probably the most famous appearance of the minuet on stage, however, was in Mozart's *Don Giovanni* (1787), where, in the finale of Act 1, Don Ottavio and Donna Anna dance a noble minuet, while Leporello and Masetto perform the comparatively plebeian German dance and Don Giovanni and Zerlina the middle-class contredanse, a scene in which the simultaneously performed dances portray the juxtaposed cultural values and social standing of the dancers (see Allanbrook, 1983, pp.277–87).

18th-century theorists such as J.P. Kirnberger (*Der allezeit fertige Polonoisen- und Menuettencomponist*, 1757) used the minuet as an elementary composition exercise, and the process was even reduced to methods used in games of chance such as the throwing of dice: the clear implication is that the melodic and harmonic patterns of the standard eight-bar minuet were so standardized that arbitrary arrangements of them could be made without incongruity (see Ratner, 1970), despite the sophistication that had been brought to the form by some composers. Interestingly enough, minuet movements seldom appeared in Italian symphonies and concertos after the mid-18th century, and, in fact, the standard minuet and trio movement was increasingly often replaced by a similarly structured movement called 'scherzo' (It.: 'joke'). Haydn was apparently the first to substitute movements with this heading for the minuets in his string quartets op.33 (the set is sometimes called 'Gli scherzi'). It is not clear exactly why Haydn labelled the triple-metre movements thus in op.33, however, for while at least one such movement, the scherzo of no.5, does include several humorous elements such as unpredictable phrasing, some of the other movements are quite serious. Beethoven seems to have preferred the title 'scherzo' to 'minuet' in most of his works, using it to indicate a more vigorous, robust movement than that implied by the minuet's associations with elegant court pastimes. He used the minuet, however, in a number of his piano sonatas, including op.2 no.1, op.10 no.3 and op.49 no.2, in the String Quartets op.18 nos.4 and 5, in the Septet op.20, and in Symphonies nos.1 and 8. Twice, in the Violin Sonata in G op.30 no.3 and the Piano Sonata op.31 no.3, a movement entitled 'tempo di minuetto' actually takes the place of the slow movement.

19th-century composers were less interested in the minuet, an attitude which may have been influenced by political as well as musical considerations; nonetheless, Schubert (some of his piano works) and Brahms (Serenade op.11, 1857–8) included minuets in a number of their works, and Bizet used the form in his music for *L'arlésienne* (1872) and in the Symphony in C (1860–68). The courtly minuet was one of the programmatic associations in the symphonic poems of Liszt (see Johns, 1990). Late 19th- and early 20th-century neo-classicism led to a revival of interest in the minuet, evidenced by its appearance in Fauré's *Masques et bergamasques* (1919), Chabrier's 'Menuet poupeux' from *Pièces pittoresques* (1881), Debussy's *Suite bergamasque* (1890), Jean Françaix' *Musique de cour* (1937), Bartók's Nine Little Pieces (1926) and the second book of *Mikrokosmos*, Schoenberg's Serenade op.24 (1920–23) and Suite for piano op.25 (1921–3) and Ravel's *Sonatine* (1903–5), his independent *Menuet antique* (1895) and *Menuet* (on 'Haydn', 1909).

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MEREDITH ELLIS LITTLE

Minuetto, tempo di (It.). *See* TEMPO DI MINUETTO and MINUET.

Mioduszewski, Michał Marcin (*b* Warsaw, 16 Sept 1787; *d* Kraków, 30 May 1868). Polish priest and editor of religious songs. He was educated at the seminary of the church of the Holy Cross in Warsaw (1804–10), and then worked as a teacher in similar establishments in Warsaw (1810–14), Włocławek (1814–20) and Kraków (1820–68). He collected and edited several volumes of Polish religious songs, and also left extensive manuscript collections; until 1939 these were in the Biblioteka XX Misjonarzy in Kraków, but their whereabouts are now unknown.

SONG EDITIONS

Śpiewnik kościelny bez melodyj [Church songbook without music] (Kraków, 1838)
Śpiewnik kościelny, czyli Pieśni nabożne z melodiami w kościele katolickim używane [Church songbook, or Prayer songs with music for use in the Catholic Church] (Kraków, 1838; suppls. i–iii, 1842–54)
Pastorałki i kolędy z melodiami [Pastoral songs and carols with music] (Kraków, 1843, suppl., 1853)
Śpiewniczek kościelny (Krakow, 1854)
Pastorałki i kolędy bez melodyj [Pastoral songs and carols without music] (n.p., n.d.)

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KATARZYNA MORAWSKA

Miolan, Marie. *See* CARVALHO, CAROLINE.

Mion, Charles-Louis (*b* 1698; *d* Versailles, 12 Sept 1775). French composer and teacher. He was a great-nephew of Michel-Richard de Lalande, and his professional life focussed on the court. He was named as a singer in the royal chapel in 1727, and taught singing to Mme de Pompadour whose protection he enjoyed. With his *opéra-ballet L'année galante* (1747), Mion received an annual royal pension of 2000 livres and by 1750 was named *compositeur du ballets du roi*. On 24 January 1755 he became music master to the children of the royal family, but by 1765 he was unable to write owing to paralysis. From then onwards his name is absent from the pension lists, though he was still described as a royal pensioner at his death. He is buried in Notre Dame de Versailles.

Mion had three motets performed at the Concert Spirituel, but the stage works, which dominate his output, were almost all intended for the court circle where he spent his working life. Notably, the ballet *Julie et Ovide* was written for the marriage celebrations of the Prince of Condé in 1753. The exception is his only *tragédie lyrique*, *Nitétis*, which was performed at the Paris Opéra in 1741.

The mistaken forenames Jean-Jacques-Henri and the year of birth 1702 seem to have originated with Fétis.

WORKS

music lost unless otherwise stated

SECULAR VOCAL

Bouquets de Mlle de G*** à sa mere (idylle, 3, P. de Morand), Versailles, 12 Dec 1735
Nitétis (tragédie lyrique, prol., 5, J.-L.-I. de La Serre), Paris, Opéra, 11 April 1741 (Paris, 1741)
Les quatre parties du monde (opéra-ballet, P.-C. Roy), Versailles, 1745
Bouquet (romance, L. Fuzelier), pubd in *Mercure de France* (1746), July
L'année galante (opéra-ballet, prol, 4, Roy), Versailles, 13 Feb 1747 (Paris, 1747)
Julie et Ovide (ballet héroïque, after L. Fuzelier: *Les amours déguisés*), Paris, 11 June 1753

SACRED VOCAL

Motets, all perf. Paris, Concert Spirituel: Magnus Dominus, 7 Feb 1728; Beatus vir, 30 March 1735; De profundis, 13 April 1753
Te Deum, chorus, orch, *F-Pc*

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BrenetM; FétisB
Mercure de France (Feb 1728), 386 only; (June 1753), 164 only
Almanach parisien (Paris, 1767), ii, 131
L. Dussieux and E. Soulié, eds.: *Mémoires du Duc de Luynes sur la cour de Louis XV (1735–1758)*, viii (Paris, 1862), 116
N. Dufourcq, ed.: *Notes et références pour servir à une histoire de Michel-Richard Delalande* (Paris, 1957)

BARBARA COEYMAN

Mira, Leandro (*b* probably in Sicily; *fl* northern Italy, 1566–92). Italian composer. His first published compositions, two madrigals and a motet, appeared in two Venetian collections edited by Giulio Bonagionta (RISM 1566^{23}, 1567^{3}). Four more madrigals for four and six voices were published in madrigal books by Maddalena Casulana and Pietro Vinci (RISM 1570^{24}, 1571^{13}); one motet and a further five madrigals for three, five and six voices, composed in a style resembling Vinci's, are scattered through four vocal collections (RISM 1567^{3}, 1583^{10}, 1586^{12}, 1591^{23}, 1592^{15}), and one lute tablature (RISM 1600^{5a}). A motet survives intabulated for organ (*I-Tn* xii, 75, 92–93*v*). Mira published, at his own expense, Monte's *Terzo libro di madrigali a cinque* (Venice, 1570).

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L. Bianconi: 'Sussidi bibliografici per i musicisti siciliani del Cinque e Seicento', *RIM*, vii (1972), 3–38

PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Miramontes, Arnulfo (*b* Tala, 18 July 1882; *d* Aguascalientes, 13 March 1960). Mexican composer. He studied in

Guadalajara, Mexico City and Berlin, where he was a pupil of Martin Krause (piano) and Alexander von Fielitz (conducting). After giving piano recitals in Europe, in which he included his own works, Miramontes returned to Mexico where he established himself as a piano teacher. In 1921 he toured the USA (at his recital at Columbia University the Chilean poet Gabriela Mistral addressed the audience), and in 1922 he founded the State SO in Aguascalientes, of which he remained conductor until the late 1930s. After suffering the first effects of blindness he retired from public life but continued to compose until his death.

His style is conservative and mostly features a complex linear counterpoint. He wrote three operas, the first two referring to pre-Hispanic Mexico: *Anáhuac*, from which he extracted the material for his symphonic poem *La leyenda de los volcanes*, and *Cíhuatl*, which tells the story of the Aztec goddess of the same name. The third opera, *Juana de Asbaje*, is based on the life of the 18th-century poet Sor Juana Inés de la Cruz.

WORKS
(selective list)

Ops: Anáhuac (N. Bracho), 1918, Mexico City, Virgina Fábregas, 1918; Cíhuatl, 1922, unperf.; Juana de Asbaje (Bracho), unperf.

Choral: Misa de requiem, SATB, orch, 1917, Misa solemne, SATB, orch, org, 1938; Otoño (cant.)

Orch: Obertura primavera, 1910; Sym. no.1, 1916; Suite sinfónica mexicana, 1917; Revolución, sym. poem, 1936; Iris, ballet suite, 1940; La leyenda de los volcanes, 1919; Sym. no.2, Sym. no.3, Pf Conc., Variaciones, vc, orch

Chbr: Str qt, 1916; Sonata, vn, pf, 1919; Cuarteto histórico mexicano, str qt

Pf: Sonata, c; 10 preludes; Vals-estudio; Mazurca; Xochimilco, barcarola; 4 momentos musicales; Intermezzo

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J.C. Romero: 'Rafael J. Tello', *Nuestra música*, ii (1947), 35–9
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N. Slonimsky: *Music of Latin America* (New York, 1972)

RICARDO MIRANDA-PÉREZ

Miranda, Carmen [Miranda da Cunha, Maria do Carmo] (*b* Marco de Canaveses, nr Lisbon, Portugal, 9 Feb 1909; *d* Beverly Hills, CA, 5 Aug 1955). American singer and actress. She grew up in Rio de Janeiro and had established herself as a popular entertainer with a reputation throughout South America by the time she appeared on Broadway in 1939. Known as 'the Brazilian Bombshell', she captivated American audiences with her extravagant presentation of South American novelty songs and Tin Pan Alley imitations. Her samba-related dance movements, syncopated and staccato singing style and outlandishly theatrical mode of dress were highly distinctive. From her initial successes in the revue *The Streets of Paris* (1939) and the film *Down Argentine Way* (1940) until her death, Miranda performed extensively in night clubs, theatres, on television and in motion-picture musicals, making altogether 19 films and 154 recordings. Her film appearances were typically secondary roles capitalizing on her exotic qualities and were usually played with a sense of self-parody. The height of her popularity, the 1940s, coincided with a great craze in the USA for Latin-American culture.



Carmen Miranda

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M. Holston: 'The Women of Merengue', *Américas*, xlii/3 (1990), 54–7

MICHAEL J. BUDDS

Miranda, Ronaldo (*b* Rio de Janeiro, 26 April 1948). Brazilian composer. He studied the piano and composition at the Federal University of Rio de Janeiro (UFRJ). He began his musical career as a critic for the *Jornal do Brasil* (1974–81) and intensified his work as a composer after 1977, the year he won the first prize at the Second Biennial of Brazilian Contemporary Music. In the early 1980s he received several composition prizes, expecially the prestigious Trofeu Golfinho de Ouro (1981) from the state government of Rio de Janeiro. His Symphonic Variations, commissioned by the São Paulo SO, earned him the distinction of 'best composer of the year' (1982), bestowed by the São Paulo Association of Art Critics. In 1984 the French Ministry of Culture made him Chevalier of the Ordre des Arts et des Lettres. A grant from the Vitae Foundation allowed him to write his opera *Dom Casmurro*, first produced in May 1992 at the Teatro Municipal, São Paulo. His works have been performed in many contemporary music festivals in Brazil, the USA, Spain, Austria, Germany and Hungary. In addition to teaching composition at UFRJ, he also worked for FUNARTE (the National Foundation for the Arts) and became director of the Sala Cecília Meireles in Rio in 1995.

WORKS
(selective list)

Stage and vocal: Terras de Manirema (cant.), 1981; Coraçao concreto (cant.), 1987; Dom Casmurro (op), 1992, São Paulo, Municipal, May 1992; many other choral and vocal works

Orch: Variações sinfônicas, 1981; Pf Conc., 1983; Pf Concertino, pf, str, 1986; Suite tropical, sym. band, 1990; Horizontes, 1992; Cantoria, vc, str, 1994; Suite festiva, 1997

Chbr and solo inst: Prelúdio e fuga, wind qt, 1973; Oriens III, fl trio, 1977; Prólogo, discurso e reflexão, pf, 1980; Tocatta, pf, 1982; Imagens, cl, perc, 1982; Lúcida I, cl, 1983; Três momentos, vc, 1986; Appassionata, gui, 1984; Variações sérias, wind qnt, 1991; Tango, pf 4 hands, 1993; Fantasia, sax, pf, 1994; Simple Song, fl, 1994; Alternâncias, vn, vc, pf, 1997

GERARD BÉHAGUE

Mirate, Raffaele (*b* Naples, 3 Sept 1815; *d* Sorrento, Nov 1895). Italian tenor. He studied with Crescentini and made his début in 1837 at the Teatro Nuovo, Naples, in Donizetti's *Torquato Tasso*. He went on singing the Rossini-Bellini-Donizetti repertory – at the Théâtre Italien, Paris, La Scala (Amenophis in Rossini's *Mosè in Egitto*, 1840), and elsewhere – but in 1845 appeared in Rome in Verdi roles (Jacopo in *I due Foscari* and Charles VII in *Giovanna d'Arco*). Verdi's librettist F.M. Piave compared him to the the previously supreme lyric tenor, Moriani. As the highest paid singer at La Fenice, Venice, in 1850 and 1851 he created, in the latter year, the Duke in Verdi's *Rigoletto*. A more forceful Duke than some later tenors, he was said to have a brilliant and intense timbre and incisive phrasing; Verdi approved of his singing the heavier part of Manrico in *Il trovatore* (1853–4, Venice; 1855, Milan). He sang in Boston and New York in 1855, in Buenos Aires in 1857 and 1860, retired in 1861, but appeared again at the S Carlo, Naples, in 1863–6; by then he was in serious decline.

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ES (R. Celletti)

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JOHN ROSSELLI

Mirecki, Franciszek (Wincenty) (*b* Kraków, bap. 31 March 1791; *d* Kraków, 29 May 1862). Polish composer, conductor and teacher. When he was a child, he studied the piano with his father, who was an organist. In 1810 he began studies at the University of Kraków, specializing in Greek, and in 1814 went to Vienna, where he studied the piano with Hummel while acting as secretary and librarian to Count Joseph Maximilian Ossoliński. His first works (polonaises and marches for piano) were published in Vienna and he met Beethoven, who showed interest in Mirecki's work and in Polish folk melodies. From 1816 to 1817 he was in Italy. He then moved to Paris, where he studied composition with Cherubini. The latter awoke in Mirecki an interest in the works of earlier Italian masters and set him the task of arranging 50 psalms by Benedetto Marcello. (This arrangement became well known throughout Europe.) In 1822 he went to Italy again and during 1825–6 he was conductor of the Italian opera company in Lisbon. He and the company visited France and England. From 1826 to 1838 he was based in Genoa, where he gave singing lessons as well as working as artistic director and conductor of the opera company. In 1838 he returned to Kraków, where he opened a singing school, which was later reorganized (1841) as the first public music school in Kraków. Mirecki became the school's director and professor of singing, and was thus responsible for the education of generations of singers for the Kraków Opera. From 1844 to 1850 he was also artistic director and conductor of the Kraków Opera.

Mirecki was a passionate advocate of Italian opera and of the Classical style. His musical outlook was formulated in the treatise *Pogląd na muzykę* ('Approach to Music') (Prague, 1860), in which the Classical style is presented as the peak of musical development. He declared himself to be against 'national music' based on folk melodies, which he considered unsuitable for the development of musical forms, although in his earlier pieces (sonatas and variations) he had used Polish folk melodies. Mirecki's later works correspond more closely to the principles outlined in his treatise. His operas are cast in the style of Rossini and his instrumental works show his adoption of the Haydn–Beethoven Viennese style. His symphony (1855), composed for Mannheim, follows Beethoven's monumental approach to form and is one of the most substantial and richly scored Polish Symphonies of the period. Mirecki also wrote one of the earliest European treatises on orchestration, *Trattato intorno agli instrumenti ed all'instrumentazione* (Milan, 1825).

WORKS

OPERAS

Puławski, before 1822, lost

Cyganie [The Gypsies] (Spl, 3, after F.D. Kniaźnin), Warsaw, National, 23 May 1822, ov. and vs (Warsaw, n.d.)

Piast [The Piast] (J.U. Niemcewicz), Warsaw, National, 22 Nov 1822, lost

Evandro in Pergamo (os, 2, A. Peracchi), Genoa, S Agostino, 26 Dec 1824, excerpts vs (Milan, *c*1844)

Adrian en Syrie, 1825–6, unfinished, lost

I due forzati (os), Lisbon, March 1826, ov. *PL-Kj*, excerpts vs (Milan, *c*1844)

Cornelio Bentivoglio (os), Milan, Scala, 18 March 1844 (Milan, n.d.)

Nocleg w Apeninach [A Night in the Apennines] (oc, 2, N. Ekielski, after A. Fredro), Kraków, Miejski, 11 April 1845, vs (Milan, 1850)

Rajmund mnich [Raymond the Friar] (Fredro), aria (Lwów, 1860)

VOCAL

Mass, E♭, 4vv, org, *c*1841, *PL-Wn*

Songs: Krakowiaki ofiarowane Polkom [Krakowiaks Offered for Polish Women] (A. Górecki), op.4 (Warsaw, 1816)

Arrs.: G.C.M. Clari: 25 madrigals and 14 tercetti (Paris, *c*1820); F. Durante: 13 duets (Leipzig, 1824); B. Marcello: 50 Psalms, 2–4vv, pf (Paris, *c*1828)

INSTRUMENTAL

Symphony no.1, 1855, ed. (Kraków, 1972)

Chbr: Pf Trio, op.22 (Milan, *c*1830); Adagio and Allegro concertant, pf, 2 vn, va, vc, db, op.24 (Vienna, 1837); 2 sonatas, vn, pf

Pf: Variations, op.6 (Vienna, *c*1815); 3 sonatinas, F, D, B♭, op.12 (Paris, *c*1818); 3 sonatas, a, C, E♭, op.14 (Paris, *c*1818); Variations Sur un air de l'opéra Faniska de Cherubini, op.9 (Milan, *c*1819); 3 sonatinas, C, a, G, op.19 (Milan, *c*1822); Rondo, op.7 (Milan, *c*1825); Grand Variations sur un air national français, A, op.18; fantasies, krakowiaks, marches, mazurkas, polonaises

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M. Bristiger: *Trattato instrumentazione di Mirecki* (forthcoming)

ZOFIA CHECHLIŃSKA

Miremont, Claude-Augustin (*b* Mirecourt, 1827; *d* Pontorson, 1887). French violin maker. He was a pupil of his father Sebastien, a little-known and unexceptional craftsman who worked at Mirecourt all his life. After working

for Claude Collin he moved to Paris in 1844 and was employed by Lafleur and Bernardel *père*. In 1852 he moved to New York, where he worked for nine years before returning to Paris to establish his own shop at 20 rue Faubourg-Poissonnière. There his intimate contact with the work of Stradivari and Guarneri 'del Gesù' inspired him to make instruments that at times rival those of his great competitor J.-B. Vuillaume. The workmanship is refined and delicate, the varnish often of good substance and attractive appearance. The tone of his instruments is remarkably fine, his best-known advocate being the cellist Pierre Fournier, who used his Miremont in preference to Italian instruments for most of his career. (*VannesE*)

CHARLES BEARE

Mirgorodsky, Aleksandr Sergeyevich (*b* Skopin, Ryazan region, 12 Sept 1944; *d* 23 Nov 1994). Russian composer. After studying the piano and conducting, he entered the Kazan' Conservatory at the age of 25 and studied composition with Al'bert Leman and Almaz Monasïpov. He taught at this institute from 1973, became a member of the Composers' Union a year later and from 1983 was on the board of the Tatarstan Composers' Union. He was an adjudicator of the 'Winter Variety Art' competition and led the jury on the Nizhnekamsk political song competition.

The author of over 120 works, Mirgorodsky preferred instrumental forms, ranging from symphonies to solo sonatas (his degree works included compositions in both of these formats). His vivid and individual style, while being clearly modern and incorporating an individually thematic approach to serial technique, also encompasses neo-classicism (Symphony no.2) and Russian folk sources (in works of the 1990s). The *Symphonic Variations on a Theme of Paganini* (1975) represented a landmark in his career and the subtle orchestration and clear figuration which aroused interest in this work are features of many of his subsequent compositions. The Third Symphony reflects the composer's concerns with themes of war and human suffering; the acutely expressive language of the work is intensified by the recitation of material from a letter – discovered in the ruins of a house – to a man from his daughter who was later murdered by Fascists.

WORKS
(*selective list*)

Inst: Vn Conc., 1970; Script, pf, 1971; Str Qt, 1971; Polyphonic Suite [no.1], org, 1972; Sonata, cl, 1972; Str Qnt, 1973; Sym. no.1, orch, 1973; Pf Conc. no.1, 1974; Sym. no.2, orch, 1974; Sym. no.3, reciter, org, orch, 1975; Sym. Variations on a theme of Paganini, orch, 1975; Sonata, bn, 1976; 5 Pieces, orch, 1977; Pf Conc. no.2, 1979; Polyphonic Suite [no.2], org, 1979; Romantic, orch, 1980; Sonata, hn, 1981; Conc., fl, pf, 1982; Fantasia on the Themes of S. Saidashev, ov., orch, 1983; Polyphonic Suite [no.3], org, 1983; Musical Offering to S. Saidashev, chbr sym., 1984; In the Rhythms of Jazz, fl, pf, 1986; Sym. no.5, orch, 1987; Dedication, str orch, 1991; Song cycle (A. Akhmatova), 1991; Elegy, str orch, 1991

50 songs, incid music, TV scores

MARGARITA PAVLOVNA FAYZULAYEVNA

Miricioiu, Nelly (*b* Adjud, 31 March 1952). Romanian soprano, naturalized British. She studied in Iaşi and Milan, making her début in Iaşi as the Queen of Night, and was then engaged at Braşov Opera (1975–8). With Scottish Opera (1981–3) she sang Violetta, Tosca and Manon Lescaut. In 1982 she sang the three heroines in *Les contes d'Hoffmann* at the Opéra-Comique and made her Covent Garden début as Nedda, returning as Musetta, Marguerite, Antonia and Valentine (*Les Huguenots*). She sang Violetta with great success for the ENO (1984), and has subsequently performed the role throughout Europe and in the USA. Her repertory also includes Lucia, Gilda, Mimì (which she sang for her Metropolitan début in 1989), Butterfly, Magda (*La Rondine*) and Yaroslavna (*Prince Igor*). As Miricioiu's beautiful, vibrant voice has become more flexible she has taken on a number of bel canto roles, singing Rossini's Armida, Donizetti's Maria Stuarda and Anna Bolena in Amsterdam (1989–92), Amenaide (*Tancredi*) in Salzburg (1992), Norma in Washington and Rossini's Ermione in Brussels (1995), and Semiramide in Geneva (1998). Her recordings include a much admired Tosca, Mercadante's *Orazi e Curiazi*, Rossini's *Ricciardo e Zoraide* and *mélodies* by Duparc.

ELIZABETH FORBES

Mīrisṭus. *See* MURISTUS.

Mirliton. A generic term for MEMBRANOPHONES played by a performer speaking or singing into them, and which alter the sound of the voice by means of a vibrating membrane. The word appeared in France during the 18th century as a fashionable term for a wide assortment of items; it first clearly indicated a membranophone in the *Dictionnaire de Trévoux* of 1752. The term KAZOO is also sometimes used in English. Mirlitons are classified as 'singing membranes' by Hornbostel and Sachs.

Three kinds of mirlitons may be distinguished. Representative of the simplest type, the 'free mirliton', is the



Mirliton: comb ('pettine') player from F. Bonanni's 'Descrizione degl' instromenti armonici d'ogni genere', no.XLII (Rome, 2/1722)

device of a comb covered by paper, mentioned in 1511 in Arnolt Schlick's *Spiegel der Orgelmacher* and depicted as 'pettine' by Filippo Bonanni in 1722. The 'trombetta di canna', also described by Bonanni, is a tube of cane on which the wall is scraped thin to form the membrane.

Of more musical importance are the 'vessel mirlitons', in which the membrane is combined with a resonating body that intensifies the sound. Among these are the EUNUCH-FLUTE, described by Mersenne (1636–7), and the 'bigophone' (saxophone shaped), 'cantophone' (brass-instrument shaped) and kazoo developed at the end of the 19th century. The Danse des Mirlitons in Tchaikovsky's *The Nutcracker* (1892) refers chiefly to such mirlitons used as children's toys, but they were also played in vaudeville music and early jazz. The same principle is found in the *nyâstaranga* of India and Bangladesh, a small brass trumpet closed by a membrane, a pair of which is applied to the larynx as the performer hums and sings.

The third group comprises instruments which produce their own real sound but employ the distorting effect of a membrane. Mersenne suggested that organ stops could be equipped with a membrane. The 'Flauto di voce' or 'Patent Voice Flute' made from 1810 by the London flute makers Wigley & McGregor was a transverse flute in G with an additional membrane-covered hole; some music was written for it by James Hook. Adolphe Sax, in his third patent for the SAXOPHONE (1880–81), described a membrane for special sound effects on the crook. The same principle, of a distorting sound effect which could be switched on and off in valved brass instruments, was patented by François Sudre in 1892 for his SUDROPHONE. Many African xylophones and harps, for example the *chopimbila* of Mozambique and the *madimba* of Zaïre (now the DEMOCRATIC REPUBLIC OF THE CONGO), have membranes glued over openings in the gourd resonators. The Chinese DI flute is also a mirliton.

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B. Hopkin: 'Mirlitons: Kazoos and beyond', *Experimental Musical Instruments*, v/1 (1989), 4–8

MARTIN KIRNBAUER

Miroglio, Francis (*b* Marseilles, 12 Dec 1924). French composer. He attended the conservatories of Marseilles and Paris, studying with Milhaud at the latter. From 1959 to 1961 he worked in the electronic music studios of the ORTF and in 1965 founded the annual summer arts festival Nuits de la Fondation Maeght in St Paul de Vence, which he also directed. Many of his compositions are mobile in form and variable in instrumentation. He has also composed multimedia works which incorporate such elements as mobiles (inspired by Calder) and the projection of paintings. His opera *'Il faut rêver' dit Lénine* is based on a quotation from Lenin; it tells of a choral society whose members, inspired by the song of a lark, transform a dark inhospitable place into one of light and joy. His orchestral textures are dense and imaginative, and make considerable use of percussion. Among French composers of his generation he stands out as one of the most versatile and wide-ranging.

WORKS

(*selective list*)

Stage: 'Il faut rêver' dit Lénine (op, 1 R. Pillaudin), Avignon, Cloître des Célestins, 15 July 1972; Inferno di gelo (op, 1, Miroglio, after Dante)

Orch: Allotropie, str, perc, 1954; Divertimento, cl, orch, 1955; Espaces, 1961–2; Espaces II, wind, perc, 1962; Espaces III, str, 1962; Extensions, perc ens, orch, 1970–72; Eclipses, hpd, orch, 1972; Strates Eclatées, 1973; Fusions, 1974; Magnétiques, vn, orch, 1979; Deltas, 1986

Vocal: Magies (Miroglio), S, 10 insts, 1960; Tremplins (Dupin), 4 solo vv ad lib, 13 insts ad lib, 15 insts, 1968–9; Habeas corpus (Lat. texts), 12 vv, 1984

Chbr and solo inst: Sonata, vc, pf, 1952; Pierres noires, ondes martenot, 2 perc, 1958; Choréïques, gui, 1958; Fluctuances, fl, hp, 2 perc, 1961; Espaces IV, 9 insts, tape, 1962; Espaces V, 9 insts, 1962; Soleils, pf, 1962; Réseaux, hp/(hp, str qt)/(hp, 9 insts), 1964; Phases, (fl, pf)/(fl, pf, str trio)/(fl, pf, 3 perc)/(fl, pf, str trio, 3 perc), 1965; Projections, str qt, slides of Miró paintings, 1966–7; Refractions, fl, pf, perc, vn, 1968; Insertions, hpd, 1969; Masques, wind ens, 1971; Gravités, org, 1976; Brisures, fl, 1977; Horizons coubes, 9–16 insts incl. sitar, 1977; Magnétiques, (vn, 7 insts)/(vn, pf), 1979; Ping-Squash 1–3, perc, mobiles, 1980; Triade, 1–3 vn, 1980; Trip through Trinity, 1 perc, colour transparencies, 1981; Chicanes (Miroglio), spkr, ens, 1983; Brut millésime 1. 9. 8. 4., 6 pfmrs, 1984; Moires, hp, 1985; Quinconce, 5 pfmrs, 1988; Pulsars, vib, 7 insts, 1990, also version for solo vib

Principal publishers: Heugel, Peters, Suvini Zerboni, Universal

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PAUL GRIFFITHS, RICHARD LANGHAM SMITH

Miroglio, Jean-Baptiste (*b* Piedmont, ?*c*1725; *d* Paris, *c*1785). Italian composer, violin and viola teacher and music publisher, active in France. He called himself 'le cadet' or 'le jeune' until 1763–4, when his elder brother probably died. Three of his first four published works were dedicated to Parisians who apparently were his patrons or pupils. In 1765 he began an enterprise which was to be much more important than his compositions or teaching: he and the German painter Johann Anton de Peters (1725–95) founded the first Parisian musical subscription and lending establishment, the Bureau d'Abonnement de Musique. For two years La Chevardière and other publishers fought the new Bureau in court, involving hundreds of musicians on either side; the decision in 1767 was in favour of the Bureau, which continued to operate until at least 1789. Miroglio was listed in periodicals as a composer and teacher up to 1785. His compositions are competent but unremarkable; their style is a mixture of the Italian, French and Mannheim characteristics typical of Paris in that period.

Miroglio had two brothers, Joseph-Antoine, of whom nothing musical is known, and Pierre (*b* Piedmont, *c*1715; *d* Paris, *c*1763–4). Pierre was in Paris by 1738, when he was mentioned in the *Mercure de France* as an Italian violinist of distinction; he was in the retinue of Prince Carignan and later that of La Pouplinière. Pierre and his famous compatriot in Carignan's orchestra, Guignon, had been violin pupils of Miroglio's uncle, G.B. Somis. His only known works are six *Sonate a violino e basso* op.1, published in Paris in 1741 and dedicated to Geminiani. They are Italian in style and require considerable technical facility.

WORKS
all published in Paris

[6] Sonates, vn, b, op.1 (before 1750)
[6] Sonates, vn, b, op.2 (1750)
[6] Ovs. a 4, 2 vn, va/vn, bc, op.3 (1751)
[6] Sonatas, 2 vn, op.4 (1753)
Les amusements des dames [suites 1–10], 2 vn/tr viols/mand (1760–68), all lost
Ariettes, all lost: L'art de plaire (1763); Amar e un piacer (1767); Vous qui cherchez une femme, 1v, 2 vn, bc (1772)
1e suitte de menuets en trio, 2 vn/tr viols, bc (*c*1763)
[6] Simphonies à grand orchestre, 2 vn, va, bc, 2 hn, op.10 (1764)
? [12] Duos, 2 vc (*c*1773–4), lost, see Johansson and Brook (*MGG1*)
Les amusements des dames [suite 11: 6 divertissements], harp/pf/hpd, vn ad lib, ?op.12 (1776), lost
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PEGGY DAUB

Miroglio, Pierre. Brother of JEAN-BAPTISTE MIROGLIO.

Mirror canon, mirror fugue. *See* MIRROR FORMS.

Mirror forms. If an angled mirror is held to the right of a written musical passage, what appears in the glass is a RETROGRADE form of the music. A piece or passage that presents both the original and the retrograde, normally in immediate succession, is called a PALINDROME.

If the mirror is held above or below the musical passage, the form that appears in the glass both inverts the counterpoint of the original, so that the topmost strand of the music becomes the lowest, and so on (clearly this mirror form only makes musical sense if the original embodied INVERTIBLE COUNTERPOINT), and inverts the melodic lines of the original, so that a linear ascent becomes a linear descent, and so on (this procedure is known as melodic inversion; *see* INVERSION, §(3)).

Examples of this second kind of mirror treatment are rare. A notable instance is found in the Gigue of Bach's English Suite no.6 in D minor, where the second section is a mirror image of the first. What makes this a particular tour de force is the chromatic complexity of the counterpoint, and the fact that Bach was working within the circumscribed confines of binary form, with its non-symmetric tonal imperatives. In fact, he had to insert eight bars of free writing shortly before the end of the piece to make the device fit the context at all.

Perhaps Bach knew two chorale movements written by Buxtehude on the death of his father (1674). Contrapunctus I and II are each followed by an Evolutio. In Evolutio I the four strands of Contrapunctus I change places (we might call this quadruple counterpoint, except that only two of the four strands can serve convincingly as bass, and those are the two possibilities Buxtehude exploits). Evolutio II, however, recycles the counterpoint of Contrapunctus II in mirror form, with no modification until the penultimate bar. In both cases, the chorale melody, topmost in the Contrapunctus, migrates to the 'infernal' bass (aptly enough for funeral music) in the Evolutio, while the original bass 'ascends into Heaven' (that is, becomes the soprano).

A later example occurs in Schubert's 'Wanderer' Fantasy. Ex.1 shows the two-bar 'model' (a), the image produced by a mirror (b) and Schubert's actual 'refined' mirror form (c). The intervallic exactitude at the beginning of the second bar is noteworthy.

Ex.1



Hindemith went a step further in *Ludus tonalis* (1942) by applying mirrors (as it were) both above and to the right of his 'model'. The expansive Praeludium, falling into several sections differing in time, tempo and texture, returns in its mirror form – but in retrograde too – as the Postludium, the 25th movement of the 'Studies in Counterpoint, Tonal Organization and Piano Playing'. This could be termed a 'mirror palindrome'.

In a mirror-form work, the clefs, key signatures and other accessories of a passage are transmogrified, as well as the notes. In practice, composers reject these mirrored outcomes and choose their own clefs, normally retaining the original key signature, in order to preserve the mirror image in the notes themselves and make musical sense of it. Freedom is also observed in the placing of accidentals in the course of the passage, so as to make interval relationships in the melodic inversion more precise (see ex.1).

While the ear is theoretically capable of recognizing a mirror form, whether it does so depends on the complexity of the passage, the listener's familiarity with it, and to some extent, his musical acumen. The fact that the rhythms of the original are usually replicated in the mirror version is a potential aid to recognition. Whether or not the listener perceives that a metaphorical mirror is in use, the result may still have its effect, which is to use existing material in such a way as to secure the benefit of (tight) unification while allowing the simultaneous advantages of diversification. It also provides a challenge some composers evidently relish.

See also CANON (i) and FUGUE.

BRIAN NEWBOULD

Mirshakar, Zarrina (*b* Dushanbe, 19 March 1947). Tajik composer. Born into the family of the national poet of Tajikistan, she received her first professional training at the Dushanbe Music College under Ter-Osipov (1963–7) before studying at the Moscow Conservatory with Balasanian (1967–74), who had participated in the foundation of a Tadjik school of composition. Her style is associated with the musical dialect of the mountainous

Pamir region and the fact that she is drawn towards instrumental miniature forms is symptomatic not only of her own artistic character but also of the nature of the traditional music of her native area. Initially influenced by 18th- and 19th-century structures, she has evolved a language notable for its clear textures and uncomplicated means of expression. She subsequently broadened her interest in international contemporary music, partly as a result of her acquaintance with Moscow-based composer Khagagortian, while her approach to folklore shares a kinship with those of Bartók and Stravinsky. From 1974 she worked in the Mirzo Tursun-zade Institute of Art in Tajikistan, and in 1994 was appointed senior lecturer in the faculty of composition and orchestration.

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(*selective list*)

Orch: 2 pamirskiye kartinï [2 Pamir Pictures], 1973–4; Sinfonietta, str, 1973–5; Kraski solnechnogo Pamira [The Colours of the Sunny Pamir], sym. poem, 1982; Sym. no.1, str, 1991–3

Vocal: Cant. (M. Mirshakar), children's chorus, chbr orch, 1975

Chbr and solo inst: Str Qt, 1973; 3 pamirskiye freski [3 Pamir Frescoes], vn, pf, 1976–7; Sonata-poèma, cl, 1981; 24 muzïkal'nïkh bayta [24 Musical Bytes], pf, 1982; Sonata, ob, 1987; Crescendo, vn ens, pf, 1988; Respiro, vn, chbr orch, timp, 1990; Romance, 3 fl, 1992; 3 p'yesï [3 Pieces], 3 vn, 1995; 6 p'yes [6 Pieces], fl, cl, 1995

Film scores: Nash Boki [Our Boki] (dir. V. Akhadov), 1972; BAM [The Baykal-Amur Railway], 1988

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LARISA ALEKSANDROVNA NAZAROVA

Miry, Karel (*b* Ghent, 14 Aug 1823; *d* Ghent, 3 Oct 1889). Belgian composer. He studied the violin with Jean Andries and harmony and composition with Martin Joseph Mengal at the Ghent Conservatory; subsequently he studied at the Brussels Conservatory, where he was a fellow pupil of Gevaert. In 1845 he composed *De vlaamse leeuw* to words by his uncle, H. van Peene; the song became popular immediately, and remains today the national hymn of the Flemish people. In 1857 Miry succeeded Andries as professor of harmony and counterpoint at the Ghent Conservatory, where he also conducted the orchestra. In 1871 he became its assistant director, under Adolphe Samuel. From 1875 he was inspector of music at the municipal schools of Ghent, and six years later he became the inspector of state-aided schools of music; his influence greatly helped to raise the musical standards of these institutions.

Miry was one of the first Belgian composers to set Flemish texts. Of his 18 operas and operettas, most of them based on librettos by van Peene, *Bouchard d'Avesnes* was a great success when it was first produced in Ghent in 1864. From 1853 to 1863 Miry composed four symphonies, which reveal more his professional skill than any marked originality. He also composed ballets, sacred music, chamber music and works for wind instruments. But his most important works are his choral music and songs, especially children's songs.

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ANNE-MARIE RIESSAUW

Miryam Khan (*b* a Kurdish village in the Cizre region [now Turkey], 1904; *d* Baghdad, 1949). Kurdish singer. She was one of the few female singers in the male-dominated environment of Kurdish music. Born to a poor family, she moved to the newly created state of Syria, where she married a member of the aristocratic Bedir Khan family. Her husband restrained her from singing, and she separated from him and resettled in Iraqi Kurdistan in 1924. In the late 1930s she returned to Baghdad where European phonograph companies had created a thriving recording business. She stayed with Sit Almas Mihammad, another female singer whose home was frequented by singers, and became the second female Kurdish singer to perform on phonograph records produced in Baghdad (the first being Bahija Ibrahim Ya'qoub). Although her voice was stigmatized by some male listeners as 'shrill', Miryam was the first woman singer on Radio Baghdad's Kurdish section, which began broadcasting in 1939. Her songs, all of which she learnt from rural performers, number about 30, divided almost equally between *strân* and *lawik*. The songs are in Kurmanji dialect and some are sung as duets with the singers Hasan-e Jiziri, Mihammad 'Arif-e Jiziri and Sit Almas.

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AMIR HASSANPOUR, STEPHEN BLUM

Mir y Llussá, José (*d* Madrid, 1765). Catalan composer. About 1755 he succeeded Pedro Rodrigo as *maestro de capilla* of the Real Convento de la Encarnación at Madrid. He was one of the three chief Catalan composers at Madrid invited to contribute introductions to Antonio Soler's *Llave de la modulación* (1762) and the only one to show his wide learning with a quotation from Augustine's *Epistola 104*. Soler responded by soliciting many of Mir's works for El Escorial, the earliest of which is dated 1757. These are mostly Latin double-choir compositions with either two obligatory organs or orchestral accompaniment; they were still being recopied in 1803. He is also heavily represented by double-choir Latin music at Montserrat, and was widely performed in the Americas; a mass written in 1754, surviving at Lima, was still performed as late as 1810, when the Peruvian organist Melchor Tapia added flute and horn parts to it.

WORKS

Mass; 8 vesper psalms; Magnificat quarti toni; 2 Litanies of Our Lady: all 8vv, 2 org, all in *E-E*

Compline, vv, vns, hns, bc, 1758; 6 villancicos, 4–8vv, vns, hns/obs, bc: all in *E*

3 masses; Salve regina; 6 vesper psalms; Christmas responsories; responsories for the Office of the Dead; numerous motets: most 8vv, all in *MO*; villancicos, *MO*

Mass (Ky, Gl, Cr), 4vv, orch, Archivo Arzobispal, Lima, Peru; Mass, F [without Ag], 4–8vv, orch, Mexico City Cathedral; Envozado Dios mio reduces (villancico), 4vv, vns, hns, bc, Colegio de S Rosa, Morelia, Mexico

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J. Bagüés i Erriondo, : 'Compositors catalans a l'antic arxiu musical d'Arànzazu', *Recerca musicològica*, i (1981), 213–20 [Eng. summary, 237 only]

ROBERT STEVENSON

Mirzayev, Shavkat (*b* Tashkent, 10 Feb 1942). Uzbek *rubāb* player, teacher and composer. He came from a family of musicians and began to study the *rubāb* at the age of six with his father, the composer and instrumental performer Muhammadjan Mirzayev. At the age of 14 Shavkat was invited to work with the Uzbek Philharmonic Society, and in 1960 he began to compose songs in the traditional Uzbek classical style. Between 1958 and 1972 he took part in tours of several countries including Kazakhstan, Kyrgyzstan, Turkmenistan and Russia, and from 1960 to 1970 he worked for the Uzbek State Philharmonia. He studied Uzbek classical music with Fakhriddin Sadyqov at the Tashkent State Conservatory from 1972 to 1977, at the same time teaching singing and the Uzbek *rubāb*; he continued to teach at the Conservatory until 1982. From 1980 to 1982 he directed the *makom* ensemble at Uzbek State Radio, and in 1982 he returned to work for the Uzbek State Philharmonia. He is known internationally for his work with the singer MUNADJAT YULCHIYEVA; as the musical director of Ensemble Munadjat Yulchiyeva he toured several European, Asian, American and African countries. He also conducts his own ensemble, which has performed widely in Uzbekistan and has also toured abroad; members have included Ahmadjan Dadayev (*ghidjak*), Shuhrat Razzaqov (*dutār*, *ṭanbūr*), Malika Zieyeva (*dutār*), Ikram Matanov (*qoshnay*), Timur Mahmudov (*chang*), Asrar Aslanov (*ṭanbūr*), Hodjimurad Safarov (*doira*) and Erkin Hudjaberdev (*nay*). Mirzayev has dedicated himself to the revival of songs from the Sufi tradition, the performance of which was forbidden during the Soviet period. In 1991 he was awarded the title Honoured Artist of Uzbekistan.

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RAZIA SULTANOVA

Mirzoian, Edvard Mik'aeli (*b* Gori, Georgia, 12 May 1921). Armenian composer and teacher; son of the composer M. Mirzayan (1888–1958). His family settled in Yerevan in 1924. He studied at Yerevan Conservatory with Vardkes Tal'ian (1936–41) and then at the music school attached to the House of Armenian Culture in Moscow with Litinsky and Peyko (1946–8). He began to teach composition at Yerevan Conservatory in 1948 and was later made head of department (1972–86). His students include Ter-T'at'evosian, Chaushyan and Terteryan. He was chairman of the Union of Armenian Composers (1957–91) and in 1977 became president of the Peace Foundation of Armenia.

Mirzoian has received numerous honours in Armenia, and was made People's Artist of the USSR in 1981. In 1997 he became a member of the International Academy of Sciences, Education, Industry and Arts, California.

Armenian national traditions and the work of Prokofiev, Shostakovich and Bartók were the formative influences on the dramatic style of Mirzoian's music, which combines inner intensity with the lyricism of Armenian folksong. These characteristics are prominent in the neoclassically tinged Symphony for string orchestra and timpani (1962), the first movement of which is a double fugue employing a folksong theme; the dynamic pulse of the second and fourth movements is linked to Armenian dance rhythms. International recognition of the Symphony has been paralleled by its influence on contemporary Armenian composers.

Mirzoian's characteristic balance between psychological and rational principles is seen both in the early *Theme and Variations* for string quartet (1947) and in the Cello Sonata written 20 years later, in which the strict modal harmony of the piano part sets off the monologic function of the cello. His film music has acquired wide currency; the waltz and the lyrical *Shushanik* episode from the film version of A. Shirvanzade's play *Chaos* are the best known excerpts.

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SVETLANA SARKISIAN

Misa (Sp.). *See* MASS.

Misch, Ludwig (*b* Berlin, 13 June 1887; *d* New York, 22 April 1967). American musicologist, conductor and critic, of German birth. He studied musicology with Friedlaender at the University of Berlin and law at the University of Heidelberg, where he received the doctorate in 1911. From 1913 to 1921 he worked as an operetta conductor in Osnabrück, Essen, Strasbourg, Bremen and elsewhere; later (1921–3) he was music director of the Berlin Kammeroper. In the 1920s and 30s he was a critic for the *Lokalanzeiger* and other newspapers (including a few Jewish ones) and a writer of programme notes for the Berlin Philharmonic Orchestra. He taught music theory and history at the Stern Conservatory and conducted several madrigal choirs. The Nazis identified him as an important Jewish music critic, but on account of his non-Jewish wife Anni he was spared the concentration camps. He did, however, have to endure forced labour as a porter in the Jüdische Bibliothek des Sicherheitshauptamtes.

After the war he was able to resume teaching and was even invited to form an orchestra by the mayor of Schöneberg, but he was abruptly arrested by a Soviet patrol for obscure reasons. After his release he emigrated to the USA in 1947. In New York he was a synagogue organist and music director as well as a teacher. As a musicologist, Misch became known for his analyses of form and melody in Beethoven's works.

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M.E.C. BARTLET

Mischa, František Adam. *See* MÍČA, FRANTIŠEK ADAM.

Mischa, František Antonín. *See* MÍČA, FRANTIŠEK ANTONÍN.

Mischiati, Oscar (*b* Bologna, 11 July 1936). Italian musicologist. For his degree in philosophy at the University of Bologna he wrote a thesis on Baroque musical aesthetics (1960). He then became a lecturer in poetry and drama at the Conservatory of Bolzano (1960–63) and assistant in music history at the University of Bologna (1961–3); in 1964 he was appointed librarian at the conservatory in Bologna. His main interests are the history of organ building, organ music, sacred music and music bibliography. At the beginning of his career he wrote articles on some 80 Italian composers for *MGG*. He has made the Bologna library into one of the few comprehensive centres of secondary sources in Italy. He is honorary inspector for the preservation and restoration of organs in Emilia and Lombardy, and he has organized research all over the country towards the preparation of a list of all early organs, with a view to saving the instruments and publishing the catalogue. With Tagliavini he edits *L'organo*, the journal founded by Lunelli and Tagliavini to investigate the history and literature of the organ; Mischiati was co-editor of Monumenti di Musica Italiana and a member of the editorial board for the Catalogus Musicus series of the IAML. He was also a council member of the Società Italiana di Musicologia (1964–7). In 1961 he was awarded the A.T. Davison Memorial Medal for Musicology by the Harriet Cohen International Music Award Foundation.

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CAROLYN GIANTURCO/TERESA M. GIALDRONI

Miserere (Lat.: 'have mercy'). The first word of Psalms l, lv and lvi, as well as of a number of liturgical texts. Of the former, Psalm l (li in the Hebrew numbering followed in the Authorized Version and Prayer Book translations) is the most important in the history of polyphonic composition. In the Roman rite it is sung at Lauds in the Office for the Dead and at TENEBRAE, and it is also one of the seven penitential psalms. Its first verse and *Gloria Patri* are also sung with the antiphon *Asperges me* at the principal Mass on Sundays, except during Eastertide: four anonymous polyphonic settings occur in an English source of the mid-16th century (*GB-Lbl* 17802–5). Polyphonic settings of the complete psalm for use at Tenebrae (when the *Gloria Patri* is not sung) are usually in simple *falsobordone* style, alternating with the plainchant, a tradition that may have been initiated under Pope Leo X in 1514. A pair of manuscripts in the Vatican (*I-Rvat* C.S.205–6) includes a set of 12 such works for alternating choirs of four and five voices (the choirs themselves alternating with the plainchant) by Fabrizio Dentice, Palestrina, Gagari, G.F. Anerio and his brother Felice, Domenico Nanino, Giovannelli and anonymous composers, ending with the celebrated work by Gregorio Allegri. (The attribution by some modern authors of the first work in this set to Costanzo Festa, with the date 1517, appears to be unjustified.) Palestrina's work in this source is compounded of a four-part setting, published with his Lamentations (1588) and also included as the first of a set of three in Guidetti's *Cantus ecclesiasticus officii maioris hebdomadae* (1587), and a five-part work printed as the second of Guidetti's set. Nine-part settings were evidently popular: one by Lassus and numerous examples by minor composers are in the library of the Cappella Sistina. Other noteworthy settings in a simple style are those of Victoria (1581) and Gesualdo (1611), printed in their collections of Holy Week music. There are more elaborate and very beautiful works by Lassus (*Psalmi Davidis poenitentiales*, 1584) and Giovanni Gabrieli (a setting of the first four verses in *Sacrae symphoniae*, 1597). Tye's *Miserere* is a setting of Psalm lv. Josquin's extended setting of Psalm l (425 bars) is particularly noteworthy. The refrain 'Miserere mei Deus', heard after each verse, is based on a short phrase in the second tenor sung on successive degrees of the scale in turn: from *e′* to *e* in part i, from *e* to *e′* in part ii and from *e′* to *a* in part iii. The tonality of the work thus strongly suggests the E-modes, though it comes to rest on a chord of A minor.

Several texts from the Roman psalter or other old Latin versions begin with the words 'Miserere mihi Domine'; these are taken not only from the psalms mentioned above, but from verses of Psalms iv, vi, xxx and lxxxv. In the English tradition the most important is the short compline antiphon which continues and concludes with the words 'et exaudi orationem meam' (from Psalm iv, second part of v.2, in the Roman psalter). The plainchant is a simple two-phrase melody in the 8th mode. This gave rise to vocal settings (e.g. anonymous liturgical settings in *GB-Cmc* Pepys 1236, a liturgical setting by John Norman in *GB-Lbl* Add.5665 and an elaborate non-liturgical canon by Byrd in his *Cantiones*, 1575, perhaps written in rivalry to Tallis's canonic *Miserere nostri* in the same publication) as well as to a whole repertory of instrumental works. 18 liturgical settings of the plainchant for the organ survive by Kyrton, John Redford, Philip ap Rhys, William Shelbye, E. Strowger and 'Wodson' (possibly Thomas Woodson). After the Reformation the genre attracted such composers as Bull, Byrd, Benjamin Cosyn, John Lugge, Tomkins and Thomas Woodson. In these compositions liturgical conventions are subordinated to increasing virtuosity, the possibility of stating the cantus firmus more than once (resulting in a miniature set of variations) and canonic treatment. The 20 surviving settings, out of a supposed 40, by Thomas Woodson, illustrate canonic technique; and Tomkins's eight works, all probably dating from the late 1640s and early 1650s, are a remarkable testimony to the resilience of the form in the hands of a master of the traditional style.

There are a few settings of the plainchant for lute by such composers as Alfonso Ferrabosco (ii), and ensemble settings by Tye, Byrd and others. According to Morley, Byrd and Alfonso Ferrabosco (i) each wrote 40 canonic settings in friendly rivalry. They were apparently printed in 1603 under the title *Medulla Musicke* (i.e. *musicae*), of which no copy survives; but the 19 canonic works of Byrd which survive in manuscript may represent part of his contribution. Morley also mentioned that George Waterhouse had composed 1000 or more settings, and R.A. Harman (in his edition of Morley's *Plaine and Easie Introduction*) referred to '1163 strict canons on the "Miserere" plainsong in the manuscripts at Oxford and Cambridge'. Some of the six-part canons that follow keyboard works by Bull and others in *A-Wn* 17771 are based on the 'Miserere' plainsong, but the printed collections of canons by John Farmer (i) (1591) and Elway Bevin (1631) are based on other plainchants.

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JOHN CALDWELL

Miskiewicz [Miśkiewicz], **Maciej Arnulf** (*d* between 1682 and 1685). Polish musician and composer. From 1651 he was a substitute in the Capella Rorantistarum of Wawel Cathedral in Kraków. In 1653 or 1654 he became a full member and shortly afterwards its director, a position that he held until 1682. In this capacity he produced for the chapel a number of copies of vocal works by Polish composers of the time (particularly Pękiel) and also adapted some 16th-century partbooks. These copies (*PL-Kk*), which bear the signature MMPR ('Mathias Miskiewicz Praepositus Rorantistarum'), are very important for the documentation of Polish music in the 17th century. Only one composition certainly by Miskiewicz is known, the four-part *Jesu, dulcis memoria* (*Kk*, dated 3 June 1668), which is in the traditional contrapuntal style

typical of sacred music. Another work among the manuscripts from the Capella Rorantistarum is a *Missa 4 vocum pro nativitate D.N. Jesu Christi* bearing the initials M.M.; it is more likely to be by him than by the other possible candidate, Marcin Mielczewski.

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MIROSŁAW PERZ

Misliweczek [Mysliveček], **Josef.** *See* MYSLIVEČEK, JOSEF.

Misón [Missón], **Luis** (bap. Mataró, Barcelona, 26 Aug 1727; *d* Madrid, 13 Feb 1776). Spanish composer. He became a flautist and oboist in the Madrid royal chapel in 1748. In 1757 he provided music for the Spanish translation of Metastasio's *Le cinese*. The Christmas play of 1761 presented at the Coliseo de la Cruz included two of his *tonadillas*. The published libretto of the first *Juego de la tonadilla* calls him the 'delicado orpheo de este siglo'. His reputation rests on his *tonadillas*, nearly all to his own texts. Subirá catalogued approximately 100 in the Biblioteca Municipal at Madrid and transcribed two. In addition, Misón composed about a dozen *entremeses* and a similar number of *sainetes*, also in the Madrid Biblioteca Municipal. His flute playing was praised by the poet Samaniego in his *El tordo flautista*. 12 sonatas for flute, viola and bass, written for the Duke of Alba, were in the Alba archives (lacking the viola part) prior to the Spanish civil war.

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ROBERT STEVENSON

Misonne [Myssonne, Missonne, Mizonne], **Vincent** (*b* diocese of Cambrai, *c*1490; *d* Cambrai, 7 April 1550). Franco-Flemish singer and composer. He probably began his career at Cambrai Cathedral, but the first notice we have of him is a bull by Pope Leo X dated 7 August 1515 naming him as a singer in the papal chapel. On 3 March 1516, he was given a canonry at the cathedral of Cambrai, and also served as the procurator in Rome for the cathedral chapter. On Leo's death in 1521, Misonne returned to Cambrai (he arrived in May) and was appointed *magister parvorum vicariorum*. In 1524, he was recalled to Rome by Pope Clement VII with the commission of recruiting four singers for the papal choir. The canons of Cambrai granted him a leave of absence in October 1524, and Misonne was in Rome by April 1525, rejoining the papal chapel. He is listed in a census of the city taken shortly before the Sack of Rome in May 1527; in that year, he returned to Cambrai and resumed his position as master of the *petits vicaires*. He appears to have remained in Cambrai for the rest of his life, although he did not relinquish his connection to the papal choir; in 1531 he received permission to keep the privileges of a papal singer *in absentia*.

Misonne wrote a small number of sacred works, contained mostly in the manuscripts of the Cappella Sistina. All but the *Missa de Beata Virgine* were copied before he left Rome in 1521. His style is typical for the beginning of the 16th century. He wrote primarily for four voices, used imitative polyphony as a structural device, occasionally broke up the texture into short duets and homophonic passages (seen particularly in Glorias and Credos) and used canon and strict cantus firmus procedure to produce five-voice polyphony. His music sometimes contains internal repeats reminiscent of French chanson style.

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Regina caeli, 4vv, *Rvat* C.S.26; Salve regina, 4vv, *Rvat* C.S.26

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RICHARD SHERR

Missa. The Latin term for the principal service of the Roman Catholic Church and the music used for it. *See* MASS.

Missa, Edmond (*b* Reims, 12 June 1861; *d* Paris, 29 Jan 1910). French composer. Born into a family of organists, he learned the rudiments of music from his mother. He studied at the Ecole Niedermeyer, then at the Paris Conservatoire, where he attended Massenet's class. As a candidate for the Prix de Rome of 1881 he received an honourable mention for his cantata *Geneviève*. His first opera, *Juge et partie*, which won the Prix Cressent in 1886, was produced the same year at the Salle Favart and well received. It was followed by some 20 other operatic works, none of which found a permanent place in the repertory. Only *Muguette* was fairly successful, being staged in Geneva, Hamburg, Moscow and London. Missa's music, in which the influence of Massenet is clearly perceptible, shows genuine dramatic and melodic

qualities, also found in his *mélodies* and his lively orchestral suites. As organist of the churches of St Thomas-d'Aquin and St Honoré-d'Eylau in Paris, he left several collections of liturgical pieces for organ or harmonium.

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JACQUES TCHAMKERTEN

Missa brevis (Lat.: 'short mass'). (1) In the 15th and 16th centuries this term denotes a complete setting of the Ordinary of the Mass in which all movements are short. The term was in use by about 1490 in Italy, as is shown by four masses by Gaffurius so designated in the Milanese manuscript *I-Mcap* 2268. These settings are typified by brevity, absence or near absence of mensural contrast and, in the Gloria and Credo, considerable omission of text and syllabic setting with many repeated notes. Following Ambrosian practice, all lack settings of the Agnus Dei and most also lack the Kyrie and Benedictus. These masses were clearly part of an older tradition, which may have been concentrated in Milan or have been more widespread: a setting of the Gloria, Credo and Sanctus minus Benedictus embedded in a composite cycle copied in *I-TRmp* 91 apparently in the mid-1470s shows exactly the same stylistic traits (see A. Peck Leverett: 'An Early *Missa brevis* in Trent Codex 91', *Music in the German Renaissance: Sources, Styles and Contexts*, ed. J. Kmetz, Cambridge, 1994, 152–73). Similar characteristics also typify such masses as Josquin's *'D'ung aultre amer'* and Martini's *'In Feuers Hitz'*, although the term seems to have been reserved in contemporary parlance for cycles free of borrowed scaffolding. The term was used more widely after 1560, for example by Palestrina, at a time when a demand for shorter mass settings prompted greater recognition of the *missa brevis* as a distinct type of mass. A number of works that actually fit the category were not designated in this way, however, since the term was reserved for short masses that had no antecedent from which they could be named: thus Josquin's *Missa 'D'ung aultre amer'*, based on a chanson by Ockeghem, is in its proportions a *missa brevis*.

(2) In the 17th and 18th centuries the term came to mean principally a setting of the Kyrie and Gloria only, usually intended for use in the Lutheran service (*missa* alone sometimes signified the same). Less commonly *missa brevis* refers to a four- or five-movement setting of the Ordinary that was highly abbreviated. Abbreviation was sometimes achieved by the exclusion of portions of the text or by the simultaneous presentation of successive clauses. In the 20th century the term was used for masses of modest proportions, very often with accompaniment for organ only (Kodály, Britten).

See also MASS, §§II and III.

LEWIS LOCKWOOD/ANDREW KIRKMAN

Missa dominicalis (Lat.: 'Lord's Day mass'). The term normally designates a 'mass for Sunday use', that is, in the traditions of Catholic plainchant, a mass using the plainchants brought together in the Roman Gradual as Mass XI ('In dominicis infra annum') and using one of several Credo melodies. Such masses, for use when there was no higher feast day, were needed especially in the summer, for the Sundays after Pentecost. In the polyphonic tradition the *missa dominicalis* was a setting of the Ordinary that paraphrased several or all of these plainchants and normally alternated sections of text sung in plainchant with sections sung in polyphony. An early example using chants from Mass XI is the *Missa dominicalis* by Johannes Martini (*d* 1497), while the first one to be published seems to be that of Marbrianus de Orto (1505). German composers of the period especially favoured this type of mass, and important settings were made by Heinrich Finck and Senfl, among others. Palestrina wrote a setting on Mantuan plainchants that was published in 1592 together with other masses of the same kind by Italian contemporaries. A *Missa dominicalis* by Viadana for solo voice and basso continuo alternating with plainchant is printed in Wagner (p.534ff).

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Missal (from Lat. *missale*, *liber cantus missae*). A liturgical book of the Western Church containing all the material necessary for the celebration of Mass.

1. GENERAL. The missal is composite, a collection of material from various liturgical books in which all the pieces necessary for the solemn celebration of Mass are brought together: the prayers and Preface chanted by the priest; lessons read by the deacon and sub-deacon; and the chants of the Proper and Ordinary performed by the choir or soloists. The missal unites in a single book elements formerly dispersed in several books: the sacramentary (for the priest); the lectionary or the epistolary and the evangeliary (for the deacon and sub-deacon); the

gradual and troper-proser (for the singers); and the ordinal, which gave directory rubrics for the manner of performance of the liturgical rites.

Surviving documents indicate that the various attempts to bring together the different books that resulted in the missal were usually carried out on the basis of the sacramentary, more rarely the lectionary, and followed very different courses. This survey of the evolution of the books leading to the noted missal will be pursued through groupings which illustrate the progressive inclusion of sung pieces with the other elements of the Mass.

2. EVOLUTION.

(i) Sacramentaries with marginal chant text incipits. The sacramentary, which usually began with the feast of Christmas (25 December), contained only prayers, the Preface and the *Canon missae*, the chanted recitation of which is the task of the celebrant, bishop or priest. In several ancient sacramentaries, chant incipits for each feast, taken from the gradual, were added opposite the first collect of the corresponding Mass, in minuscule script. The incipits were generally given without music, as would be expected bearing in mind the antiquity of the books. Manuscripts with such chant indications in the margin are: *F-AN* 102 (94) (end of 10th century, from Angers); *BS* 37 (end of 12th century, from St Bertin; introits only); *B-Br* 2034–5 (12th century, Saxon sacramentary passed into use at Stavelot; see F. Masai, *Scriptorium*, xiii, 1959, pp.22–6, pl.5); *D-DÜl* D1 (10th century, from Corvey); *DÜl* D2 (10th century, from Corvey); *GB-Ob* Bodley 579 ('The Leofric Missal', 10th century, a Cambrai missal passed into England; ed. Warren, D1883); *Ob* Rawl.lit.C1 (12th century, from St Albans; introits only); *F-Pn* lat.821 (11th century, from Limoges); *Pn* lat.9430 and *TOm* 184 (end of 11th century, from Tours); *Pn* lat.9432 (second half of 11th century, from Amiens); *Pn* lat.11589 (11th century, from Brittany); *Pn* n.a.lat.1589 (end of 11th century, from Tours); *RSc* 213 (second half of 11th century, from Noyon); *RSc* 214 (10th century, from St Thierry, Reims); *I-Rvat* Ottob.313 (11th century, from Paris; chant text incipits included in edn. by H.A. Wilson, *The Gregorian Sacramentary under Charles the Great*, London, 1915); and *VEcap* LXXXVI (81) (11th century, from Verona).

(ii) Sacramentaries with gradual chants in full (text and music). The sacramentary was here transformed into a sacramentary-gradual: for each Mass, first the five chants from the Proper (sometimes simply a cue), then the three prayers and Preface were given. Manuscripts arranged thus are: *F-AN* 91 (83) (10th century, possibly from St Pierre, Angers); *A* 220 (12th century, from St Pierre, Apt); *Pan*, AB XIX 1742–3 (10th–11th century; fragments with transitional notation, perhaps of Poitevin origin); *Pn* lat.9439 (11th–12th century, from St Etienne, Limoges); *TOm* 184 (11th century, from Tours); *I-TRmd* 43 (10th–11th century, from Austria).

The insertion of prayers in the middle of the pieces of chant (i.e. a missal without readings) is much rarer. This arrangement is found in two Paris missals: *F-Pn* lat.12054 (11th century) and *Pn* lat.9441 (13th century). In the latter, the readings are indicated by a cue, the full text being written out further on, as in the sacramentary-gradual. A conflict was inherent in such 'half-missals' between the different calendars of each component part: the sacramentaries began from the Vigil of Christmas, whereas the graduals started with the first Sunday in Advent (introit *Ad te levavi*). In order to align the two books it was therefore necessary for the calendar of one to give way to that of the other: in the missal, it was the gradual order that usually prevailed. Furthermore, the separation of the Proper of the Time from that of the Saints was achieved very early, and led to the creation of a Common of Saints, which did not exist in the ancient graduals (the singer was simply directed back to a previous feast of the same class).

(iii) Missals created by the juxtaposition of component books. The gradual, containing the chants for Mass, did not always remain isolated: it might be coupled to a sacramentary, a lectionary or both.

Gradual-sacramentary: the gradual, containing the chants for the Proper of the Mass, preceded the sacramentary of the Gregorian type; the same copyist transcribed both books and the same artist drew the initials. This juxtaposition occurs in very ancient books. From the 8th century: *CH-Zz* Rheinau 30 (from Nivelles; see Hesbert, A1935/*R*, pp.xii ff, and A. Hänggi and A. Schönherr: *Sacramentarium rhenaugiense*, Fribourg, 1971). From the 11th century: *F-Pn* lat.2291 (from St Amand; gradual ff.9–15, with some added Palaeo-Frankish neumes, ed. in Netzer, A1910/*R*, pp.283–355); *Pn* lat.12050 (gradual, slightly later than sacramentary, ed. Hesbert, 1935/*R*, pp.xxi ff, cxxiii; for the tonal indications in the margin see M. Huglo: *Les tonaires*, Paris, 1971, pp.91–101); *Psg* 111 (9th–10th century, from St Denis); *GB-Ob* Can.lit.319 (*c*997, from Reichenau; see D.H. Turner, *Revue bénédictine*, lxxxv, 1965, pp.255–75); *CH-SGv* 295 (10th–11th century, from St Gallen). This arrangement, which explains why the gradual also benefited from the attribution of the sacramentary to GREGORY THE GREAT, enjoyed wide popularity in the German-speaking regions of eastern Europe at the same time as the other, three-book arrangement (see below). Of the 57 manuscripts of the 11th century or later that use the two-book juxtaposition, only three are from Romance-language countries (*F-AM* 155, from Corbie; *Pn* lat.2293, from Figeac or Moissac; *Pn* lat.9434, from Tours).

Gradual-lectionary: this juxtaposition is very rare. It is found in only three manuscripts (*F-SOM* 252, 10th–11th century, from St Bertin; *I-Rvat* Borg.lat.359, 11th century, from St Etienne, Besançon; *CH-SGs* 374, 11th century from St Gallen).

Gradual-sacramentary-lectionary: this arrangement does not seem to be as old as the two-book juxtaposition. It appears in the 11th century in a manuscript written at Gembloux for Stavelot (*B-Br* 2031–2; see *Scriptorium*, xiv, 1960, p.86), but it is found most frequently in manuscripts of the Lake Constance region: from Zwiefalten (*D-Sl* HB I 236), St Gallen (*CH-SGs* 342–3), Rheinau (*Zz* 14, 71, 75), although also in a Cologne manuscript (*D-DÜl* D3). The juxtaposition of three liturgical books in a single volume has serious practical disadvantages: it results in a very thick 'missal by juxtaposition' that is not easy to handle. It survived, nevertheless, until the 14th–15th century in the east (13 manuscripts), which was more conservative than the west (two manuscripts).

(iv) Full missals created by the amalgamation of component books. The collection of the diverse component elements of the Mass (prayers, chants and readings) into a single book sufficient for the complete celebration of Mass seems to have been achieved first in Italy, possibly

northern Italy. The oldest complete missals that include musical notation over the chant texts originate in Italy and belong to the 10th century: *US-BAw* M.6 (votive and festal masses, from St Michael, Monte Gargano), a manuscript very rich in liturgical texts see for instance the ancient offertory for Pentecost *Factus est repente*, ed. in *Organicae voces: Festschrift J. Smits van Waesberghe*, Amsterdam, 1963, pp.62–3; see also A. Doherty: *A Romano-Beneventan Missale plenum in the Walters Art Gallery*, diss., Princeton U., 1974); *I-BV* VI 33 ('Missale antiquum' of Benevento, with Beneventan neumatic notation; see PalMus, 1st ser., xiv, 1931/*R*, pls.i–vii), a manuscript with several archaisms, some liturgical (see K. Gamber, *Ephemerides liturgicae*, lxxiv, 1960, pp.428–9), and some scriptural (see M. Huglo, *Vigiliae christianae*, viii, 1954, pp.83–6); *Bu* 2217, ff.158–61 (10th–11th century) and *Bu* 2679 (11th century; fragments of missals with neumatic notation); *CH-LAac* (fragments of missals from the Bari region, second half of 10th century, other leaves of which are at Lucerne, Peterlingen and Zürich; see bibliography in *Le graduel romain*, ii, 1957, p.57); *I-Ma* L 77 sup. (10th century; missal with neumes from north Italy); *D-Mbs* lat.3005 (11th century, taken in 11th century to Wessobrunn, then to Andechs where it was noted and modified; see *Le graduel romain*, ii, 1957, p.77); *D-Mhsa* (fragment of a missal from St Christina, near Olonna, second half of 11th century, later taken to Wessobrunn; see *Le graduel romain*, ii, 1957, p.83); *F-Pa* 610 (10th century, from Worms; votive missal); *I-PAVs* (fragments of a 10th-century missal, from ?Pavia).

3. 11TH–20TH CENTURIES. In the 11th and 12th centuries complete missals with neumatic notation proliferated: about 50 from the 11th century and about 40 from the 12th are known, almost all of west European origin. In the 13th century missals with neumes decreased in favour of missals with music on lines, which flourished until the end of the 14th century. The actual use to which these noted missals were put is not always clear, but many were no doubt used in small parishes or small monasteries with limited financial resources; a single book thus served the celebrant and his ministers, who would, respectively, intone the collect and read the lessons of the Fore-Mass (Mass of the Catechumens) from one and the same missal, while the singer also used the book, before the service, for *recordatio*, that is, to remind himself of the melodies to be performed.

Thus, from the 11th century, although sacramentaries sometimes remained in use at the same time as the other Mass books, a 'missal' was formed in each church and was passed on with all its local peculiarities from one copy to another. Particularly in the 13th century efforts were made in many churches to codify their liturgies in up-to-date, comprehensive missals and breviaries. At Salisbury, for example, Richard Poore, even before being elected head of the diocese in 1217, began the restoration of the liturgy with the help of Edmund Rich, the treasurer, thus establishing the Use of Salisbury (Sarum) for Mass and Office; it spread through most of the kingdom, displacing nearly all secular local uses (except those of York and Hereford). At Rome at about the same time, a reorganization of liturgical books was undertaken by Pope Innocent III (1198–1216), and a complete missal 'secundum consuetudinem romanae curiae' was established (see Van Dijk, E1956). The new Roman missal spread to several churches in central Italy from the 13th century, for example, to Todi (*GB-Lbl* 14793) and to Assisi. The new Franciscan order adopted the missal from the Curia, inserting their own festivals (12 August, 17 September, 4 October) which were introduced into the universal Roman missal by Franciscan popes such as Nicholas IV (1288–92), or Sixtus IV (1471–84) under whose pontificate the first Roman missal was printed (1474). In 1570 Pius V, a Dominican, made a new version of the missal which remained the basis of the *Missale romanum* until the Second Vatican Council. (For the missal since the Second Vatican Council *see* ORDO CANTUS MISSAE.)

In 15th-century missals very little music was noted: the liturgical recitatives belonging to the celebrant (Preface, *Pater noster*) and the intonations of the Ordinary (*Gloria in excelsis Deo*, *Credo in unum Deum*); and sometimes also the *Ite missa est*, sung by the deacon. These pieces were reproduced from 1476 onwards in the first printed missals with music (see *The Printed Note*, Toledo, 1957/*R*, p.17; and Meyer-Baer, B1962, no.119).

Even when not noted, a missal is always of interest for the study of the ordering of chants in diverse local liturgies, at least before the Council of Trent (22nd session, September 1562) which resulted in the progressive 'Romanization' of the ancient local liturgies. Sometimes pieces peculiar to one church survive only in a printed 16th-century source, and certain sequences and rhythmic alleluias are known only from printed missals.

See also GRADUAL (ii); for illustration *see* SOURCES, MS, §II, fig.17.

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Missa solemnis (Lat.: 'solemn mass'). A MASS in which all sections except readings (i.e. Epistle and Gospel) are sung, whether in plainchant or polyphony. The term can also be applied to extended, ceremonious settings. (*See also* ROMAN CATHOLIC CHURCH MUSIC.)

□

Missau, Guilielmus (van). *See* MESSAUS, GUILIELMUS (VAN).

Missinai melodies. A category of medieval Ashkenazi Jewish chant. *See* JEWISH MUSIC, §III, 3(ii).

Missón, Luis. *See* MISÓN, LUIS.

Missonne, Vincent. *See* MISONNE, VINCENT.

Misticanza [mistichanza]. A term used by Praetorius (*Syntagma musicum*, iii, 2/1619) to refer to the Italian QUODLIBET; he also used the term 'messanza'. *Misticanza* is an archaic form of the modern Italian words 'misto' and 'mescolanza' ('mixture'), but the derivation of *messanza* is obscure. From Praetorius's definition it is clear that *misticanza* and *messanza* represented the Italian counterparts of the German quodlibet in the Renaissance, and thus belong to that genre of combinative composition that Italian scholars call the INCATENATURA. The two examples mentioned by Praetorius, *Mirami vita mia* and *Nasce la pena*, are both six-voice choral works combining fragments from famous Italian madrigals and a few German lieder; they were included in Paul Kauffmann's *Musikalischer Zeitvertreiber* (1609). The term 'misticanza' also appeared in *Misticanza di vigna alla bergamasca* (1627) by 'Il Fasolo', a collection of solo songs with guitar accompaniment; there it simply means potpourri or miscellany, although one song combines different languages and Italian dialects for comic, quodlibet-like effect. The term 'messanza' was also used by W.C. Printz (*Compendium musicae*, 1689) to describe a particular ornamental figure.

For bibliography *see* QUODLIBET.

MARIA RIKA MANIATES

Misura (It.: 'beat', 'measure', 'time', 'bar'). A word found in music primarily in the direction *senza misura*: 'without a regular beat' (in the case of recitative sections with only declamatory rhythm), or 'freely', 'without strict regard for the metre'. Where *misura* is used in this last sense (as particularly often by Liszt, for example) the return to strict time is marked by *a tempo*, or simply *giusto*. Within the Italian language *misura binaria* means 'duple time', *misura composta* 'compound time', etc.

Misura vuota. *See* VUOTA.

Mitantier. *See* MITTANTIER.

Mitchell, Donald (Charles Peter) (*b* London, 6 Feb 1925). English musicologist, publisher and administrator. He studied at Dulwich College (1939–42) and from 1945 taught in London. He is largely self-taught in music, although he spent one year at Durham University (1949–50), where he studied with Arthur Hutchings and A.E.F. Dickinson. In 1947 he founded *Music Survey* and edited it (from 1949 with Hans Keller) until it ceased publication in 1952 (it was reprinted in full in 1981). From 1953 to 1957 he wrote regularly for the *Musical Times*, and from 1958 to 1962 edited *Tempo* for Boosey & Hawkes, for which firm he was music adviser in 1963–4. He was on the music staff of the *Daily Telegraph* (1959–64), and in 1964 music critic for *The Listener*. In 1958 he was appointed head of the music department of Faber & Faber; following a suggestion from Benjamin Britten in 1964, he founded the subsidiary company Faber Music, becoming its managing director in 1965. In 1970 he became a visiting fellow at Sussex University, was professor of music there (1971–6) and visiting professor from 1976. He was later visiting professor at York University (1991) and at King's College London (1995). He joined the board of Faber & Faber in 1973 and became a publishing director of the Performing Rights Society, later chairman (1989–92), and director of the English Music Theatre (formerly the English Opera Group); he was also appointed chairman of the education committee of the Britten-Pears School for Advanced Musical Studies, later becoming director of academic studies (1977–90). He became vice-chairman of Faber Music in 1976, chairman in 1977 and was president from 1988 to 1995. He was made an honorary MA at Sussex in 1973 and took the doctorate with a dissertation on Mahler at Southampton University in 1977. He became a governor of the RAM in 1988 and an honorary member in 1992, and was vice-president of the International Confederation of Societies of Authors and Composers, 1992–4. He was awarded the Mahler-Medaille of the International Gustav Mahler Society, Vienna, in 1987 and a Royal Philharmonic Society award in 1992 for his book *Letters from a Life: the Selected Letters and Diaries of Benjamin Britten*.

Mitchell was Britten's publisher until the composer's death and in 1976 became an executor of Britten's estate. Thereafter he was largely responsible for the publication, first performances and recording of many of Britten's early works. He was a member of the council of the Aldeburgh Foundation (1977–94) and in 1986 was appointed chairman of the Britten estate and a director of the Britten-Pears Foundation. He was the guest artistic director of the Aldeburgh Festival in 1991, where his interest in the music of East Asia led to appearances by Japanese and Thai classical musicians. He also planned the programme of the 50th anniversary Peter Grimes Gala at Snape (1995) and organized annual Aldeburgh Britten October Festivals (1987–97). He has helped organize the *Mahler-Feest* (1995) at the Concertgebouw, Amsterdam, and a Concertgebouw Britten-Shostakovich series (1996–7).

Mitchell's writings have been almost exclusively concerned with 20th-century music, and he has written cogently and perceptively on a wide range of composers and styles. His more general essays, among which his short book *The Language of Modern Music* (1963) is important, are informed by a wide range of references from other disciplines, especially the visual arts. He has identified particularly with the music of Mahler and Britten, although the insights contained in his articles on Elgar show how acutely he can write on a major figure in a different tradition. His principal achievement, still in progress (a fourth volume is projected), is his large-scale work on Mahler, a highly detailed undertaking that involves the examination of all extant sketches and documents. This has been supplemented by further major Mahler studies.

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DAVID SCOTT/RICHARD ALSTON

Mitchell, Joni [Anderson, Roberta Joan] (*b* Macleod [now Fort Macleod], AB, 7 Nov 1943). Canadian singer-songwriter. After a childhood in Canada and brief study at art college in Calgary in 1963, she moved via Toronto and Detroit to New York, where she recorded her first album at the age of 25. Largely using voice and acoustic guitar alone, her first two albums, *Joni Mitchell (Song to a Seagull)* (Reprise, 1968) and *Clouds* (Reprise, 1969), are characterized by the then-current folk style (modal harmony and mystic lyrics). Her own mature style was established by the early 1970s and demonstrates a visual imagination, a precise sense of place and landscape, and an ability to attain a deep and personal lyric. The album *Blue* (Reprise, 1971) illustrates her instrumental prowess, harmonic surety and profound lyric sense. Her voice, best heard on 'A Case of You', is especially notable for its variety, from a rich lower register to a remarkable upper range.

From *Court and Spark* (Asylum, 1974) to *Mingus* (Asylum, 1979) Mitchell combined a rhythmically liberating and freer use of voice with an exploration of jazz harmony, which reached its peak on *Hejira* (Asylum, 1976). By this point it was evident that Mitchell was under-represented in American rock journalism in relation to her output and critical rating. A change of label accompanied her into the 1980s, and her sound followed the 1980s shift into drum technology and a sense of production: her dialogues with Wayne Shorter on soprano saxophone provide the best examples from this period. She has continued to address urgent political themes, maintained lyrical depth and also taken on settings of Yeats, as in *Slouching Towards Bethlehem* (1991), and the Book of *Job* in *The Sire of Sorrow* (1994).

As a Canadian singer-songwriter emerging during the 1960s she introduced singular and important insistences: to the deep relation of lyric to landscape and the pictorial, to questions concerning personal freedom and responsibility from a female perspective. She has also taken an innovative approach, particularly in relating the potential for musical advance in song with the improvisatory basis of jazz. In range she is one of the few singer-songwriters to have matched Dylan; nevertheless her albums of the 1980s are marred by the intrusiveness of production, a problem for much popular music at the time. Her more recent album *Turbulent Indigo* (Reprise, 1994) returns to earlier points of reference with an older and darker voice.

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DAI GRIFFITHS

Mitchell, Leona (*b* Enid, OK, 13 Oct 1949). American soprano. In 1971 she won first place in a study programme sponsored by the San Francisco Opera and in 1972 made her professional début as Micaëla at the San Francisco Spring Opera Theater. Her Metropolitan Opera début, also as Micaëla, took place in December 1975; that year she also sang Bess in Maazel's recording of Gershwin's opera. At the Metropolitan she has sung Pamina, the Prioress (*Dialogues des carmélites*), Butterfly, Musetta, Leonora (*La forza del destino*) and Elvira (*Ernani*). She made her European début at the Geneva Opera (1976) as

Liù, a role she repeated in 1980 at Covent Garden and the Paris Opéra. Her voice has been described as a cross between Price's husky chest tones and Freni's radiant upper register. Although Mitchell's early career was as a lyric soprano, in the early 1980s she started to move into the spinto repertory. She has recorded a number of roles, notably Liù and Micaëla.

MICHAEL WALSH

Mitchell, William J(ohn) (*b* New York, 21 Nov 1906; *d* Binghamton, NY, 17 Aug 1971). American musicologist. He studied in New York at the Institute for Musical Art (1925–9) and at Columbia University (BA 1930, MA 1938), where he was a Clarence Barker Fellow and won the Joseph H. Bearns Prize in composition. After spending two years in Vienna (1930–32) he returned to Columbia University, where he was successively an assistant (1932), lecturer (1933), instructor (1934), assistant professor (1941), associate professor (1947) and professor (1952), as well as chairman of the music department (1962–7). Concurrently he lectured at Mannes College, New York (1957–68), and subsequently at SUNY, Binghamton; he was also a visiting lecturer at the University of California (1950, 1957). In 1949 he became secretary of the AMS, of which he was later president (1965–6). His main area of interest was music theory; he devised the curriculum in this subject as an academic discipline at Columbia University, and wrote a wide variety of works on the theory and historical practice of harmony and structure. He was co-editor, with Felix Salzer, of the first three volumes of *Music Forum* (1967–73).

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PAULA MORGAN

Mithou (i). *See* DANIEL, JEAN.

Mithou (ii). *See* CHAMPION family.

Mitjana y Gordon, Rafael (*b* Málaga, 6 Dec 1869; *d* Stockholm, 15 Aug 1921). Spanish musicologist. A diplomat by profession, he served in Spanish embassies in Russia, Turkey, Morocco and Sweden. Composition was his first musical interest, and he studied in Málaga with Eduardo Ocón, in Madrid with Felipe Pedrell and in Paris with Saint-Saëns. Although he composed various works, including an opera *La buena guarda*, he devoted himself most intensively to musicology and in particular to the study of Spanish music. His writings have dealt with many of the seminal figures of Spanish music, including Juan del Encina, Francisco Guerrero, Cristóbal de Morales and Fernando de las Infantas; he also compiled the catalogue of the printed music of the 16th and 17th centuries at Uppsala University, and discovered the important collection *Villancicos de diversos autores* (Venice, 1556), the music of which was later published by Jesús Bal y Gay as the *Cancionero de Upsala* (Mexico, 1944). Mitjana himself published an important study of the texts and musical forms of these pieces and made his own full transcription of the music, which was discovered after his death and published as *Cancionero de Uppsala*, ed. L.Q. Rosso (Madrid, 1980). His monograph 'La musique en Espagne', contributed to Lavignac and La Laurencie's encyclopedia (1920), is one of the most comprehensive surveys of Spanish music history. Mitjana is a transitional figure in Spanish musicology between the 19th-century school of Pedrell and Barbieri and the modern school of Anglès; his work is more thorough than that of the former two, but retains their elegant and personal style of writing.

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Francisco Guerrero (1528–1599): estudio crítico-biográfico (Madrid, 1922)

JOSÉ LÓPEZ-CALO

Mitou. *See* DANIEL, JEAN.

Mitrea-Celarianu, Mihai (*b* Bucharest, 20 Jan 1935). Romanian composer, active in France. After encouragement at the age of six from Enescu, he started cello and piano studies with George Simonis in Craiova. At the Bucharest Conservatory he studied harmony with Negrea, the piano with Florica Musicescu and composition with Mendelsohn and Jora (1948–53). He taught music at the Scoala Populara de Artă in Bucharest (1954–60, 1962–8) and worked as an editor for Editura Muzicală (1960–62). At the 1968 Darmstadt summer course he studied with Stockhausen; he also worked with the Groupe de Recherches Musicales in Paris, participated in courses led

by Pierre Schaeffer and Henri Pousseur, and attended the semiotics seminars of A.-J. Greimas. From his early scholastic style, Mitrea-Celarianu passed through a period of experimentation with integral serialism and structuralist methods before arriving at his mature compositional aesthetic in *Cantata* (1959). Influenced by models derived from astronomy and quantum physics and by the philosophical concepts of Gilles Deleuze, his rigorously controlled music incorporates complex formal and aleatory elements within a postmodern framework. His greatest compositional achievement is *Les incantations de la nuit eclairée*, a series of 27 pieces written between 1979 and 1993.

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(*selective list*)

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Principal publisher: Salabert

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OCTAVIAN COSMA

Mitropoulos, Dimitri (*b* Athens, 2 Feb 1896; *d* Milan, 2 Nov 1960). American conductor, pianist and composer of Greek birth. In his youth he was strongly attracted to a life of service in the Greek Orthodox Church, but turned to music when informed that the church allowed no instrumental music within its precincts. He displayed natural gifts as a pianist and was 'discovered' at the age of ten by Armand Marsick. He enrolled in the Athens Odeion Conservatory in 1910 and graduated with highest honours in 1919. One year later, his opera *Soeur Béatrice* attracted the praise of Saint-Saëns and his international career was launched. After studies in Brussels with Gilson (1920–21) and in Berlin with Busoni and Kleiber (1921–4) he returned to Athens to teach at the conservatory and to conduct its orchestra for the next 15 years. His breakthrough came with the Berlin PO in 1930, when he appeared at short notice in Prokofiev's Third Concerto, conducting from the keyboard. He toured widely with this piece in Europe and the USSR, eventually coming to the attention of Koussevitzky, who invited him to conduct in Boston in 1936. The Boston concerts were a sensation and a year later he succeeded Ormandy as conductor of the Minneapolis SO, a post he held for 12 years.

Often to the bewilderment of his audiences, Mitropoulos turned Minneapolis into an internationally recognized centre for contemporary music, programming major works by Berg, Krenek, Sessions and Shostakovich, and making the first recording of Mahler's First Symphony. During the 1940s he also conducted widely in America (he became an American citizen in 1946), most notably with the Philadelphia Orchestra, NBC SO and New York PO. He shared the directorship of the New York PO with Stokowski for a season (1949–50), then became sole musical director until his resignation in 1958, when he was replaced by his former protégé, Leonard Bernstein.

A simple, generous and ascetic man whose idealism took a constant pounding in the rough cultural climate of New York, Mitropoulos was an intensely physical conductor who directed with his entire body. He used no baton (until ill health forced him to adopt one in his final years), and directed every score, no matter how vast or complex, from near-perfect memory. He had a genius for mounting memorable performances of monumental works such as *Wozzeck* and *Elektra*; but in the central Classical and Romantic symphonic repertory he could be wildly erratic, conveying explosive excitement on one night, inexplicable wrong-headedness on another. His achievements in the opera pit were considerable, beginning with a legendary Metropolitan Opera *Salome* in 1954 and continuing for every subsequent season until his death; in 1958 he conducted the première of Barber's *Vanessa* at the Metropolitan. Throughout his life he retained an almost missionary zeal for music that other conductors deemed too difficult or too obscure. His continual advocacy of Mahler and other unfashionable composers alienated conservative listeners but were a revelation to more adventurous ears.

Though plagued by failing health, Mitropoulos scored triumphs in his final years with a number of European orchestras, especially with the Vienna PO and the Cologne SO. He died on the podium, of a heart attack, while rehearsing Mahler's Third Symphony with the La Scala Orchestra. In America his reputation went into rapid eclipse, but in recent years there has been a revival of interest in his work, stimulated by the reissue on CD of many of his recordings. Outstanding among these are Mahler's First Symphony (1940), a searing reading of Vaughan Williams's Fourth Symphony (1956), and a version of Shostakovich's Tenth Symphony, recorded shortly after he gave the work's American première in 1954, which captures as few subsequent recordings do the music's dark introspection and hard-won triumph.

Mitropoulos's compositions cover a period of 15 years; about 40 works survive, some of them written in a startlingly advanced and highly original idiom. They include a symphonic poem *La mise au tombeau de Christ* (1916), a Piano Sonata (1919), incidental music for plays and other piano and chamber music. Perhaps his finest works are the *Ten Inventions on Poems of Cavafy* for

soprano and piano (1927) and the Concerto grosso (1928).

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J.L. Holmes: *Conductors: a Record Collector's Guide* (London, 1988), 195–8

W.R. Trotter: *Priest of Music: the Life of Dimitri Mitropoulos* (Portland, OR, 1995)

WILLIAM R. TROTTER

Mitscha, František Adam. *See* MÍČA, FRANTIŠEK ADAM.

Mitscha, František Antonín. *See* MÍČA, FRANTIŠEK ANTONÍN.

Mitsukuri, Shūkichi (*b* Tokyo, 21 Oct 1895; *d* Chigasaki, 10 May 1971). Japanese composer. He studied chemistry at Tokyo University and, from 1921, in Berlin, where he also went to Georg Schumann for harmony lessons. In 1925 he returned to Tokyo and there became a pupil of Ikenouchi, König and Rosenstock. He made his début as a composer with the *Two Dances* for orchestra in 1926, and in 1930 he was a founder of the Shinkō Sakkyokuka Renmei. His *Shō-kōkyōkyoku* won a prize at the Japan Music Contest (1934) and the Weingartner Prize (1939). In 1939 Mitsukuri took a doctorate of science, but from 1945 he limited himself to musical activities. His style is strongly tonal and follows the German Romantic tradition, though in some works he made use of pentatonic scales and oriental harmonies. In *Ongaku no toki* ('Moment of Music', Tokyo, 1948) he discussed an original tonal system based on the 5th; he also published *Nihon no onkai to waseiteki shori* 'Japanese Scales and their Harmonic Treatment' (Tokyo, 1967).

WORKS
(*selective list*)

Inst: 2 Dances, orch, 1926; Shō-kōkyōkyoku (Sinfonietta classica), orch, 1934; Sonata, vn, pf, 1935; Sym. no.1, 1949; Pf Concertino, 1953; Pf Qnt, 1955; 2 Movts, orch, 1956–7; Mugon-shi [Poem without Words], cl, str qt, 1956–7; Sym. no.2, 1963

Vocal: Bashō kikō-shū [10 Haikai of Bashō], 1v, pf/orch, 1931, rev., orch, 1947; Gendai shi-shū [Anthology of Contemporary Poems], 1931–60; Nihon min'yō-shū [Jap. Folksongs], 1950–55

Principal publisher: Ongaku-no-Tomo Sha

MASAKATA KANAZAWA

Mittantier [Mitantier] (*fl* 1536–47). French composer. He wrote 22 chansons which were published in Paris by Pierre Attaingnant. Two bicinia printed by Georg Rhau at Wittenberg in 1545 are also (dubiously) ascribed to Mittantier. His works are typical of the Parisian polyphonic chanson of Sermisy's generation. The majority are settings of courtly *épigrammes*, each line of poetry corresponding with a musical sentence which may be repeated for another line with or without symmetrical correspondence with the rhyme scheme. The music is generally homophonic, but opening or intermediate phrases occasionally have brief points of imitation. Just one chanson, *Amours si m'ont cousté*, is of the salacious anecdotal type, set in rapid syllabic counterpoint.

WORKS

Edition: *Mittantier: Opera omnia*, ed. A. Seay, CMM, lxvi (1974)
for 4 voices unless otherwise indicated

Amours si m'ont cousté cent livres, 1538[10]; Celluy qui fust du bien et du tourment, 1540[14]; Ce n'est sans tort que me plains, 1547[12]; En esperant espoir me désespere (Marot), 1538[13]; Jamais amour ne peult si fermement, 1538[14]; J'ay tant chassé que la proye m'a pris, 1536[5]; Layssons amour qui nous faict tant souffrir, 1539[15-16]; Le rossignol plaisant et gracieulx, 1539[15-16]

Moins je la veulx plus m'en croist le désir, 1540[14]; O que je tiens celle la bien heureuse, 1539[15-16]; Par ton parler n'auras sur moy puissance, ed. in PÄMw, xxiii (1899); Pauvre et loyal trompé par l'espérance, 1540[14]; Plus je la voys moins y treuve à redire, 1539[15-16]; Puis que fortune a sur moy entrepris, 1542[14-15]; Si bon vouloir méritoit récompense, 1547[11]; Si j'eusse esté aussi prompte à donner, 1539[17]; Si l'amytié porte la suffisance, 1538[12]; Si tu voulois accorder la demande, 1538[13]

Tant est l'amour de vous en moy enprainсté (Marot), 1538[13]; Tant seullement ton amour je demande (Marot), 1543[7-8]; Tel en mesdit qui pour soy la désire, 1538[12]; Tel en mesdit qui pour soy la desire, 2vv, 1545[7] (parody of 4-voice version); Ung doulx baiser je prins subtilement, 1539[17]; Vous perdez temps de me dire mal d'elle, 2vv, 1545[7] (Marot; parody of 4-voice model by Sermisy, 1538[12])

FRANK DOBBINS

Mittelgrund (Ger.). *See* MIDDLEGROUND. *See also* LAYER.

Mitteltönige Temperatur (Ger.). MEAN-TONE temperament.

Mitterer, Wolfgang (*b* Lienz, Osttirol, 6 June 1958). Austrian composer. He studied the organ and composition in Vienna and later electronic music at Studio EMS in Stockholm. On his return to Vienna he became particularly interested in improvisation. With Viennese ensembles such as Pat Brothers and Call Boys Inc., and musicians including Wolfgang Reisinger, Tom Cora, Hozan Yamamotot and Roscoe Mitchell, he developed an expressive and energetic, yet fragmentary, improvisational style. He has performed as a keyboard soloist in such works as *Grand jeu* and *Reluctant Games*.

Mitterer's music links the unexpected, the challenging and the surprising with precise and intricate structures. Aiming to confront and oppose the everyday, industrial perfectionism of studio recordings, he has created gigantic performances in large spaces; these include *Waldmusik*, a composition centred on the Venetian sawmill in Innervillgraten, East Tyrol, and *Turmbau zu Babel*, scored for 4200 singers, 22 percussion instruments, over 40 brass players and others. He has also generated electronic multitrack productions (*Modemusik 1*) and composed works for solo instruments. Central to his compositional style is the exploration of contradictory forces such as necessity and doubt, the alien and the familiar, and permanence and instability.

WORKS
(*selective list*)

DRAMATIC

Radio plays: Nullmelodie, 1987; Null-Bytes, 1992; Schwarzenbergplat, 1992; Krok, 1994; Brain, 1995; Viruskonferenz, 1996

Other: Turmbau zu Babel, 1993; Waldmusik, 1994; Ka under Pavain (Ancient Egyptian Book of the Dead, Mitterer), 1997; incid music, 1986–95; film scores, 1987–9

ELECTRO-ACOUSTIC

With inst ens: Obsoderso, sax, org, elecs, 1984; Angelos, wind, gui, org, tape, live elecs, 1985; Ive, sax, org, tape, 1985; Fractals 5, 2 tpt, hn, trbn, tuba, org, live, elecs, 1986; Fractals 11, gui, org, live elecs, 1986; Call Boys Inc. I, sax, gui, perc, live elecs, 1988, collab. G. Selichar, K. Dickbauer, G. Schneider; Sortisatio, vc, org, elecs, 1989; Call Boys Inc. II, sax, gui, perc, live elecs, 1990, collab. Schneider, Dickbauer, Selichar; Amusie, ob, vn, cl, hn, bn, org, vn, tape, 1993; Tastatura, prep pf, org, live elecs, 1993; Matador, ww, trbn, perc, live elecs, 1994, collab. Dickbauer, I. Robert, W. Reisinger; With Ursura, 15 homemade insts, 4 tape recorders, 1994

With solo inst: Fractals 3, b cl, tape, 1984; Ive 1, org, tape, 1985; Reluctant Games, prep pf, live elecs, 1986–91; Fractals 9, perc,

live elecs, 1987; Composto, vc, live elecs, 1989; Trio 1, perc, elecs, 1990, collab, W. Reisinger; Charivari, ob, live elecs, 1991; Trio, tpt, perc, live elecs, 1993; Homage à Bonbonidodonido, org, elecs, 1996; Mixture, org, live elecs, 1996

With vv: Signal, 1v, perc, elecs, 1989; Violettes gras, 1v, timp, elecs, 1989; Broken Consort, 1v, ob, vc, perc, pf, live elecs, 1990; Nichts, S, 2 tape recorders, 1994; Ausgebrannt, Mez, 3 SATB, fl, cl, bn, hn, tpt, gui, vn, va, pf, tape, 1996

Tape: Fractals 2 (7 Kinderlieder), 1984; So What, 1987; Olongapo, 1991; Cptr, 1992; Kon i net, 1992; Mü-keiten, 1992; Signation I–III, 1992; Gitarre, 1993; Löffel, 1993; Tier, 1993; Mimemata, 1995; Modemusik 1, 1996; other works

Other el-ac works

OTHER WORKS

Ens: Fractals 13, 13 players, 1983; Holladijodldiuo, sax, org, 1984; B, 1v, chbr ens, 1985; Pat Brothers, sax, vc, kbd, perc, 1986, collab. W. Reisinger, W. Puschnig, L. Sharrock; For Vc and Pf, 1987; Hirn mit Ei, vc, kbd, perc, 1987, collab. K. Karlbauer, H. Mutschlechner; Histrio, vc, org, 1989; Cantus fractus, fl, a fl, ob, db, org, perc, 1990; Burleska, ob, org, 1991; Danza saltata, ob, prep pf, 1991; Idee fixe, ob, cl, vn, vc, 1992; Idefix, ob, cl, vn, vc, banjo, prep pf, 1992; Call Boys Inc. III, sax, gui, prep pf, perc, 1993, collab. G. Selichar, K. Dickbauer, G. Schneider; The Four Seasons, shakuhachi, org, 1995, collab. H. Yamamoto; Cora/Mitterer, vc, prep pf, 1996, collab. T. Cora

Solo inst (org, unless otherwise stated): Stuck no.2, 1982; Orgelmusick, 1983; Krummhorn, 1988; Schlagstück, 1988; Solo, perc, 1988; Grand jeu, 1989; Larifari, ob, 1991; Vox acuta, 1991; Oboe, 1995

CHRISTIAN SCHEIB

Mitzler de Kolof [Koloff], **Lorenz Christoph.** *See* MIZLER VON KOLOF, LORENZ CHRISTOPH.

Mix. A term used to denote the sequencing and mixing together of records by DJs to create a constant fluid stream of music. Until the 1970s, DJs in nightclubs linked consecutive records with chat and banter. However, the role of the DJ was revolutionized by Francis Grasso who invented slip-cueing. While one record is playing on one turntable, a second is cued up to its desired starting position on another turntable which is held stationary. When the second turntable is released its record starts immediately, producing an instant and synchronized switch from one recording to another. The DJ can also alter and match the speed of the two recordings, making a continuous seamless mix and the fading from one record to the other easier. By the late 1980s, as club culture grew in popularity with young people, many DJs had become more famous than the recording artists they played, and more still had moved into recording and remixing, both trends that continued well into the 1990s. During the early 1990s, record labels began to release mix albums, essentially 75-minute DJ sets released commercially on CD. Despite the ubiquity of the CD format in the late 1980s and 90s, new dance records were still released on vinyl for the benefit of DJs; despite other technological advances, the slip-cueing technique and the use of pitch control have remained integral to DJ mixing.

WILL FULFORD-JONES

Mix [Micks], **Silvio** (*b* Trieste, 31 Dec 1900; *d* Gallarate, Varese, 1 Feb 1927). Italian composer. Though born in a city under Habsburg rule and into a family of Hungarian origin, he was Italian in culture and sentiment. In Florence at the outbreak of World War I, it was there, at the end of the war, that he first appeared in public as a musician. He started to frequent futurist circles, performing piano improvisations at exhibitions by a number of Futurist painters. He was subsequently involved in the Italian tour (1924) of Rodolfo De Angelis's Nuovo Teatro Futurista. In the same year he took part in the First National Futurist Conference in Milan. He was later in Rome and, at the beginning of 1926, in Paris. Poor health obliged him to hurry back to Italy, but he died on the return journey.

Mix was an advocate of a new form of artistic synthesis, one that brought both concision and a fusion of miscellaneous elements. He was particularly interested in microtonality, rhythmic and polytonal superimposition and an idea of improvisation which transferred the 'parole in liberte' of Marinetti to sound. However, his enthusiasm for formulating theories was not matched by an equal directness in his compositional plans (a limitation already to be seen in previous attempts at defining a futurist musical aesthetic). Self-taught, Mix made his 'amateurism' an artistic banner, which was in tune with the anti-classical and anti-academic programme of the Italian futurists. While he lacked any polished skill as a composer, he was highly receptive to artistic trends outside Italy. Mix's writings, for the most part published in *L'impero*, and scores anticipated procedures which were only fully realized in *musique concrète* and electronic music in the second half of the 20th century.

WORKS
(*selective list*)

Ballet: Cocktail (pantomima sinfonica, F.T. Marinetti), 1926 (Trieste, 1995)

Orch: Intermezzo sinfonico dal metàdramma Astrale (Florence, n.d.); Inno futurista 'Omaggio alla sintesi'; L'angoscia della macchine, commenti sinfonici per la sintesi tragica in tre tempi di Ruggero Vasari, op.76, 1926

Chbr: Suite, op.18, hp, str; Bozzetto funebre, op.25, str qnt; Preludio, notturno e scherzo, str qt, op.45; Notturno elegiaco, wind qnt, str qnt; Stati d'animo (2 preludi), pf (Milan, 1923); Profilo sintetico musicale di F.T. Marinetti, pf (Rome, Florence, Trieste, 1924); Omaggio a Stravinsky, pf (Monfalcone, 1997)

Many lost works

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S. Bianchi: 'La danza dell'elica: il futurismo nella Venezia Giulia tra musica, provocazione e spettacolo', *Contaminazioni: la musica e le sue metamorfosi*, ed. C. de Incontrera (Monfalcone, 1997), 161–211

STEFANO BIANCHI

Mixed cadence. A CADENCE whose final chord is prepared by subdominant and dominant harmonies.

Mixolydian. The common name for the seventh of the eight church modes, the authentic mode on G. In the Middle Ages and Renaissance the Mixolydian mode was described in two ways: as the diatonic octave species from *g* to *g′*, divided at *d′* and composed of a fourth species of 5th (tone–tone–semitone–tone) plus a first species of 4th (tone–semitone–tone), thus *g–a–b–c′–d′*+ *d′–e′–f′–g′*; and as a mode whose FINAL was *g* and whose AMBITUS was *f–g′*, with extensions 'by licence' up to *a′* and even down to *e*. In addition to the final, the note *d′* – the tenor of the corresponding seventh psalm tone – was regarded as having an important melodic function in the fifth church mode.

In the Renaissance the term 'Mixolydian' was sometimes applied to polyphony. In modally ordered collections, pieces ending on G in *cantus durus* are usually divided into two groups using different clefs. For example, in Palestrina's second book of *Madrigali spirituali* (1594), nos.24–7 use CHIAVETTE to represent the higher (authentic) Mixolydian mode, while nos.28–30 use normal

soprano, alto, tenor and bass clefs to represent the lower (plagal) Hypomixolydian.

For the early history of Greek-derived modal names, *see* DORIAN.

See also MODE.

HAROLD S. POWERS/FRANS WIERING

Mixture stop (Fr. *Fourniture*; Ger. *Mixtur*). An organ stop with two or more ranks of pipes comprising, most commonly, intervals at octaves and 5ths but also 3rds and (occasionally) 7ths and 9ths. As the pipes usually sound at higher pitches than the other individual stops, when the ranks of pipes in mixtures reach a certain pitch (the shortest length of pipe that has seemed practical has varied from country to country) the ranks must 'break' to a lower pitch even as they ascend through the keyboard's compass. Since the middle of the 19th century, 'Mixture' has meant in English organs the same as *Mixtur*, *mixtuur* or *mistura*: the chief compound stop of the Diapason chorus. However, before then (with very few exceptions) the term indicated a combination of stops rather than a specific stop; nor was it then used, as it is now, as the term for compound stops in general. The number of ranks of pipes in each Mixture stop is usually given in Roman numerals in brief stop-lists, e.g. 'Sesquialtera II' or 'Cornet V'.

No stops have better represented makers' and players' attitudes to organs and their music throughout the history of the instrument than the compound ones. The block-chests of the early monastic organs (*see* ORGAN, §II, 5) were probably large undivided mixtures whose intended effect is probably still to be discerned in the largest surviving monastic mixture in the organ at Weingarten Abbey (1737–50), whose 48 pipes sound simultaneously from the *C* pedal key, and whose name 'la Force' indicates the yearly explosion of natural vitality and power associated with spring and Easter. With the medieval invention of stop- and key-actions, the lower ranks were separated from the BLOCKWERK, so that the overall pitch of the compound ranks rose. As they were further separated during the Renaissance, a great variety of Mixtures were experimented with (e.g. Mistura, Locatio, Hintersatz, Zimbel and Fourniture), and makers of the Baroque period added a repertory of wider-scaled solo or colour mixtures, often with 3rd-sounding (Tierce) ranks (e.g. Cornet, Hörnli, Sesquialtera, Terzian and Carillon-Mixtur). As organs became more forceful with mechanical aids to playing and winding, and were more generally tuned in equal temperament (which is particularly ill-suited to Tierce mixtures), there was a Romantic reaction to the use of mixture stops, which were sometimes tolerated only as a means of 'compensating' for the perceived shrillness of extreme treble tessituras (Compensationsmixtur, Progressio Harmonica, etc.). Some mixtures, such as Rauschpfeife, were chorus stops at one period, solo at another. Too often, in extreme reaction, modern organs have loud and bright mixtures in no particular style; the planning, content, scaling and voicing of compound stops should distinguish between national organ 'schools' as well as testing the skill, aural discrimination and patience of makers.

See ORGAN STOP.

MARTIN RENSHAW

Miyagi [Wakabe; Suga], **Michio** [Nakasuga Kengyō] (*b* Kobe, 7 April 1894; *d* Kariya, 25 June 1956). Japanese player of the *zoku-sō* (the 13-string koto) and composer. A son of Kunijirō Wakabe, he was given the family name of Suga as an infant. By the age of seven he was totally blind. He became in 1902 a disciple of Nakajima Kengyō II, a koto master of the Ikuta School; in 1903 he made his début as a solo performer, and in 1905 he received a certificate of highest proficiency in koto playing, earning the professional name of Nakasuga. Two years later he went to Korea, where he taught the koto and *shakuhachi* in Jinsen (Inch'ŏn) and then in Keijō (Seoul). In 1909 he wrote his first composition, *Mizu no hentai*, a song with koto solo which won considerable fame. He received the professional title of Kengyō in 1912; and in 1913, when he married Nakako Kita, he assumed the surname Miyagi, after which he became best known as Michio Miyagi. In 1914 he met Seifū Yoshida, who became a lifelong friend and with whom he began in 1920 the Shin Nihon Ongaku (New Japanese Music Movement), aimed at adapting elements of European music to composition for Japanese instruments. Meanwhile he had returned to Japan in 1917 and settled in Tokyo. The first concert devoted to his music was given successfully on 16 May 1919 and was followed by more in 1920 and 1921.

Although Miyagi sometimes composed in a purely traditional style, as in *Yosamu no kyoku* ('Music on a cold night', 1920) or *Tsuki no kagami*, his works more often incorporate European features in harmony, form or instrumental combination (he occasionally used mixed ensembles of Western and Japanese instruments); the influence of French impressionism is particularly prominent. In 1921 he introduced the newly invented *jūshichi-gen* (a 17-string variant of the koto), used for the first time in his *Ochiba no odori*. His less important innovations include the *hachijūgen* (an 80-string koto) and the bass *kokyū* (a large bowed instrument), while he also experimented in other directions: *Kairo-chō* (1923) was written for a group of seven Japanese instruments in emulation of European chamber music; *Sakura hensōk-yoku* (1923) adapts a Western form to Japanese instruments; and *Etenraku hensōkyoku* (1928) is virtually a concerto for koto and Western orchestra.

In 1929 Miyagi composed his most celebrated work, *Haru no umi* for koto and *shakuhachi*; the piece was later arranged for koto and violin, and in this version became an extraordinary international success through performances by Stern and others. Miyagi took appointments as lecturer (1930) and professor (1937) at the Tokyo Music School. His activities were interrupted by the war, but in 1946 he resumed teaching and in 1950 was appointed lecturer at the National University of Fine Arts and Music. In 1948 he was made a member of the Japan Art Academy, in 1950 he received the Broadcasting Cultural Prize sponsored by Japanese radio, and in 1951 the Miyagi Kai, an association of his supporters, was formed. He visited Europe in 1953 to take part in the International Festival of Folk Music at Biarritz and Pamplona.

Miyagi was a prolific composer as well as a gifted essayist. His compositions are in the main for koto or for an ensemble including the koto, and most of them follow Japanese custom in having a text, even where the instrumental parts are primary. He also left solely instrumental pieces and made numerous arrangements of pieces from the traditional koto repertory. In 1978 the Miyagi Michio Memorial Hall was founded; it houses manuscripts, recordings, and documents about him and about koto music.

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(*selective list*)

STAGE AND CHORAL

Op: Kariteibo, 1924
Incid music: Takiguchi Nyūdō, 1946; Genji monogatari [Tale of Genji], 1951–4
Cant.: Nichiren, 1953; Matsu [Pine], 1955
Choral: Tennyo bukyoku [Heavenly Maiden's Dance], vv, wind, str, 1927; Aki no hibiki [Sounds of Autumn], vv, 5 Jap. insts, perc, 1931; Sakura ni yoseru iwai [Celebration with Cherry Blossom], vv, wind, str, 1940

SOLO VOCAL

Mizu no hentai [Metamorphosis of Water], 1v, koto, 1909; Haru no yo [Spring Night], 1v, 2 koto, 3 shakuhachi, 1913; Hatsu uguisu, 1v, 2 koto, 3 shakuhachi, 1914; Aki no shirabe [Autumn Music], 1v, koto, shakuhachi, 1919; Aki no yo [Autumn Night], 1v, koto, 1919; Benisōbi, 1v, koto, 1920; Cosmos, Tsuki no kagami [The Moon Mirror], Sekirei [Wagtail], 1v, koto, 1921; Hira, 1v, Jap. ens, 1923; Noki no shizuku [Raindrops on Eaves], 1v, Jap. ens, 1926; Hana momizi, 1v, Jap. ens, 1927
Tō-ginuta, 1v, Jap. ens, 1929; Mushi no Musashino [The Musashino with its Insects], 1932; Ochiba [Falling Leaves], 1v, koto, 1933; Shun'yōraku, 1v, wind, str, 1933; Miyo no iwai [Celebration of the Generation], 1v, koto, 1934; Uteya tsuzumi [Play the Hand Drum], 1v, koto, 1935; Dōkan, 1v, koto, wind, str, 1936
Yamato no haru [Spring in Yamato], 1v, koto, ens, 1940; Yumedono, 1v, ens, 1940; Shiki no yanagi [Willows in 4 Seasons], 1v, Jap. ens, 1954; Nara no shiki [4 Seasons in Nara], 1v, 2 koto, 1955; Hamayū, 1956

INSTRUMENTAL

For koto/zoku-sō, orch: Etenraku hensōkyoku [Variations on 'Etenraku'], 1928; Shinsen-chō kyōsōkyoku [Conc. in shinsen mode], 1933; Hyōjō kyōsōkyoku, 1936; Ichikotsu-chō kyōsōkyoku, 1937; Shukuten sō kyōsōkyoku [Festival conc.], 1940; Banshiki-chō kyōsōkyoku, 1953, collab. Y. Matsudaira
For ens: Kara-ginuta, 2 koto, 2 shamisen, 1914; Fubuki no hana [Flower Drift], 4 koto, 1919; Higurashi, koto, shakuhachi, kokyū, 1920; Hanamibune, ens, 1921; Ochiba no odori [Dance of Falling Leaves], koto, shamisen, jūshichigen, 1921; Kairo-chō, ens, 1923; Sakura hensōkyoku [Variations on 'Sakura'], 3 koto, 1923; Seoto, koto, jūshichigen, 1923;Tanima no suisha [Watermill in a Valley], koto, shakuhachi, 1923; Haru no otozure [Arrival of Spring], koto, shakuhachi, 1924; Kohen no yūbe [An Evening by a Lake], koto, shakuhachi, kokyū, 1925; Seisui-raku, koto, shakuhachi, 1925; Wafū-raku, ens, 1926; Kimigayo hensōkyoku [Variations on the Jap. National Anthem], 3 koto, 1927; Suzumushi, koto, shakuhachi, 1927; Kinuta, 2 koto, 1928; Kotori no uta [Song of Birds], koto, shakuhachi, 1928; Haru no umi [The Sea in Spring], koto, shakuhachi/vn, 1929; Kōrogi, koto, shakuhachi, 1930; Shin-en no asa [Morning in the Holy Ground], ens, 1937; Uguisu, koto, shakuhachi, 1939; Mura no haru [Spring in Villages], ens, 1941; Gyōshun [Arrival of Spring], koto, shakuhachi, 1950; Sarashi-fū tegoto, 2 koto, 1952; Izumi [Fountain], koto, shakuhachi, 1954; Kiku no sakae [Prosperity for Chrysanthemum], ens, 1956
For koto: Kazoe-uta hensōkyoku [Variations on 'Kazoe-uta'], 1934; Isuzu-gawa [Isuzu River], 1947; Rondon no yoru no ame [Evening Rain in London], 1953

Principal publisher: Hōgaku Sha

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J. and Y. Chiba: *Oto ni ikiru: Miyagi Michio den* [Live in sound: Miyagi's life] (Tokyo, 1992) [incl. list of compositions]

MASAKATA KANAZAWA

Miyake, Haruna [Shibata, Haruna] (*b* Tokyo, 20 Sept 1942). Japanese composer and pianist. She made her piano début with the Tokyo SO playing Mozart. At the Juilliard School, where she studied composition with Persichetti, she received the Edward Benjamin Prize for *Gengaku ōkesutora no shikyoku* (1964). After her return to Japan she produced an experimental concert series 'Contemporary Music as Myself' (1977–85) at Club Jean Jean in Tokyo which mixed Japanese *enka* (a nostalgic style of pop music) with European avant-garde idioms. She has collaborated in improvisatory work with artists from contemporary, jazz, pop and traditional Japanese backgrounds including Kazuo Ohno, Hideo Kanze, Frederic Rzewski, Wayne Shorter, Sergei Kuryokhin, Yuji Takahashi and John Zorn. She has received commissions from institutions including Lincoln Center (*Roku-gatsu no muttsu no koe*, for the opening of Alice Tully Hall, 1970), the Tokyo Summer Music Festival (*Yuki no koe*, 1996) and the Japan National Theatre (*Horobita sekai kara*, 1997), and her music has been performed worldwide. Miyake has sought to create music which differs from European forms but which Westerners do not perceive as Asian. Her works combine influences deriving from the complex cultural mix of modern Tokyo, ranging from *bunraku* and Japanese traditional music to Western classical and pop music. Her writings include a book on music history and criticism, *Ongaku mirai tsushin* (Tokyo, 1984).

WORKS
(*selective list*)

Stage: Horobita sekai kara [From the Ruined World], shōmyō, ryutēki, pf, harmonica, 1997
Orch: Gengaku ōkesutora no shikyoku [Poem for Str Orch], 1964; Pf Conc., 1966; Play Time, wind orch, pf, synth, 1989; Yūshū no toki [Time of Melancholy], conc., pf, perc, orch, 1991
Vocal: Sutego erejī [Elegy for an Abandoned Child], pf + v, 1973; Hana no maboroshi [The Phantom of the Flower], S, tpt, pf + v, 1977; Kamutoke no kumorō sora no, mixed chorus, shamisen, pf, 1992; Yuki no koe [Snow Voice], 6 female vv, pf, accdn, 1996
Chbr: Roku-gatsu no muttsu no koe [6 Voices in June], 2 fl, ob, cl, bn, tpt, 1970; Collection for Minimum Orchestra, tpt, vc, el gui, harmonica, pf, 1978–80; Kimi wa saishō no tōri wo… [You Turn the First Corner…], 4 perc, 1988; Kūki no ongaku [Air Music], after Renaissance motets, db, pf, synth, 1989; Inner Paradise, el koto, cptr, 1990; Toki to tei-en [Time and Landscape Garden], ondes martenot, 2 pf, 1992
Kbd: Pf Sonata, 1964; Poem Harmonica, 2 pf, 1980; Tango, 43° North… Type II, 2 pf, 1982; Hansekai shihen [Psalm for the Anti-World], 2 pf, 1987; Gijutsu-teki jidai [The Techical Age], 2 pf, 1993

Principal publishers: Ongaku no Tomo-Sha, Zimmdemann

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Discussion [H. Miyake, K. Masumoto, N. Funayama, E. Rieger, A. Hölzky, R. Matthei], *Komponistinnen in Japan und Deutschland: eine Dokumentation*, ed. R. Matthei (Kassel, 1991), 45–56
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K. Hori, ed.: Nihon no sakkyoku ni jusseiki [Japanese composition in the 20th century] (Tokyo, 1999), 254–5

J. MICHELE EDWARDS/R

Miyazawa. Japanese maker of flutes and piccolos. The firm was established in 1969 by Masashi Miyazawa and is located in Asaka. In the 1970s the flute design was modified, in consultation with P.L. West of West Music, Coralville, Iowa (the firm's distributor in the USA), to suit the American market. Among the firm's innovations are the development of new alloys, such as the PCM-Silver alloy (1979) and the Gold-Silver alloy (1986). Later, attention was focussed on traditional-style key-cup design

and new head joints. The company began making alto flutes in 1988.

NANCY TOFF

Miyoshi, Akira (*b* Tokyo, 10 Jan 1933). Japanese composer. After studying composition at the Paris Conservatoire (1955–7) and privately with Raymond Gallois-Montbrun, he graduated in French literature from Tokyo University (1960). The influence of Dutilleux on Miyoshi is evident in the transformation of motifs in early works including the Sonata for flute, cello and piano (1955). In such works as the Sinfonia concertante (1954), the Piano Concerto (1962) and the Concerto for Orchestra (1964), Miyoshi's individual technique of motif transformation, which at times evokes the incremental rhythms of Japanese traditional music, increasingly became a structural element. Many of his important works are for vocal forces. In *Kogen-dansho* (1955), *En blanc* (1962) and *Duel* (1964), atonal melodies follow the verbal intonation of Japanese. After the String Quartet no.2 (1967) his use of atonality has became more prominent, and he has experimented with graphic notation and unusual performance instructions. In his trilogy for chorus and orchestra, Requiem (1972), *Psaume* (1979) and *Kyomon* (1984), Miyoshi combines these elements with Japanese children's songs. Among his awards are four Otaka prizes for the Piano Concerto, the Concerto for Orchestra, the Cello Concerto (1974) and *Kyomon*.

WORKS
(*selective list*)

Dramatic: Ondine (radio score), chorus, orch, elecs, 1959; Hasekura Tsunenaga's 'Faraway Sail' (op, Takahashi Mutsuo), 1999

Orch: Sinfonia concertante, pf, orch, 1954; Mutation symphonique, 1958; Torse I, str, 1960; 3 mouvements symphoniques, 1960; Pf Conc., 1962; Conc. for Orch, 1964; Vn Conc., 1965; Conc., mar, str, 1969; Odes métamorphosées, mar, vib, cel, pf, hp, orch, 1969 ; Ov. de fête, 1970; Firework Music, 1973; Vc Conc., 1974; Rhéos, 1976; Suite, str, 1977; Noésis, 1978; En soi lointain, 1982; En passant, vn, orch, 1986; Poème symphonique 'Litanie Fuji', 1988; Sur les arbres, 2 pf, orch, 1989; Création sonore, 1991; Etoiles à cordes, vn, str, 1991; Dispersion de l'été, 1995; Vc Conc. no.2 'The Planet Suspending Echoes', 1996; Fruits de brume, 1996; Final: cueillage d'onde, 1998

Chbr: Sonata, cl, bn, pf, 1953; Sonata, vn, pf, 1955; A Fool Going and a Fool not Going Study Abroad, fl, ob, str qt, 1958; Str Qt no.1, 1962; Str Qt no.2, 1967; 8 poèmes, fl ens, 1969; Transit, perc, kbds, tape, 1970; Hommage I–V, fl, vn, pf, 1970–75; Torse IV, shakuhachi, 2 koto, 17-str koto, str qt, 1972; Nocturne, 1973; Torse V, 3 mar, 1973; Litania, db, perc, 1975; Un deuil, fl, vn, pf, 1976; Concert étude, 2 mar, 1977; Hommage en cristal, fl, vn, pf, 1979; Ixtacchihuatl, 6 perc, 1980; Sai-mu [Coloured Dream], 2 cl, 1982; Choral en spirale, brass ens, 1984; Fumon [Wind Crest], Jap. insts, 1984; Phénomène sonore, 2 pf, 1984; Cahier sonore, 2 pf, 1985; Message sonore, fl, cl, db, mar, perc, 1985; Ryūshō-kyokusui-fu [Music of a Sake Cup Flowing in a Meandering Stream], shakuhachi, 2 koto, 17-str koto, 1986; Rinsai [Circling Colour], ma, 6 perc, 1987; Autour d'absence, bn, pf, 1989; Constellation noire, gui, str qt, 1989; Ombre scintillante, fl, hp, 1989; Perspective en spirale, cl, pf, 1989; Hava-karuta [Japanese playing cards], yokobue, gui, 1990; Str Qt no.3 'Constellation noire', 1992; Gikyoku [A Play], Jap. insts, 1994; Fanfare, brass ens, 1997; Shutsujin no fu [Going out to Battle Array], Jap. perc, 1997

Solo inst: Pf Sonata, 1958; Suite, In a Case like This, pf, 1960; Conversation, mar, 1962; Torse III, mar, 1964; Etudes en forme sonate, pf, 1967; Prélude chaîne, pf, 1973; Epitase, gui, 1975; Berceuse, pf, 1977; Forest Echoes, pf, 1978; Tree, Wave and ..., 17-str koto, 1980; En vers, pf, 1980; Miroir, pf, 1981; Sea Diary, pf, 1981; Du blanc au noir, 20-str koto, 1982; 5 poèmes, gui, 1985; C6H, vc, 1987; Pour le piano, 1995; Methode of 12 Propositions, pf, 1997

Choral with acc.: Torse II, chorus, pf, elec org, perc, 1961; 3 Lyrics, female chorus, pf, 1962; The Straw Hat, female chorus, pf, 1963; To my Daughter, Marrying Soon, chorus, pf, 1962; A Tale of Goldfish, chorus, inst ens, 1962; Small Eyes, chorus, 1963; Journey of Birds, female chorus, 1963; 3 occasions, male chorus, pf, 1963; 5 images enfantines, chorus, pf, 1968; Ouson fuki [A Royal Grandchild has Passed Away], male chorus, pf, 2 perc, 1970; Odeko no koitsu [This Fellow at my Forehead], children's chorus, pf, 1972; Requiem, chorus, orch, 1972; Henge tan-ei [Lamenting Recitation of the Incarnation], chorus, shakuhachi, 17-str koto, perc, 1975; Kitsune no uta [A Fox Song], children's chorus, nar, pf, 1975; A Picture Book of Paul Klee, chorus, gui, 1978; Psaume, chorus, orch, 1979; Animal Poems, chorus, pf, 1983; Died in the Country, chorus, 2 pf, 1984; Kyōmon [Sound Crest], children's chorus, orch, 1984; 3 nocturnes, female chorus, pf, 1985; The Sea, sym. choral poem, chorus, 2 pf, 1987; Litany to Jōmon, chorus, pf, 1990; Yusei hitotsu [One Planet], male chorus, 2 pf, 1992

Unacc. choral: Saisons d'enfants, 1965; A quatre saisons, 1966; Mittsu no umi no uta [3 Sea Songs], 1974; 5 Ballades to the Earth, 1983

Solo vocal: Kogen-dansho [Literary Fragments of a Plateau], S, pf, 1955; Mittsu no enkai no uta [3 Coastal Songs], A, pf, 1955; Longing for North, S, pf, 1961; En blanc, S, pf, 1962; Sei-santyō-hari [Three-cornered Sacred Crystals], S, pf, 1962; 4 chansons d'automne, S, pf, 1963; Duel, S, pf/orch, 1964; From a Red Diary, S, pf, 1964; Short Lyric Songs, T, pf, 1976; Prières, B, fl, mar, vib, perc, 1979; Koeru kage ni [2 Crossing Shadows], Mez, pf, 1991; Goryū-goshu [5 Willows, 5 Sake], Bar, pf, 1994; Homecoming of the Crabs, Mez, pf, 1995

Principal publishers: Kawai Gakufu, Ongaku-no-Tomo Sha

YOKO NARAZAKI

Mizelle, Dary John (*b* Stillwater, OK, 14 June 1940). American composer. He studied at California State University, Sacramento (BA 1965), the University of California, Davis (MA 1967) and the University of California, San Diego (PhD 1977), where his teachers included Larry Austin, Robert Erickson, Gaburo, Oliveros, Roger Reynolds and Karlheinz Stockhausen. He has taught at the University of South Florida, Tampa (1973–5), the Oberlin College Conservatory (1975–9), the Sonavera Studio of Sonic Arts (1979–80) and SUNY, Purchase (from 1990). His over 300 works for a wide range of musical, electronic and mixed media configurations employ instruments such as the *shakuhachi* and the *tarogato*, extended vocal techniques and computer-generated electronics. His music embraces both Western and Eastern traditions, utilizes organic mathematical processes and elegant musical architecture, and communicates an earthy and timeless aesthetic through its lyrical exploration of timbral extremes. Many compositions incorporate improvisation. His works of the 1980s are dense, exhibiting layered textures and what he calls 'multi-dimensional' music, a polyphony of different musical ideas and their interaction.

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(*selective list*)

6 Pieces, vn, hn, 1963; Str Qt no.1, 1964; Green and Red, vn, cl, hn, bn, hpd, 1965; Straight Ahead, fl, vn, tpt, trbn, perc, tape, 1965; Radial Energy I, unspecified insts, 1967; Wave Forms, orch, 1967; Mass, SATB, elecs, 1968; In memoriam Igor Stravinsky, pf, 1971–6; Magnificat, SA, elecs, 1972–82; Quanta I and Hymn to Matter (P. Teilhard de Chardin), SATB, orch, 1972–6; Spectra, db, tape, 1974; Transforms, pf, 1974–81; Fantasy, vn, 1975–88; Polyphonies I–III, actress, dancer, shakuhachi, elecs, 1975–8; Str Qt no.2, 1975; Polytempus I, tpt, tape, 1976; Soundscape, perc ens, 1976; Primavera-Heterophony, vc choir, 1977; Earth Tones, db choir, 1978; Samadhi, cptr, 1978; Interplay, vn, cl, 1979; Quanta II and Hymn of the World of Knowledge (Vedic hymn), 2 SATB, wind, perc, org, 1979; Polytempus II, mar, tape, 1980; Lake Mountain Thunder, eng hn, perc ens, 1981; Preponderance of the Small, a fl, perc, 1981; Requiem mass, SATB, orch, 1982; Sonic Adventures, unspecified insts, 1982; Journey to the Center of the Earth/Self, amp v, shakuhachi, 1980–83; Str Qt no.3, 1983; Genesis, orch, 1985; Perc Conc., 1985–7; Pf Conc., 1985; Sonata

no.2 'Polyvalence', pf, 1985; Vn Conc., 1985–6; 6 Meditations at the Grave of Bartók, orch, 1986–7; Metacontrasts, vn, cl, pf, 1987; Through a Glass . . ., tarogato, 1987

JOHN KENNEDY

Mizler von Kolof [Mitzler de Kolof, Koloff], **Lorenz Christoph** (*b* Heidenheim, Franconia, 25 July 1711; *d* Warsaw, March 1778). German writer on music, physician and mathematician. He was the son of Johann Georg Mizler, court clerk to the Margrave of Ansbach at Heidenheim, and Barbara Stumpf of St Gallen. Most of his early life is chronicled in his autobiography (see *MatthesonGEP*). According to this, he first studied in Heidenheim with N. Müller, minister from Obersulzbach. At 13 he entered the Ansbach Gymnasium where for six years his teachers were Rector Oeder and Johann Matthias Gesner, subsequently director of the Leipzig Thomasschule, 1731–4. Gesner's move to Leipzig may have led Mizler to enter Leipzig University on 30 April 1731, where he studied theology. In Ansbach he had had music lessons with the music director Ehrmann and learnt the violin and the flute. Mizler stated that he had studied composition by reading the best books on the subject, hearing performances by good musicians, looking at the scores of the best masters, and through his association with J.S. Bach, whom he said he had the honour to call 'his good friend and patron'. The nature and duration of Mizler's association with Bach remains unknown. At Leipzig his teachers included such distinguished German intellectuals as Gesner, J.C. Gottsched and Christian Wolff. After an illness which required convalescence in Altdorf, Mizler returned to Leipzig to complete a bachelor's degree in December 1733 and a master's on 4 March 1734. His thesis, *Quod musica ars sit pars eruditionis philosophicae*, was later published, with a dedication to Mattheson.

After a journey through Germany 'to visit various men of learning' he settled in Wittenberg in 1735 to study law and also medicine 'so that he could better care for his own health'. He returned to Leipzig in 1736 and presented a disputation, *De usu atque praestantia philosophiae in theologia, jurisprudentia, medicina* (Leipzig, 1736, 2/1740). In May 1737 he began lecturing on Mattheson's *Neu-eröffnete Orchestre* and music history at the university; he was the first to lecture on music at a German university for 150 years. In the same year he established a monthly publication, *Neu eröffnete musikalische Bibliothek*, which became the official periodical of the Korrespondierenden Sozietät der Musicalischen Wissenschaften that he founded in 1738 with the support of Count Giacomo de Lucchesini and the Ansbach court Kapellmeister G.H. Bümler. At the same time Mizler began his own music publishing business. In 1743 he entered the service of the Polish Count Malachowski of Konskie as secretary, resident teacher, librarian and court mathematician, taking up with enthusiasm the learning of the Polish language, history and literature. In 1747 he returned to his earlier interest in medicine, taking the doctorate of medicine at Erfurt University. In the same year he moved to Warsaw, turning his attention largely to the natural sciences and becoming court physician in 1752. He established a publishing house in Warsaw in 1754, became a member of the Erfurt Academy of Sciences in 1757, and received Polish nobility in 1768.

Mizler was a major figure in the history of German music in the 18th century. Although never more than an amateur composer, he commanded an extraordinary range of knowledge about music, mathematics, philosophy, theology, law and the natural sciences. He advocated what he felt was still an unattained goal: the establishment of a musical science based on mathematics and philosophy. His philosophical outlook was based largely on the writings of Christian Wolff (see Birke) and Gottfried Leibnitz, and much of his aesthetic doctrine, including his advice to imitate nature in music, was the result of his intimate association with the ideas of Gottsched. Mizler's most significant contribution was the publishing of the *Musikalische Bibliothek* between 1736 and 1754, a rich document of contemporary musical life in Germany as well as a review of many important books on music, largely from the period 1650–1750. He contributed wide-ranging commentaries on and criticisms of works by such writers as Printz, Gottsched, Mattheson, Euler, Scheibe, Schröter and Spiess. The works of Gottsched and Mattheson are particularly prominent in the pages of the *Musikalische Bibliothek*. There are several large excerpts from Gottsched's *Critische Dichtkunst*, including the sections on opera and cantata. More than 200 pages are devoted to the *Vollkommene Capellmeister*; while often genuinely impressed by Mattheson's ideas, Mizler criticized him for failing to create a systematic ordering of musical materials and a methodical presentation of the basic principles of part-writing (see Federhofer, 1970). In his detailed and perceptive essays Mizler formulated an invaluable musical philosophy and a musicological resource for Baroque music history that has not as yet been digested by musical scholarship nor recognized in contemporary studies of music history. Equally important was Mizler's organization of a corresponding society of musical scholars. The society was established to enable members to circulate by mail theoretical papers on various aspects of musical science and to further musical understanding by encouraging discussions of these papers by correspondence. Many of these theoretical statements appear in the *Musikalische Bibliothek*. The membership, limited to 20, comprised: 1738: 1. G. de Lucchesini; 2. Mizler (permanent secretary); 3. G.H. Bümler. 1739: 4. C.G. Schröter; 5. H. Bokemeyer; 6. G.P. Telemann; 7. G.H. Stölzel. 1742: 8. G.F. Lingke. 1743: 9. M. Spiess; 10. G. Venzky. 1745: 11. G.F. Handel; 12. U. Weiss. 1746: 13. C.H. Graun. 1747: 14. J.S. Bach; 15. G.A. Sorge; 16. J.P. Kunzen. 1748: 17. C.F. Fischer. 1751: 18. J.C. Winter. 1752: 19. J.G. Kaltenbeck. 1755: 20. L. Mozart (invitation apparently declined). Another important contribution by Mizler was his translation into German of Fux's *Gradus ad Parnassum*; in Mizler's judgment 'this methodical guide to musical composition [is] among all such works the best book that we have for practical music and its composition'.

WORKS

Musikalisches Vergnügen, bestehend in einer Sammlung von verschiedenen Oden und einer moralischen Cantate, announced 1737, not pubd

Sammlung auserlesener moralischer Oden, zum Nutzen und Vergnügen der Liebhaber des Claviers, i (Leipzig, 1740), ii (Leipzig, 1741), iii (Leipzig, 1743), iv, announced, not pubd [facs. of i–iii (Leipzig, 1971); ode 24 from vol.i, *D-Bsb*]

4 Sonatinen, fl/ob/vn (Leipzig, 1754), lost

Corrections to G. Lucchesini's Fl Conc., 1741, *Dl*

WRITINGS

only those pertaining to music

Dissertatio quod musica ars sit pars eruditionis philosophicae (Leipzig, 1734, 2/1736 as *Dissertatio quod musica scientia sit et pars eruditionis philosophicae*, 3/1740)

Lusus ingenii de praesenti bello (Wittenberg, 1735); Ger. trans. in *Neu eröffnete musikalische Bibliothek* i/3, 65
Neu eröffnete musikalische Bibliothek, oder Gründliche Nachricht nebst unpartheyischem Urtheil von musikalischen Schriften und Büchern, i (Leipzig, 1739/R) [i/1 (1736), i/2–3 (1737), i/4–6 (1738)]; ii (Leipzig, 1743/R) [ii/1–2 (1740), ii/3 (1742), ii/4 (1743)]; iii (Leipzig, 1752/R) [iii/1–2 (1746), iii/3 (1747), iii/4 (1752)]; iv (Leipzig, 1754/R)
Musikalischer Staarstecher, in welchem rechtschaffener Musikverständigen Fehler bescheiden angemerket, eingebildeter und selbst gewachsener sogenannter Componisten Thorheiten aber lächerlich gemachet werden (Leipzig, 1739–40)
Anfangs-Gründe des General-Basses nach mathematischer Lehr-Art abgehandelt (Leipzig, 1739/R)
Preface to J.C. Voight: *Gespräch von der Musik, zwischen einem Organisten und Adjuvanten* (Erfurt, 1742)
Gradus ad Parnassum, oder Anführung zur regelmässigen Composition, aus dem Lateinischen ins Deutsche übersetzt, und mit Anmerkungen versehen (Leipzig, 1742/R) [trans. of J.J. Fux: *Gradus ad Parnassum* (Vienna, 1725)]

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MatthesonGEP; *WaltherML*
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J. Birke: *Christian Wolffs Metaphysik und die zeitgenössische Literatur- und Musiktheorie: Gottsched, Scheibe, Mizler* (Berlin, 1966)
H.R. Jung: 'Telemann und die Mizlerische 'Societat' der musikalischen Wissenschaften', *Georg Philipp Telemann, ein bedeutender Meister der Aufklärungsepoche: Magdeburg 1967*, 1184–97
H. Federhofer: 'Johann Joseph Fux und Johann Mattheson im Urteil Lorenz Christoph Mizlers', *Speculum musicae artis: Festgabe für Heinrich Husmann*, ed. H. Becker and R. Gerlach (Munich, 1970), 111–23
J. Falenciak: 'Lorenz Christoph Mizler a polska kultura muzyczna w drugiej polowie XVIII wieku' [Lorenz Christoph Mizler and Polish musical culture in the second half of the 18th century], *Muzka*, xx (1975), 95–103
H. Federhofer: *L. Chr. Mizlers Kommentare zu den beiden Büchern des 'Gradus ad Parnassum' von J.J. Fux* (Graz, 1995)

GEORGE J. BUELOW

Mizmār [tazamar, zammāra, zamr, zumare, zumbara, zummāra]. Generic term from the Arab world for various kinds of wind instrument with single or double reed.

1. Terminology and history. 2. Shawms. 3. Double clarinets. 4. Other related instruments.

1. TERMINOLOGY AND HISTORY. In the past in Arab cultures the term *mizmār* applied to all wind instruments. Later any instrument meeting one of the following criteria could be called *mizmār*: a single-reed instrument with two tubes of different or equal lengths (double clarinet); an instrument with one tube and a single or double reed (simple clarinet and shawm); an instrument that uses circular breathing (simple and double clarinet, shawm and related bagpipe instruments).

Today the term *mizmār* is usually applied to specific types of reed instruments; the precise meaning varies according to region. In Egypt and parts of the Arabian Gulf *mizmār* is applied to the folk shawm; see illustration for an example from Bahrain. This shawm is of the type found throughout West and Central Asia, south-eastern Europe and parts of North Africa under various other names: SURNĀY, *sornā*, *zurna* and *ghaita*. In Yemen *mizmār* is a double clarinet, but nowadays *zamr*, *zammāra*, ARGHŪL and MIJWIZ are more common and widespread terms for double clarinet. *Zammāra* is derived from the same linguistic root (*zamr*) as *mizmār*. Other terms apply to related wind instruments (see §4 below).



Shawm (mizmār or surnāy) within the leiwa ensemble of Afro-Arab tradition, Bahrain, 1998

The Semitic linguistic root *zamr* has a long history predating the Islamic period by many centuries. The evidence suggests a prototype instrument constructed of two parallel tubes having a narrow compass of notes, probably without a drone. Instruments of this type were widely found on the Mediterranean coast, and must have spread long before the rise of Islam. A double-pipe instrument from Syria from the Roman period (locally known as *abuba*) is documented with a drum, played by prestigious women (possibly priestesses) mounted on a camel. Later, in the early Islamic period, the *mizmār* was much discussed and fiercely condemned by certain legists.

Historical evidence reveals that the *mizmār* used to be played with string instruments, a pairing that has fallen into disuse. In a bas-relief in the British Museum, a procession of Elamite musicians from the court of Ashurbanipal is shown with seven vertical harps and a psaltery which balance the presence of two wind instruments of the *mizmār* type. Later, in the 10th-century *Kitāb al-aghānī* ('Book of Songs'), al-Iṣfahānī mentions the legendary musician Zalzal playing his *'ūd* with a singer named Ibrāhīm and a *mizmār* player named Barsum. More recently the double clarinet and shawm have been played with a cylindrical drum (Arabic: *ṭabl*; Turkish: *davul*), having important roles within life-cycle ceremonies.

In early Islamic literature, *mizmār* could mean either a beautiful voice or a wind instrument; this relationship explains features that survive today. Sometimes a single or double flute is called *mizmār* when the player sings into it at the same time (e.g. the *tazamar* of the Algerian Sahara) or plays and exhales loudly. This occurs in some techniques of the *mijwiz* (double clarinet), where the player blows and makes a low growling sound. Similarly, the Afar shepherds of Djibouti punctuate their playing on the obliquely held flute (*fodhin*) with singing.

2. SHAWMS. In Egypt the *mizmār* is found in three different sizes, played with cylindrical drums (*ṭabl*). Corresponding to the *surnay* and *zurna*, these shawms have a detachable double reed, a pirouette and a flared body carved from apricot wood. In less than a century the shawms have discarded Turkish names probably derived from the Ottoman period. The most important of the group, the smallest, was called *goura* (from the

Turkish *cura*: 'small, shrill'), and is now called *sibs*; the second, *zamr*, has become *shalabiyya* or *mizmār sa'īdī*; and the third and largest, in Turkish *kaba* ('big'), has become *tult* ('third'). The *mizmār* ensemble has its own strictly instrumental repertory, alternating between free, improvised sections and rhythmically strict, melodic ones which are specific dances.

3. Double clarinets. In Egypt the double clarinet is called *zummāra*. It has two parallel tubes of the same length, 30 to 35 cm, each with a reed (*balūs*) which fits into the body. The tubes are bound together with string dipped in tar and wax. The melodic or principal tube (*rayyis*: 'master') has four to six holes. The adjacent tube (*nawti*), sometimes with no holes, serves as the drone. Some examples are bored similarly in both tubes and possess no drone. In practice, the compass is no more than a 4th. The instrument is played solo or, at public celebrations, with the *darbukka* (goblet drum).

In Iraq, the *zummāra* can be a simple clarinet with one tube and six holes (*zummāra mufrad*), a double clarinet with identical tubes similar to the *mijwiz*. It is played solo and favoured by shepherds. In popular celebrations, it is supplemented with a drum, often a goblet drum (*khashaba*), and required to lead the dances. Of limited compass (a 4th or a 5th), it does not have a drone.

In Yemen the double clarinet (*mizmār*) is fixed round the player's mouth by a muzzle, reminiscent of the early Phrygian or Greek aulos. In Tunisia and Morocco the double clarinet (*zamr*) has a bell-shaped single or double horn extension; in Morocco the pipes have six parallel holes. The Albanian *zumare* also has a horn bell; its pipes of cane, bird-bone or (more recently) metal are bound together with wool and wax and have five parallel finger-holes.

4. Other related instruments. In Morocco the *mizmār* or *zamr rīfī* is a large double hornpipe, over 1 metre long, terminating in two bulls' horns. It comprises three sections: two parallel pipes of reed about 35 cm long, with six finger-holes; these are fitted into two slightly divergent metal pipes, with no holes, about 40 cm in length; these in turn are inserted into two separate horns about 30 cm long. The pipes are held together by metal wire, and the instrument is highly decorated.

The *zumbara* is a long obliquely held flute found in Sudan. Played by nomads, it has two finger-holes and a perforated metal disc that partly closes the open end.

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CHRISTIAN POCHÉ/R

Mizonne, Vincent. *See* Misonne, Vincent.

Mizuno, Shūkō [Nobutaka] (*b* Tokushima, 24 Feb 1934). Japanese composer. He studied with Shibata and Hasegawa at the Tokyo National University of Fine Arts and Music (1958–63). Together with Takehisa Kosugi and Mieko Shiomi he organized in 1958 the Group Music for improvisation, and he used improvisatory playing in *Three Dimensions* (1961) for three brass groups, each with a separate conductor. During the 1960s he frequently used graphic notation, for instance in the *Autonomy* series, and in *Orchestra 1966*, which makes extensive use of clusters. Jazz became an increasingly strong influence in his compositions from *Jazzy Work* for chorus and orchestra (1967) to *Combo '77*. In 1968 he was appointed to teach at Chiba University, becoming a professor in 1979; in 1971 he began lecturing at the National University of Fine Arts and Music and other universities. From 1973 to 1974 he was in New York and San Francisco on a Rockefeller Foundation grant. His most popular work, *Tenshu monogatari*, the music for a TV drama later revised as an opera, is successful for its delicate treatment of the text and its synthesis of European and Japanese elements. In the 1990s he has composed mainly operatic and symphonic works, freely combining elements of jazz and the avant garde with European and traditional Japanese music. He won the government-sponsored Art Festival in 1975 with *Maboroshi* and in 1997 with his Symphony no.3. He has written *Onguntekі sahō eno shikō* ('The Theory of Composition dealing with the *Ongun*', *Ongaku geijutsu*, xxv/11, 1967, p.12; xxvi/11, 1968, p.50), and his works are catalogued in H. Kobayashi: *Mizuno Shūkō sakuhin mokuroku* (Tokyo, 1997).

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MASAKATA KANAZAWA

Młynarski, Emil (*b* Kibarty, nr Suwałki, 18 July 1870; *d* Warsaw, 5 April 1935). Polish conductor, violinist and composer. He studied at the St Petersburg Conservatory with Auer (violin) and Lyadov (composition); while a student he led the Imperial Musical Society orchestra and was a member of Auer's quartet. From 1894 to 1897 he taught at a music school attached to the Imperial Musical Society in Odessa. There he discovered the violinist Kochański and also taught Luboszyc. He returned to Poland in 1898 and inaugurated regular orchestral concerts in the capital. He was director of the Warsaw Conservatory, 1904–7 and 1919–22. As a conductor, he held appointments with the Scottish Orchestra (1910–16) and at the Curtis Institute, Philadelphia (1929–31), and worked in London, Moscow (at the Bol′shoy Theatre between 1914 and 1917) and Paris, where he organized festivals of Polish music (1903, 1925). In Warsaw he was also director of the opera (1919–29) and was responsible for the premières of several important Polish stage works, among them Szymanowski's *Hagith* and *King Roger*. At the end of his appointment in Philadelphia he returned to Warsaw where he conducted the Philharmonic, opera and radio orchestras.

Although he was active in the promotion of new Polish music, Młynarski's own work follows the traditions of Moniuszko, Wieniawski and Paderewski, combining Romantic traits with folksong elements. The style is somewhat academic but the instrumentation is very colourful. Among his best works are the Symphony 'Polonia', the Second Violin Concerto and the violin miniatures.

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TERESA CHYLIŃSKA

M.M. *Metronom Maelzel* (Ger.). *See* METRONOME (i); MAELZEL, JOHANN NEPOMUK; and TEMPO AND EXPRESSION MARKS.

Moberg, Carl-Allan (*b* Östersund, 5 June 1896; *d* Uppsala, 19 June 1978). Swedish musicologist. He began his musicological studies under Tobias Norlind (1917–24). From 1924 he studied counterpoint in Vienna with Berg, and musicology with Peter Wagner in Fribourg until 1927 and with Handschin in Basle (1934–5). He achieved an international reputation as a medievalist with his doctoral dissertation of 1927 on Swedish sequences; in 1928 he became reader at Uppsala University and was professor there, 1947–61.

With his research and teaching from the 1920s following on Norlind's pioneering work, Moberg must be considered the founder of Swedish musicology. Though his output as a scholar lies mainly in the history of Swedish music, he also did important ethnomusicological research. A distinctive feature of his work is his critical approach to source material and his keen interest in aspects of cultural and social history. Besides medieval church music, Moberg made a particular study of Swedish 17th-century music, the history of ideas in music and Swedish folk music, carrying out field work in different parts of Sweden. For some decades he was involved in popular education, especially in Uppsala and with the Swedish Broadcasting Corporation. He was a member of the board of the Swedish Musicological Society from 1943 and in 1945 was elected president and editor-in-chief of its periodical, *Svensk tidskrift för musikforskning*, positions which he held until 1961. He was also the editor of *Studia musicologica upsaliensia* (1952–61) and a member of the editorial staff of *Sohlmans musiklexikon* (1947–52). A member of the Swedish Royal Academy of Music from 1943, he was its president from 1960 to 1963.

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INGMAR BENGTSSON

Mobile form. *See* ALEATORY, §4.

Mocke, Antoine. *See* MOUQUÉ, ANTOINE.

Mockridge, Cyril (John) (*b* London, 6 Aug 1896; *d* Honolulu, 18 Jan 1979). American composer. He studied at the RAM before serving in the British Army for three years. After the war he played the piano in London orchestras and cinemas. In 1922 he moved to New York, where he worked on Broadway as a rehearsal pianist and vaudeville accompanist, making piano arrangements for musicals by Rodgers and Hart, among others. Invited to Hollywood by Richard A. Whiting, for whom he had produced piano arrangments for Broadway shows, he joined the music department of the Fox Film Corporation in 1932. His first studio work was as a rehearsal pianist and arranger, most notably on Shirley Temple films, but soon he was asked to compose and conduct.

Invited to 20th Century-Fox by Alfred Newman, Mockridge became one of the mainstays at that studio until he turned to freelance work in 1960. Altogether he contributed music to more than 200 films; many scores were composed in collaboration with David Buttolph, Hugo Friedhofer, Alfred Newman or David Raksin. Among his own most notable scores are those for *The Ox-bow Incident*, *Nightmare Alley* and John Ford's classic Western, *The Man Who Shot Liberty Valance*, in which he made exemplary use of American traditional and folk melodies. His music for the popular Katherine Hepburn/Spencer Tracy vehicle *Desk Set* revealed his capacity for writing sophisticated comedy scores. In addition, he wrote music for numerous television programmes, including the theme song for the television series 'Laramie'.

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all film scores

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CHRISTOPHER PALMER/FRED STEINER

Mock trumpet. A term which seems to have been used about 1700 for an undeveloped CHALUMEAU. The mock trumpet has been confused with the trumpet marine, with which it has no connection. Dart (*GSJ*, vi, 1953, 35–40) described a book of instructions for playing the mock trumpet, as well as a volume of music, *A Variety of new Trumpet Tunes Aires Marches and Minuets* (1698) for the instrument. This was clearly the chalumeau before its improvement by Denner; it carried three finger-holes for each hand, one thumb-hole, and had no keys. Such an instrument (now lost) is illustrated as no.221 in the *Catalogue of the Royal Military Exhibition* (ed. C.R. Day, London, 1890), where its length is said to be 8¼ inches (*c*23 cm). Its range was *g′* to *g″* and its tone may be assumed to have been strident. The volume described by Dart seems to have been printed in about 1707, but he showed that an earlier edition was printed in 1698. No other music for the chalumeau before its improvement is known.

NICHOLAS SHACKLETON

Mocqué, Antoine. *See* MOUQUÉ, ANTOINE.

Mocquereau, André (*b* La Tessoualle, Maine-et-Loire, 6 June 1849; *d* Solesmes, 18 Jan 1930). French scholar of plainchant. He took his vows as a Benedictine monk at Solesmes on 9 April 1877, was ordained priest on 28 December 1879 and was prior at Solesmes from 1902 to 1908. He worked for 13 years as assistant to Dom Joseph Pothier and eventually succeeded him as choirmaster at Solesmes in 1889. From 1887, in order to defend Pothier's *Liber gradualis* (1883), which was attacked by the supporters of official editions of chants (Pustet, Regensburg), Mocquereau began to conceive the idea of a monumental series of facsimile reproductions of Gregorian manuscripts as well as commentaries on them; the first volume of Paléographie Musicale appeared in 1889. From 1888 to 1891 he made several journeys within and outside France, bringing back much information and numerous photographs of musical manuscripts. This was revised and expanded on several occasions by his associates until 1914, by which time a valuable collection had gradually been assembled in the palaeographic centre at Solesmes. Many synoptical tables of different readings of the manuscripts were prepared from this collection. Armed with such material Mocquereau was appointed a member of the commission formed in 1904 at the instigation of Pope Pius X to bring out a new official Vatican edition of chant and he was asked to draw up the musical text for discussion. This text, based on what was thought to be the oldest and most authentic tradition, did not always gain the approval of Pothier, who believed in the 'living tradition' and in its modern variants. The association of the two men soon came to an end. It was

only in 1913 that Solesmes was again given the task of preparing forthcoming official editions.

Mocquereau had the insight to realize that our comprehension of Gregorian chant is to be gained above all from the manuscripts. The objective method which he was the first to apply in this field has still to be fully developed, since Mocquereau himself had neither the time nor the opportunity to carry it through completely. His achievement and influence were nevertheless immense. In the first volumes of the Paléographie Musicale, of which he edited the first 13 volumes, he examined the relation between the Latin accent and Gregorian melody; this study is the basis of a true understanding of the aesthetics of Gregorian chant. In volume vii (1901) he discussed the connection between accent and rhythm, an argument which Mocquereau took much further than the simple study of Gregorian chant and its manuscripts and which he dealt with more fully in *Le nombre musical grégorien*. From the beginning of his analysis, by means of the binary and tertiary subdivisions marked by the *ictus* (as by the alternation of the *arsis* and *thesis*), Mocquereau wanted first of all to specify exactly the rhythm of Gregorian chant. This precision he was then able to modify in practice through a flexible understanding of dynamic and agogic values acquired during his early musical training.

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EUGÈNE CARDINE/DAVID HILEY

Moda (Sp.: 'fashion', 'style'). A narrative song genre related to the Iberian ballad. *See* BRAZIL, §II, 1(ii, iv), 3(ii, iv), and MODINHA.

Modal jazz. A style of jazz, developed in the late 1950s, in which modal scales (or their general characteristics) dictate the melodic and harmonic content. The leading exponents were Miles Davis and John Coltrane. Modal jazz rarely adheres strictly to the classical modes (Dorian, Phrygian, etc.), but it creates their flavour, or in some cases that of other non-diatonic scales, such as those of Spanish or Indian music. The term 'modal jazz' has also been applied, somewhat misleadingly, to performances based on the major or minor modes. The style has attracted musicians partly because it is relatively undemanding by comparison with those based on chord progressions. Because it is free of frequent harmonic interruption it can more easily create an unhurried and meditative feeling. Many performances are based on a two-chord sequence or a drone. The absence of frequent chord changes alone is sometimes regarded as defining modal jazz.

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Modal rhythm. *See* RHYTHMIC MODES.

Mode (from Lat. *modus*: 'measure', 'standard'; 'manner', 'way'). A term in Western music theory with three main applications, all connected with the above meanings of *modus*: the relationship between the note values *longa* and *brevis* in late medieval notation; interval, in early medieval theory; and, most significantly, a concept involving scale type and melody type. The term 'mode' has always been used to designate classes of melodies, and since the 20th century to designate certain kinds of norm or model for composition or improvisation as well. Certain phenomena in folksong and in non-Western music are related to this last meaning, and are discussed below in §§IV and V. The word is also used in acoustical parlance to denote a particular pattern of vibrations in which a system can oscillate in a stable way; *see* SOUND, §5(ii). For a discussion of mode in relation to ancient Greek theory *see* GREECE, §I, 6.

I. The term

1. MENSURAL NOTATION. In this context the term 'mode' has two applications. First, it refers in general to the proportional durational relationship between *brevis* and *longa*: the *modus* is *perfectus* (sometimes *major*) when the relationship is 3:1, *imperfectus* (sometimes *minor*) when it is 2:1. (The attributives *major* and *minor* are more properly used with *modus* to distinguish the relation of *longa* to *maxima* from the relation of *brevis* to *longa*, respectively.)

In the earliest stages of mensural notation, the so-called Franconian notation, *modus* designated one of five to seven fixed arrangements of longs and breves in particular rhythms, called by scholars rhythmic modes. In these stylized patterns both long and breve could have two possible durations: if the shortest breve is assigned the value 1, the breve could be 1 or 2, the long 2 or 3; for example: B L + B L (1–2 + 1–2), L + L (3 + 3), B B + L (1–2 + 3) and B B B + B B B (1–1–1 + 1–1–1).

See also NOTATION, §III, 2 and 3, and RHYTHMIC MODES.

2. INTERVAL. Hucbald of St Amand (*c*850–930) listed nine 'modes' in his *De harmonica*, ranging from semitone to major 6th by semitonal increments, giving examples from the chant repertory for each (*GerbertS*, i, 105; ed. Traub, 26ff). His discussion was transmitted verbatim through Berno of Reichenau (*d* 1048; *GerbertS*, ii, 64). In chapter 4 of his *Micrologus* (after 1026) Guido of Arezzo gave six 'modes' 'by which the scale degrees are linked' from the semitone to the 5th with the exception of the tritone. He then mentioned an expansion to eight, adding the major and minor 6ths, and to nine, including the

octave. Wilhelm of Hirsau (*d* 1091; CSM, xxiii, chap.21) reported both traditions – Guido's six 'modes' and Berno's nine – replacing the word 'modes' with 'intervals', and he added examples from plainchant for the minor 7th and the unison. (Further references to early traditions for *modus* meaning 'interval' may be found in Frutolfus of Michelsberg's *Breviarium*, ed. Vivell, p.64, n.11.) The designation of interval by *modus* was repeated in manuals and treatises of later times, especially in Germany. In book 1 of Ornithoparchus's *Musicae activae micrologus* (1517) chapter 7 is entitled 'De modis seu intervallis', which in Dowland's translation of 1609 became 'Of Moodes, or Intervals'. As late as 1716 J.H. Buttstett, objecting to calling the unison an interval, repeated an old tradition that 'The unison is not a *mode* but rather the first foundation of other *modes*, as [is] unity of the numbers' (*Ut, mi, sol, re, fa, la*, p.29).

3. Scale or melody type. It is essential to distinguish between 'mode' as a concept in the history and theory of European music and 'mode' as a modern musicological concept applied to non-Western music, though the latter naturally grew out of the former (see below, §V, 1). As an indigenous term in Western music theory the term is applicable in three separate successive historical stages: to Gregorian chant, to Renaissance polyphony, and to tonal harmonic music of the 17th century to the 19th. These three stages of modality in European music were historically continuous in the higher levels of a single musical culture.

The nucleus of the concept of mode in its basic Western form may be illustrated in two early 11th-century Italian formulations: 'A tone or mode is a rule which distinguishes every chant in its final [scale degree]' (Pseudo-Odo, *Dialogus de musica*, *GerbertS*, i, 257); and 'The first degree A and the fourth, D, are alike and are designated "of a single mode" because both have a tone beneath and [have] tone–semitone–tone–tone above. And this is the first "similarity in the scale degrees", that is, the first mode' (Guido: *Epistola de ignoto cantu*, *GerbertS*, ii, 47). The famous definition from the anonymous *Dialogus* emphasized both the classificatory function of mode and the primacy of the final scale degree; Guido here stressed the scalar–melodic environment of any given scale degree, thus providing a structural definition for mode. These and other elements of mode and modality had a considerable earlier and subsequent history in medieval theory and practice, but they epitomize the two most important features: classification, and tonal structure.

In the first part of the 16th century theorists began to use first the eight medieval modes of Gregorian chant and then also an extended system of 12 modes to account for such features of polyphonic music as the choice of cadential pitches and of pitches for the opening imitative entries, as well as to specify aspects of range and contour in individual melodic lines. How real these theories of polyphonic modality were for 15th-century musicians is moot; but from the mid-16th century until well into the 17th polyphonic modality was a central feature of many repertories as well as of many theories. Finally, during the 17th century various systems of polyphonic modes played complex roles in the development of theoretical systems made up of pairs of major and minor keys in what has come to be called tonal Harmony or harmonic Tonality.

All three stages of European modal theory emphasized the classificatory and scalar aspects of mode, though one can observe or infer important melodic and motivic features that may be called 'modal' in some phases of medieval and Renaissance theory and practice. But since the 20th century the use of the term 'mode' in English has been broadened to the extent that melodic type and motivic features are now given equal weight with scale type in musicological parlance. The broader concept came into the scholarly literature during the first quarter of the 20th century in studies of eastern Mediterranean musical styles and Eastern Christian liturgical music, from which it has become the basis of the common understanding of 'mode'. A new basic definition from Idelsohn's *Jewish Music in its Historical Development* (1929) was given wide currency in the English-speaking world when it was taken over by Reese for his *Music in the Middle Ages* (1940, p.10): 'A MODE ... is composed of a number of MOTIVES (i.e. short music figures or groups of tones) within a certain scale'. In Winnington-Ingram's *Mode in Ancient Greek Music* (1936) both the scalar and the melodic aspects of mode are summarized, in a broad geographical and cultural context that includes both the historical Western definition and the then new aspects proposed by Western scholars of Asian and Middle Eastern music:

> Mode is essentially a question of the internal relationships of notes within a scale, especially of the predominance of one of them over the others as a tonic, its predominance being established in any or all of a number of ways: e.g., frequent recurrence, its appearance in a prominent position as the first note or the last, the delaying of its expected occurrence by some kind of embellishment. [p.2]

> Mode may be defined as the epitome of stylized song, of song stylized in a particular district or people or occupation; and it draws its character partly from associations contracted in its native home, reinforced perhaps by the sanctions of mythology. This is true of the Chinese *tyao*, the Indian *rāg*, and the Arabian *maqam*; and probably of the [ancient] Greek [*harmonia*]. [p.3]

To the terms above, for which 'mode' is used as a translation, should be added *ēchos*, used in the music theory of the medieval Byzantine Church to describe the direct model for what became the mode of Gregorian chant theory. To the non-Western technical terms one might add Persian *dastgāh* or *āvāz*, *pathet* in Javanese gamelan music, and Japanese *chō* – with its usual enclitic, *chōshi* – a word cognate with Chinese *diao*, and written with the same ideograph.

Taking the term in the modern, twofold sense, mode can be defined as either a 'particularized scale' or a 'generalized tune', or both, depending on the particular musical and cultural context. If one thinks of scale and tune as representing the poles of a continuum of melodic predetermination, then most of the area between can be designated one way or another as being in the domain of mode. To attribute mode to a musical item implies some hierarchy of pitch relationships, or some restriction on pitch successions; it is more than merely a scale. At the same time, what can be called the mode of a musical item is never so restricted as what is implied by referring to its 'tune'; a mode is always at least a melody type or melody model, never just a fixed melody.

This polarity of scale and tune is an instance of the familiar opposition of general to specific, which in music is often thought of as a contrasting of theory with practice. When modes (or their equivalents) are construed as primarily scalar, they tend to be used for classifying, for

grouping musical entities into ideal categories. When the melodic aspects of modality are its predominant features, then modes are seen as guides and norms for composition or improvisation.

The opposition of mode as class and mode as musical function is reflected in contrasts of emphasis observed in other aspects of modality. Modal systems used for classification are closed and often symmetrical in some way as well; they are constructions used for ordering purposes, and may well have origins and associations that have nothing essentially to do with any musical properties of the repertory to which they are actually applied. Musically functional modal systems, on the other hand, have to be open-ended and capable of making room for new musical modes, which may come into the system through borrowing, variation, proliferation, inspiration, and in many other ways. In this same vein, a modal system may be a rational construction, devised or revised by the learned; or it may be a traditional assemblage of musical entities used and retained by the working musician. And further, the possession of modality may be construed as a natural musical property, inevitably inherent in all music of the culture; or modality may be regarded as a property of a particular repertory, not necessarily applicable to other kinds of music in the culture.

II. Medieval modal theory

Medieval plainchant of the Western Church is the oldest musical style from which theory and repertory survive in sufficient quantity for comparative examination over time. Gregorian chant is a body of monophonic music melodically characterized by general open-ended modality and theoretically classified into a closed symmetrical system – the eight church modes (the two other principal repertories of Western medieval chant, Ambrosian and Old Roman, do not conform to the eight church modes). For ripeness of age combined with richness of intelligible sources, both musical and theoretical, it is unmatched. For these reasons, as well as because they are the ultimate source of all later Western notations of mode, chant theory and Gregorian chant provide the best paradigm for study and illustration of most aspects of mode and modality, both historically and systematically.

1. The elements. Modal theories in the West originated in a confluence of the Western chant repertory that had already existed in oral tradition in pre-Carolingian times with two main strands of theory imported during the 8th and 9th centuries from outside the practical traditions of that time. The first strand and the fundamental component of Western modal theory was a system of eight modes borrowed from the Byzantine Church, as reported in the earliest Carolingian sources. The rest of the theory was erected on this foundation with the aid of a congeries of patterned schemes and abstract terms originating with the musical systematists of the Hellenistic era – Ptolemy of Alexandria (*d* 161 CE) and others – and transmitted to the medieval West by the Latin writings of Martianus Capella (*fl* early 5th century), Cassiodorus (*d* *c*580), Isidore of Seville (*d* 636) and especially Boethius (*d* *c*524). The essential contributions to modal theory of this second strand were: (*a*) a precise means of measuring and demonstrating intervals of the diatonic scale using the monochord, a one-string instrument of ancient repute with a movable bridge; (*b*) a system of names for the resulting pitches, based on the diatonic tetrachord, along with the notion of using letter designations of some sort for the pitches of the whole system; (*c*) the idea of scale types, the species of the octave, along with a set of Greek names for them; and (*d*) the species of the smaller perfect consonances, the 4th and 5th.

(i) The Hellenistic model: tonus, modus, tropus. Making distinctions between various aspects of the modal continuum in the sources of chant theory is complicated by the use of three different terms that came to cover more-or-less the same phenomena: *tonus*, *modus* and *tropus*. *Tonus* and *tropus* are latinized Greek, *modus* is pure Latin. These terms are often found in pairs or as a set, in contexts implying synonymity, as well as alone; and each of them has not only one or more significances in the realm of modality, depending on the source, but also at least one other, quite different meaning in medieval theory.

The Greek terms *tonos* and *tropos* occur latinized in the writings of Martianus Capella and Cassiodorus, respectively; the three terms appear together, and synonymously, in book 4 chapter 15 of Boethius's *De institutione musica* (early 6th century). For Boethius, as for his Hellenistic sources, tones or modes were simply devices for transposition; they had nothing whatsoever to do with the church modes:

> From the species of the consonance of the octave arise what are called 'modes'. They are also called 'tropes' or 'tones'. Tropes are 'constitutions' that differ according to highness or lowness throughout entire sequences of pitches. A constitution is, as it were, an entire collection of pitches [*plenum ... modulationis corpus*], brought together within the framework of a consonance such as the octave, the 11th or the double octave. ... If these entire constitutions were made higher or lower in accordance with the species of the consonance of the octave discussed above [bk 4, chap.14], this would bring about seven modes, which are named Hypodorian, Hypophrygian, Hypolydian, Dorian, Phrygian, Lydian and Mixolydian (trans. after Bower).

Ex.1 is a translation into modern staff notation of Boethius's instructions for deriving his *modi*, *tropi* or *toni*. The (diatonic) species of the octave to which he referred is the distribution of tones and semitones filling in an octave consonance by step. The (diatonic) 'constitution' – a translation of the Greek *systēma* – of the double octave can be thought of as transposed to seven different relative pitch levels in such a way as to generate the seven possible diatonic octave species at the same relative pitch level, here shown as the octave *e–e′* (see Bower, 1984). In terms of the staff notation, as the movable double octave shifts its position here and there against the stationary 'characteristic' octave span *e–e′*, some of the interstitial degrees of the scale between *e* and *e′*, though they can keep their letter names, have to be



Ex.1

tones (modes, tropes) — constitutions (systems) of the diatonic double octave

(1) Hypodorian
(2) Hypophrygian
(3) Hypolydian
(4) Dorian
(5) Phrygian
(6) Lydian
(7) Mixolydian

sharpened or flattened, shown here by a modern key signature. (In ex.1 round semibreves show the 'characteristic' octave containing the octave species with the same name and number as the key of transposition, square breves show the movable 'dynamic *mesē*', with which other note names also move, and the diamond-shaped semibreves on *a* and *a♯* show the fixed 'thetic *mesē*'.)

There was of course no implication in Boethius's description of any actual musical function. Neither *mesē* nor boundary notes nor any other note was deputed to a musical role such as tonic or final. There was on the other hand a necessary connection between the particular transposition of the movable double octave and the particular distribution of tones and semitones within the stationary characteristic octave; this was indeed the whole purpose of the scheme. In book 4 chapter 15 Boethius had already listed and numbered the seven diatonic octave species; transposition keys were modes that generated those octave species within the characteristic octave and were named for them.

See also GREECE, §I, 6.

(ii) The Byzantine model: oktōēchos. From the 6th century to the early 9th, when the repertory of Western plainchant achieved its basic forms, there is no record of descriptive or theoretical sources, and of course no notated music. Towards the end of this period a system of eight modal categories, for which there was no genuine precedent in Hellenistic theory, came to be associated with the rapidly stabilizing repertory of Gregorian chant. This system was proximately of medieval Byzantine origin, as indicated by the non-Hellenistic Greek names of the modes in the earliest Western sources from about 800.

The origins of the Eastern Christian system of eight modes – usually called OKTŌĒCHOS – are not entirely clear; but it seems more than probable that it was not delimited purely or even primarily by musical criteria. In any case, the octenary property of the modal system of Latin chant in the West was of non-Latin origin; the idea of an eightfold system of modes in a four-by-two matrix was adopted by Carolingian theorists to an existing body of traditional liturgical song with which it had not originally been associated. The eightfold system was of Eastern provenance, originating probably in Syria or even in Jerusalem (Jeffery, 1992, p.108), and was transmitted from Byzantine sources to the Carolingian clergy during the 8th century.

Looked at in this way, that which is musically consistent between the modal system and the repertory of medieval Gregorian chant is not to be explained as the natural reflection of an inherent homology (with minor inconsistencies) between a natural melodic modality in the chant and the closed and symmetrical system of the eight modes. The consistencies, rather, are the result of medieval classification, adaptation and adjustment, which took full advantage of existing modalities of the chant repertory, and brought the borrowed eightfold system into as much harmony as possible with existing melodies, melody types and psalmodic practices. The result was on the whole successful but there were numerous discrepancies; in most cases these were easily managed, but there were many instances in Gregorian chant where a satisfactory fit was never really achieved. Attempts by medieval theorists to deal with conflicts between chant practice and modal theory furnish essential insights into the processes of medieval musical thought; the dozens of discussions and

TABLE 1: The modal system of Latin chant

1	protus	{ authentic plagal
2	deuterus	{ authentic plagal
3	tritus	{ authentic plagal
4	tetradus	{ authentic plagal

analyses of individual items provided by the theorists embody useful paradigms for modal analysis in general.

The earliest known Western source for the system of the eight modes is the Tonary of St Riquier (*F-Pn* lat.13159 dated between about 795 and 800. Soon after this, in the early 9th century, the term 'tonus' was defined in t the first part of a brief text beginning 'De octo tonis', and incorporated in chapter 8 of the *Musica disciplina* of Aurelian of Réôme (*fl* 840s). Presumably the 8th-century or earlier Greek model for the Carolingian system was ordered like the Byzantine *oktōēchos*, that is, the four principal (authentic) modes first, then the four plagals. The Latin modes, however, from the outset were grouped the other way, with the authentics and plagals paired (Table 1).

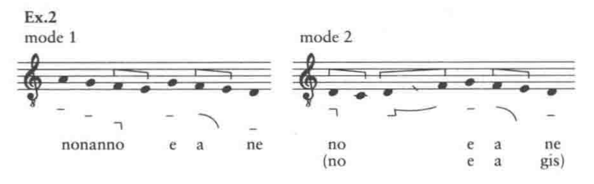
See also PSALM, §II.

2. CAROLINGIAN SYNTHESIS, 9TH–10TH CENTURIES. The writings of later 9th-century theorists brought back Boethius's terms *tropus* and *modus*, but now (like *tonus*) to designate members of the system of church modes. First and foremost among these writings is the treatise *(De) Musica* (formerly *De harmonica institutione*) attributed to Hucbald (Weakland, 1956). This work brought together in a brilliant synthesis the three fundamental and, so far as the sources indicate, previously disparate strands of modal theory: the chant, the *oktōēchos* and Hellenistic theory (after Boethius).

(i) The Boethian double octave and the modes.

(a) The systems of tetrachords. The opening demonstrations in Hucbald's treatise – interval size, a diatonically filled octave, and even a diatonic aggregate that became the hexachord – refer solely to examples from plainchant. They were meant to appeal to his readers' experience, which would make theoretical distributions of tones and semitones immediate and perceptible. Drawing on experience in the same way, he introduced the diatonic two-octave scale transmitted by Boethius. First listing the tones and semitones of the Boethian double octave, Hucbald then followed Hellenistic theory a step further by describing his double octave in terms of the system of four descending tetrachords structured tone–tone–semitone. His example for this tetrachord as a familiar audible entity is the first four notes of the *Noeane* formula for the authentic protus (ex.2, from Aurelian, *Musica disciplina*, chap.9). He then gave a diagram of the tone–tone–semitone tetrachords of the descending double octave in terms of this familiar melodic figure, as shown in Table 2*a* (from Weakland, 1956, fig.iv – the Latin letter names are not Hucbald's): two pairs of conjunct tetrachords separated by a tone and with a tone added at the bottom.

Ex.2



Hucbald showed (*GerbertS*, i, 112; ed. Traub, 46–8) that the framework behind the double octave does not depend on the Boethian (i.e. Hellenistic) tetrachordal disposition for its aural construction:

> If on the other hand, completely apart from the first set of tetrachords [tone–tone–semitone descending or ascending], you should wish to build up [a double-octave system] on the place '*Venite*', taken from the invitatory *Christus natus est nobis*, then you deduce, by tone–semitone–tone [two tetrachords from '*A*'], up to the seventh [degree], where, with disjunction of a degree upwards, you arrange two [more] tetrachords on the path [already] set forth, adding one degree besides at the top, according to the subjoined diagram.

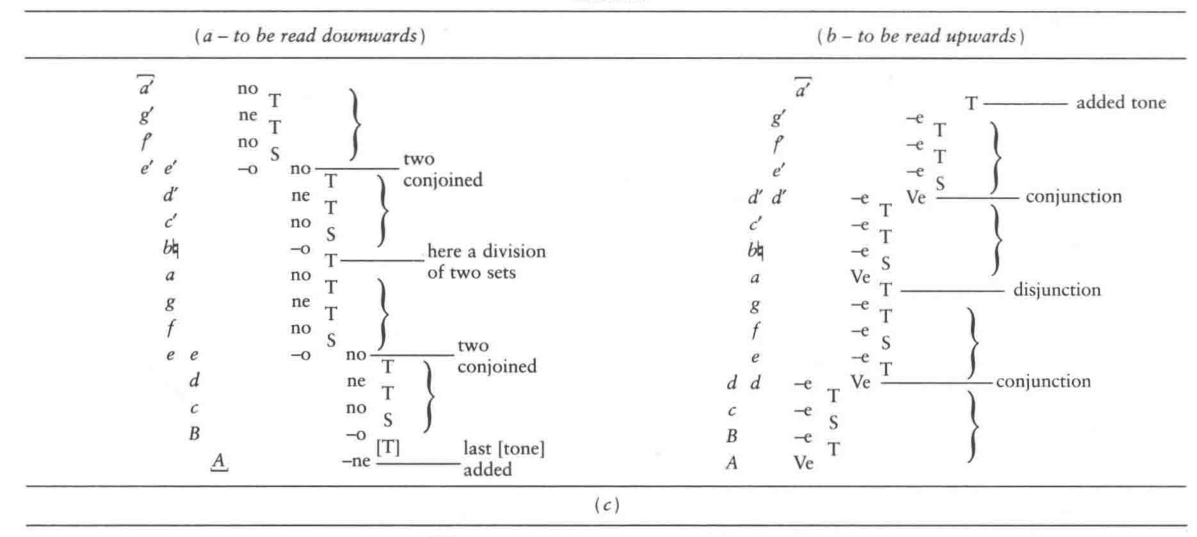
Table 2*b* is a reconstruction of his diagram (garbled in *GerbertS*, i, 112) according to Hucbald's instructions and following the model of table 2*a*.

Hucbald drew special attention to the use of the contrasting tetrachords *diezeugmenōn* and *synēmmenōn* over the *mesē*. Changing from one to the other – modulation by system (*metabolē kata systēma*) in Greek theory – was used by early theorists of plainchant to allow a contrast of high versus low varieties in the degree of the scale above the *mesē*: *paramesē* versus *tritē synēmmenōn*, later designated by the contrast of *b*♮ versus *b*♭ above *a*. Theogerus of Metz (*d* 1120) summed up the usage as it was changing to the more familiar one: 'Some musicians however do not apply the tetrachord *synēmmenōn*, but only one degree, and call it soft [*unam chordem … mollem*]' (*GerbertS*, ii, 187). The particular and predominant use in the tritus modes of the tetrachord *synēmmenōn* to which Hucbald drew attention (*GerbertS*, i, 114; ed. Traub, 54) is a reference to what in later times was considered the particular and predominant importance of *b*♭ in the F modes 5 and 6. Hucbald's adaptation of the Boethian double octave and tetrachord is shown in table 2*c* (after *GerbertS*, i, 112, 115, 119, with Roman letters for degrees of the scale and Latin names for tetrachords added in square brackets, taken from later authors).

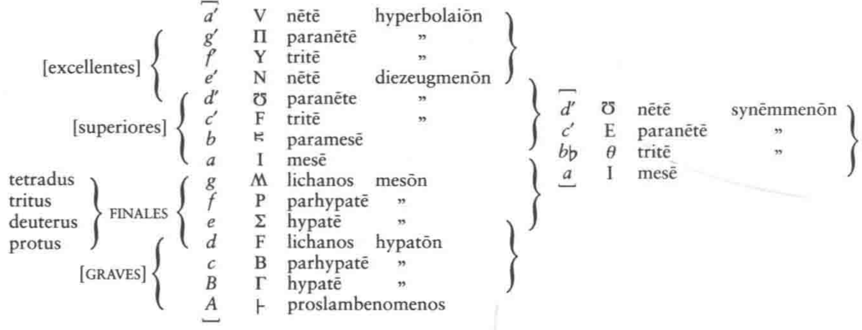
(b) Tetrachordal degrees and modal quality. The Boethian double octave plus the tetrachord *synēmmenōn* is now set forth as a descriptive foundation for modal theory (*GerbertS*, i, 119; ed. Traub, 66–8), and its systemic assumptions and properties endured for hundreds of years:

> The four [degrees] after the first three, that is *d*, *e*, *f*, *g* [after *A*, *B*, *c*] are appropriate for ending the four modes or tropes, which they now call 'tones' – that is, protus, deuterus, tritus and tetrardus – so that each of these four degrees may govern a pair of tropes subject to it: a principal, which is called authentic, and a collateral, called plagal:
>
> | | | |
> |---|---|---|
> | lichanos hypatōn [*d*]: | authentic/plagal protus: | [modes] 1 and 2 |
> | hypatē mesōn [*e*]: | authentic/plagal deuterus: | [modes] 3 and 4 |
> | parhypatē mesōn [*f*]: | authentic/plagal tritus: | [modes] 5 and 6 |
> | lichanos mesōn [*g*]: | authentic/plagal tetrardus: | [modes] 7 and 8 |
>
> – so that every song, whatever it may be, however it may be twisted this way and that, necessarily may be led back to one of these four. And thence they are denoted 'final', because all things which are sung may take an ending in [one or another of] them. We notate them briefly, put into the notation already at hand [Boethius's letters]: in descent [*g*, *f*, *e*, *d*]; in ascent [*d*, *e*, *f*, *g*].
>
> On their pattern [four] other tetrachords bring forth no less the intervals or quality of the sounds: of these [tetrachords] one comes out below [the finals] and three above. The addition of the examples above shows all these sufficiently [i.e. the tetrachord demonstrations, and especially the demonstration represented by table 2*b*].

TABLE 2



(c)



Group	Degree	Sign	Name	Tetrachord
[excellentes]	a′	V	nētē	hyperbolaiōn
[excellentes]	g′	Π	paranētē	”
[excellentes]	f′	Y	tritē	”
[excellentes]	e′	N	nētē	diezeugmenōn
[superiores]	d′	Ʊ	paranēte	”
[superiores]	c′	F	tritē	”
[superiores]	b	⊭	paramesē	
[superiores]	a	I	mesē	
tetradus – FINALES	g	M	lichanos	mesōn
tritus – FINALES	f	P	parhypatē	”
deuterus – FINALES	e	Σ	hypatē	”
protus – FINALES / [GRAVES]	d	F	lichanos	hypatōn
[GRAVES]	c	B	parhypatē	”
[GRAVES]	B	Γ	hypatē	”
[GRAVES]	A	⊦	proslambenomenos	

Degree	Sign	Name	Tetrachord
d′	Ʊ	nētē	synēmmenōn
c′	E	paranētē	”
b♭	θ	tritē	”
a	I	mesē	

Table 2*c* follows Hucbald's diagram in marking the 'tetrachord of the finals', and in labelling each final degree according to its assigned modal quality of protus, deuterus, tritus or tetrardus. The fifth tetrachord *synēmmenōn*, though it had a Latin translation 'coniunctarum', continued to bear its Greek name as a rule.

Hucbald drew attention (*GerbertS*, i, 119; ed. Traub, 68) to the parallel modal quality of equivalent degrees in the tetrachord of the *finales* and the one above it:

The fifth steps above [i.e. *a*, *b*♮, *c′*, *d′*, above *d*, *e*, *f*, *g*] are always linked to these four [finals] by a sort of connective bond, such that most melodies may be found leaving off in them quite as though by the rule [i.e. as well as in the 'regular' finals] – contravening neither reason nor perception on this account, and going on correctly under the same mode or trope. In this way, therefore, are associated together [*socialiter continentur*] *d* with *a*, *e* with *b*♮, *f* with *c′*, which are distant one from the other in the fifth place.

The relationship of modal equivalence between *d* and *a*, *e* and *b*♮, *f* and *c′* was described again in the 11th century in chapter 8 of Guido's *Micrologus*: '*d*, *e*, *f* take *a*, *b*♮, *c′*, which are of the same mode', and the notes *a*, *b*♮ and *c′* were designated 'affinals'; later still the term 'confinal' was used in the same way.

Having discussed how the three lower degrees of the *finales* and the *superiores* 'are associated together', Hucbald (*GerbertS*, i, 119; ed. Traub, 68) went on to the uppermost degrees in the central tetrachords of his system, whose mutual orientation is not the same as the others:

g and *d′* should be deputed as much as possible not to the end but to beginnings. They maintain a somewhat similar relationship also with the 4ths below, and certain 5ths, for in commencing they bend down towards them as a limit. These [lower 4ths] are *A* with respect to *d*; *B* with respect to *e*, but this rarely; *c* with respect to *f*; [and] *d* with respect to *g*, but in this latter it goes down sometimes to *c*, that is, to the [lower] fifth place; in the others this happens very rarely.

Hucbald here observed that while *d′* and *g*, like the three pairs *c′*–*f*, *b*♮–*e* and *a*–*d*, occupy parallel positions in their respective tetrachords, *d′* is not likely to serve as a secondary final (Guido's 'affinal') in place of *g*; on the contrary, *d′* and *g* have their affinity in downward-tending lines at beginnings.

(ii) Octave species and the Hellenistic names. After Hucbald's *Musica* the most important surviving source for the introduction of Boethius's terms *modus*, *tonus* and *tropus* in connection with the eightfold system is the late 9th-century treatise that Gerbert called *Alia musica*. Chailley has reconstructed, edited, analysed and annotated it, and shown it to consist of three layers, all anonymous. The putative Model Treatise, like Aurelian's *Musica disciplina*, used only *tonus* to refer to a member of the eightfold system. The Principal Treatise, a reprise of and commentary on the Model Treatise, retained *tonus* in this sense and added *tropus* as well. The third layer of the *Alia musica*, a summary and correction of the Principal Treatise by means of a 'New Exposition', used only the word *tropus*.

The most lasting contribution of the *Alia musica* to modal theory was the integration of the seven species of the octave with the eight church modes. The octave species were given the Greek names not of Boethius's octave species but rather of his transposition keys –

Hypodorian, Hypophrygian etc. – which he had called *modi*. Thus the term *modus* came to mean not only the modal quality of protus, deuterus, tritus or tetrardus – the sound of a prominent pitch against its intervallic background – but also sometimes 'octave species', a distribution of tones and semitones within the extremes of an octave consonance. Modal qualities in turn were then attributed to either the lower terminus (in authentics) or to one of the medians of the octave species (in plagals), making the octave species into a modal octave.

The crucial passage in the Principal Treatise (ed. Chailley, 107) begins:

> The first mode therefore will be the lowest of all, namely the Hypodorian, from the first octave species, and it is terminated [at the top] by the middle degree [of the Boethian double octave], which is called *a* [*mesē*]. The second octave species produces the second, Hypophrygian mode, which is ended in *b♮* [*paramesē*].

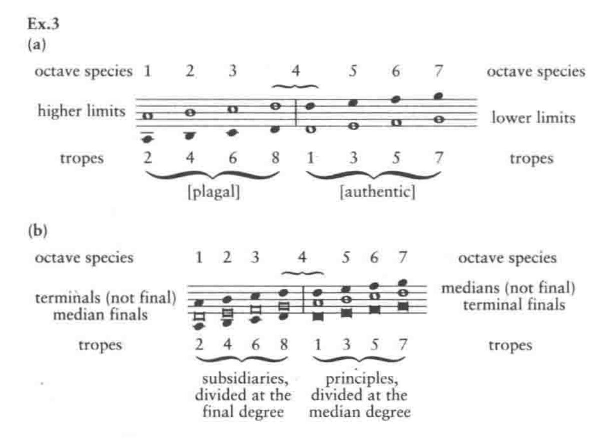
The above passage was continued by order number, name and upper terminus of each octave species: 3, Hypolydian, *c′*; 4, Dorian, *d′*; 5, Phrygian, *e′*; 6, Lydian, *f′*; 7, Mixolydian, *g′*.

At this point the author of the Principal Treatise had run out of octave species, but had one church mode left, the eighth. In his individual treatment of the church modes he treated the eighth trope (church mode) as a mere appendage of the seventh (p.163), saying: 'it is of course called Hypermixolydian because it transcends the Mixolydian; according to Ptolemy it traverses an eighth octave species higher than all the rest', which is no new octave species at all but simply a replication of the first octave species *A–a* an octave higher, *a–a′*.

The difficulty was resolved by the third author of the *Alia musica* in his New Exposition (pp.198–9):

> All octave species can begin either above or below, e.g. first, *a–A* or *A–a*; second, *b♮–B* or *B–b♮*; third, *c′–c*or *c–c′*; fourth, *d′–d* or *d–d′* fifth, *e′–e* or *e–e′* sixth, *f′–f* or *f–f′* seventh, *g′–g* or *g–g′*. There are accordingly four higher [limits], that is, *a*, *b♮*, *c′*, *d′* and four lower, that is *d*, *e*, *f*, *g*. The four higher end [*finiunt*] the Hypodorian, Hypophrygian, Hypolydian, and Hypermixolydian in the higher section, while the four lower end [*finiunt*] the Dorian, Phrygian, Lydian, and Mixolydian in the lower section. Hence they are called 'finals'.

Ex.3*a* illustrates the above with a visual model based on Chailley's. The word 'finiunt' in the text of the New Exposition means 'end' in the sense of 'make a terminus' or 'limit', confused (perhaps intentionally) with Hucbald's sense of 'end' as 'make a termination' or 'conclude'.



Ex.3*b* illustrates the way in which the New Exposition later divides each octave species into species of the 4th and 5th by a single median (pp.200–01):

> let the Dorian either descend from *a* to *d* or ascend to *d′*, and let it have these [*d′*, *d*] above and below for its limits. Likewise from *b♮* let the Phrygian either descend to *e* or ascend to *e′*; in the same way the Lydian from *c′* descends to *f* or ascends to *f′*, [and] no less the Mixolydian from *d′* either descends to g or ascends to *g′*. And always any principal trope whatsoever has a 5th below the median degree and a 4th above it ... and in fact any subsidiary trope has a 5th above the final degree and a 4th below it.

The author of the New Exposition went on to apply a doctrine from the Principal Treatise allowing the addition of an auxiliary note to the smaller consonances, as well as to upper and lower termini of the octaves (p.201):

> And if a note is added on to some trope, above or below the species of the octave, it will not be out of place to include this as *emmelis* [*aptus melo*, i.e. 'included in the tune', after a Boethian term]; wherever it adjoins the aforesaid medians, here or there, it may be a 5th plus a tone, or a 4th plus a tone.

Later writers retained the concept of the added note but applied it largely to the modal octave, using terms like *subfinalis* or *subtonium* for a one-note extension at the lower end of an authentic modal octave, and terms like *licentia* for a one- or two-degree extension at either end of any modal octave.

The New Exposition further explained the numerical discrepancy between the seven species of the octave and the eight tropes by invoking the concept of modal quality (p.202): 'Finally, the eighth trope has the same octave species [*d–d′*] as the first, but differs in that it has *g* as the preserver of its quality [*sue qualitatis custodem*], while the other [has] *a* under the name of protus'. With this work the members of the eightfold system, and their modal qualities, are joined to Boethius's seven species of the octave, with the Greek names of his seven transposition keys; Hypermixolydian became Hypomixolydian, consistent with the new names of the other three plagal modes.

(iii) Melodic types and modal orientation.

(a) Modal beginnings and modal endings. A clear distinction can be made between the practical and theoretical aspects of the church modes. For the sake of theoretical consistency virtually every item in the entire repertory of Gregorian plainchant was assigned to one of the eight modes in the closed system. But for certain kinds of items the modal system was made to serve a practical end as well. Antiphons of the Office and of the Mass (introits, communions, and probably originally offertories) were sung in what amounts to a special kind of refrain–verse pattern; a large number of independent songs serving as refrains were coupled with verses from the psalms sung to a relatively small number of musical recitation formulae. Making an immediate juncture of two separate melodic entities, such as psalm tone (i.e. music for the verse) and antiphon (music for the refrain), so as not to fall into ugly inconsistencies of pitch or pattern later on, is a formidable difficulty in a purely vocal, purely oral tradition. (*See* Psalm, §II.)

The Carolingian clergy regulated the relationship in the Franco-Roman Gregorian chant by using the borrowed system of the *oktōēchos*. In the compilations known as tonaries (practical and/or theoretical manuals useful in an era when chant was transmitted orally, *see* Tonary) every antiphon was assigned to one of the eight modes. Within each mode the antiphons were again divided into

subgroups, from one to as many as 13 per mode, depending on the mode and the usage at the time and place to which the tonary belonged. The rubric for each such subgroup of antiphons was a numbered *differentia* (also called *terminatio*, *varietas*, *divisio*, *distinctio* or *definitio*), which meant that the antiphons of each mode were subclassified according to variable endings for the psalm tone associated with the mode. This was done so that singers could learn to make the return from a psalm tone ending to the beginning of an antiphon in terms of some general feature of the antiphon beginning, rather than having to handle independently each link between psalm tone and antiphon (*see* PSALM, §II). Sometimes the general feature at the beginning of the antiphon was no more than the initial pitch, but often it was a typical opening gesture. At the same time the endings of the antiphons were deemed protus, deuterus, tritus or tetrardus; they were also classed as authentic or plagal according to tessitura, and thus assigned to one of the eight modes. This classification of antiphons first by mode and then by psalm-tone *differentia* can be construed as a kind of two-level scheme comprising closed systematic modes based on the endings of the antiphons, and open melody-type modes based largely on their beginnings.

A consequence of the identification at different levels of two areas of modality was that a number of antiphons seemed to belong to *differentia*-classes of one mode according to the opening of the melody and of another mode according to the end. Conflict of modal assignment between one source and another sometimes arose as a result of this. In Regino of Prüm's tonary (*CoussemakerS*, ii, 1–73) and chapter 2 of his *Epistola* (*GerbertS*, i, 231; ed. Bernhard, 1989, 40–42) ambiguities of beginning and end are noted for many specific antiphons; melodies with this ambiguity are called 'illegitimate chants' or 'hybrid songs' (*cantus nothi*). Some other writers before 1100 who commented on this are Berno of Reichenau, in chapters 9–11 of the prologue to his tonary (*GerbertS*, ii, 72–6); the anonymous author of the Reichenau Tonary (ed. Sowa, 81–154); and Johannes Cotto, chapters 14–16 of his *De musica* (CSM, i; *GerbertS*, ii).

Conflict of modal assignment from source to source may of course arise simply as a result of the melodies' being different; but often the same melody only slightly changed, or even unchanged, may quite legitimately be assigned to one mode or another. These variously ambiguous pieces and the theorists' attempts to deal with them indicate just what difficulties, both in theory and in practice, there must originally have been in fitting the vast body of plainchant to the closed eightfold system. At the same time, by focussing attention on the modality of musical sequences smaller than whole pieces, the multi-modal attributions provide the best approach to melodic modality itself in the plainchant repertory.

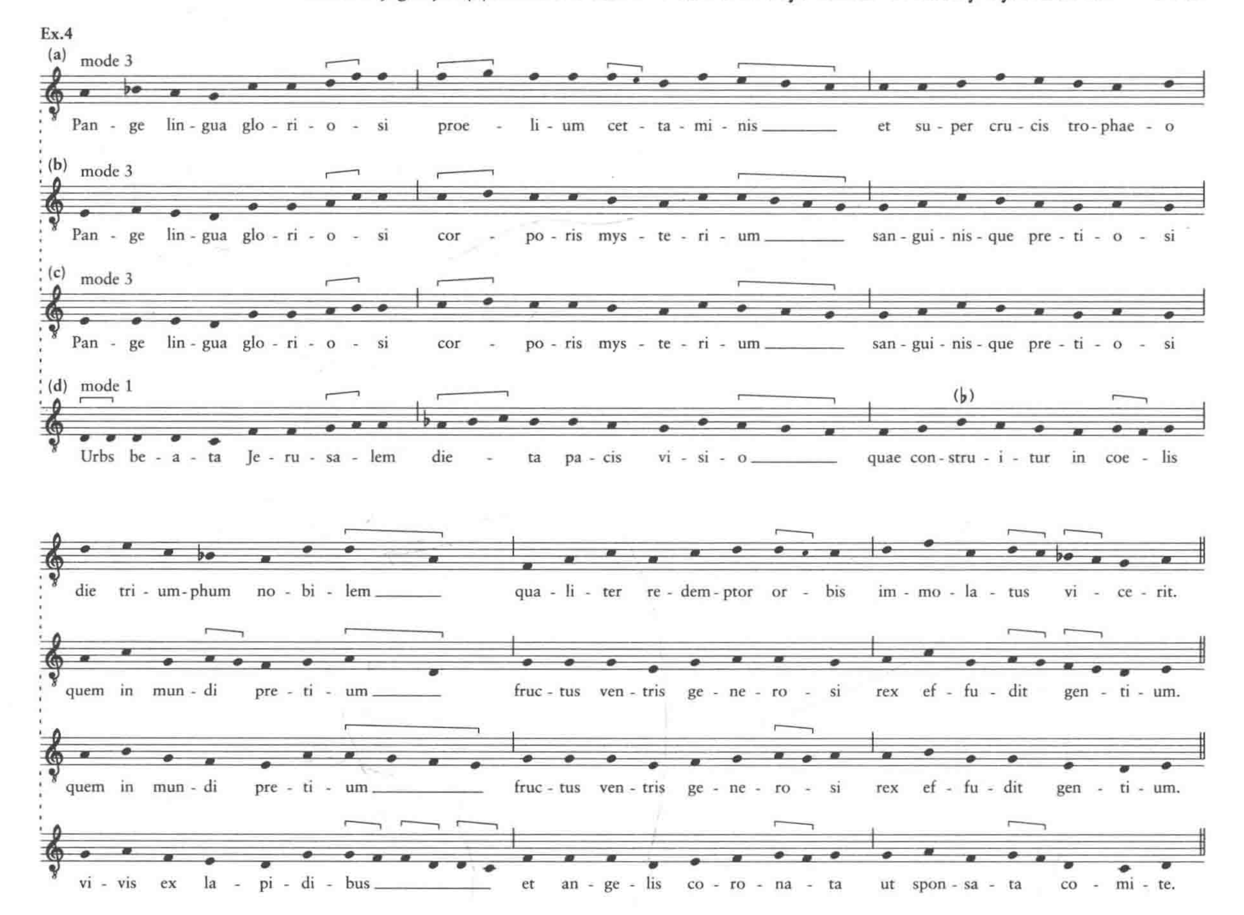
Lists of ambiguous pieces and discussions of particular cases are given by Lipphardt (1965, pt iii, esp. chap.6) and Huglo (1971, esp. chaps.1, 2 and 12). Gevaert's *La mélopée antique* (1895), based on a study of Regino's tonary, is the seminal analytical study, even though its historical premises have long been discredited. And although his tonary can no longer be thought of as reflecting the most ancient state of chant modality, Regino (*d* 915) was so generous with his annotations of ambiguities and his explicit recognition of modality in openings that Gevaert's analysis seems almost inevitably to follow. This analysis demonstrated for the antiphoner the existence of an open-ended modality behind the closed eightfold system; it is in fact paradigmatic for such analyses. Gevaert's two levels of classification – 47 melodic *thèmes* grouped into a much smaller number of fixed modes – embody a hierarchical contrast of free melody versus bound class, of flexible compositional (or improvisational) norms and models versus controlled aggregates of pitch relationships, which is characteristic of more than one musical culture of the past and present.

(b) An instance of modal ambiguity. The mode at the end of an antiphon is established by the final degree and the manner in which it is approached; at the beginning a mode is often strongly suggested by some characteristic opening gesture. Hence conflicting assignments and bimodal antiphons arise from a similarity in opening phrases between two melodies or melody types whose continuations or conclusions are dissimilar. Concomitant contradictions in scale type, or implied chromatic inflections, either of which may lead to the transposition of a melody to its affinal position a 5th higher in the double octave, or to its projection a 4th higher, are a frequent but secondary result; the primary phenomenon is the accidental confusion or deliberate admixture of phrases, motifs and configurations.

In Regino's tonary several antiphons assigned to mode 3, the authentic deuterus, are annotated 'can be in mode 1' (authentic protus). They are all tunes with a mode 3 opening (Gevaert's *thème* 35) which strongly resembles the most common of all mode 1 openings (Gevaert's *thème* 6). This particular ambiguity is also described by Johannes Cotto at the end of chapter 15 of his *De musica*. The antiphons in question are given in mode 1 in most readable medieval sources (see Lipphardt, 1965, p.262, for other mode 3 attributions); but sources of the hymn tune *Pange lingua* can be used to illustrate the relationship.

Ex.4*b* gives the tune of *Pange lingua* in its familiar mode 3 form (as used, for instance, in Josquin's paraphrase Mass); ex.4*d*, the hymn *Urbs beata*, begins like dozens of mode 1 antiphons. Ex.4*c* gives the *Pange lingua* text to the *Urbs beata* tune, projected one degree higher in the double octave, with final at *e* instead of *d*; this has the effect of replacing the tone *e–d*/*d–e* in the fourth and fifth phrases with a semitone *f–e*/*e–f*. In terms of scale type reckoned from a tonic final degree, this constitutes a change of mode; yet the tune, as represented in ex.4*c* and *d*, is effectively unchanged. (In ex.4, *a*, *c* and *d* are after Wagner, 1921, pp.477–8, and *b* from Glarean, *Dodecachordon*, chap.36.)

The standard version of ex.4*b* differs from 4*c* in two essential particulars: there is an upper semitone inflection of the first note in the opening gesture; and in the opening gesture and elsewhere *b*♮ is replaced by *c′* when approached by step from below (a feature of the so-called German chant dialect, but here modally significant as well). These differences, unlike the differences in interval structure in the fourth and fifth phrases, bring about a clear contrast in melodic features between 4*b* and 4*d*. The opening gesture now brings forward the minor 6th above the final instead of the 5th, and this degree, especially as it is handled in the second and third phrases, is characteristic not only of this tune but of mode 3 tunes in general. In mode 1 tunes, conversely, the minor 6th above the final is an upper auxiliary inflection incidental to the 5th, as often notated by *b*♮ or *c′* as by *b*♭. So melodically,



the second and third phrases of the *Urbs beata–Pange lingua* tune are not at all mode 1, no matter where they are projected on to the double octave.

Ex.4*a* is the *Pange lingua* tune projected a 4th higher, so as to end at *a* instead of *e*. The availability of both *b*♮ and *b*♭ above *a* makes possible the transformation of *a* protus at the affinal position with *b*♮ into *a* deuterus with *b*♭. For instance, the relationship between the mode 1 and mode 3 versions of the tune can be visualized most easily by supposing a transposition of ex.4*d* up a 5th to its affinal position; this would be an *a* protus version of the tune to contrast with the *a* deuterus version of ex.4*a*, and either could be considered a modal transformation of the other.

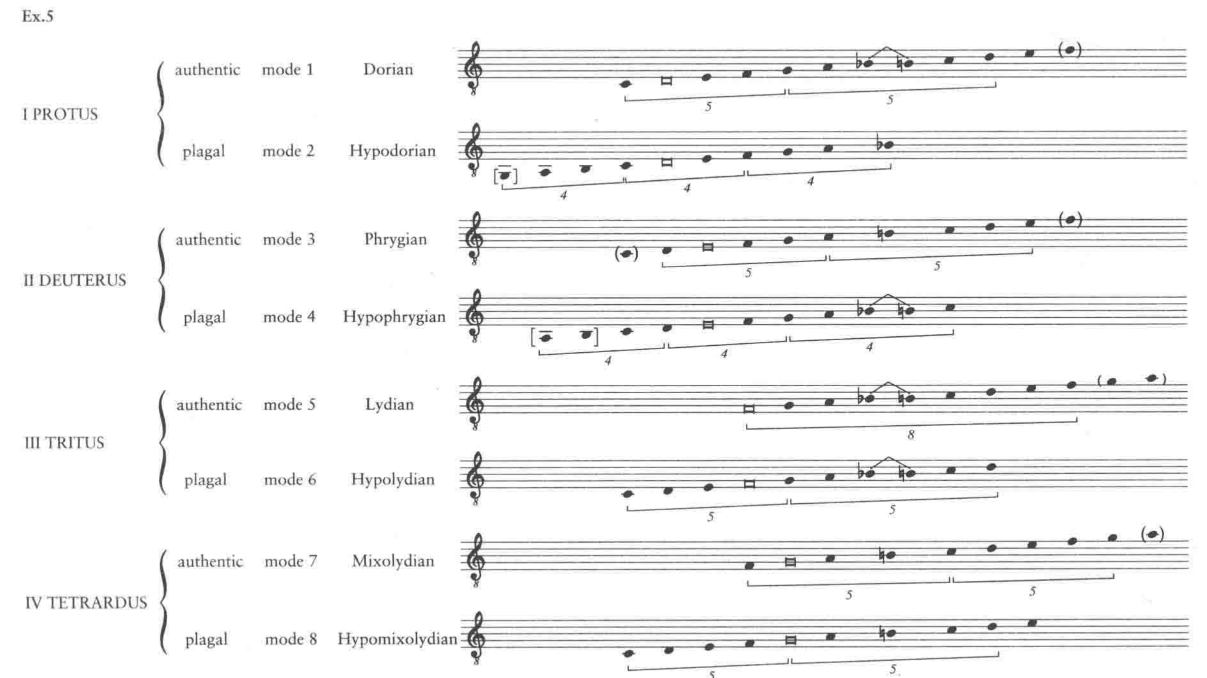
3. 11TH-CENTURY SYNTHESES.

(i) Italian theory of modal functions. The two works on plainchant theory that had both the widest circulation in manuscripts and the most frequent appearance in commentary and quotation were produced in Italy in the late 10th century or early 11th. They were the *Micrologus* by Guido of Arezzo (*c*1026) and the *Dialogus de musica*, formerly attributed to Odo of Cluny, now established by Huglo as the work of an anonymous Lombard monk in the years not long before the appearance of Guido's work. (The *Micrologus* and its commentaries have been extensively studied by Smits van Waesberghe, and a comparative study of the *Micrologus* and *Dialogus* appears in Oesch's biography of Guido; the *Dialogus* itself is almost completely translated in Strunk, 1950, pp.103–16 – only the portions dealing with the specific characteristics of each mode have been omitted.)

These two works, especially the *Dialogus*, are characterized by their practical approach to modal theory. Learned reference to Boethius and other ancient authors is eschewed, and the elegant Greek note names for the double octave are replaced by the simple and familiar Latin letters *A–G*, *a–g*, *aa*, with the Greek gamma (Γ) added at the bottom; the available musical space was soon extended upwards to *dd* and later *ee*. The aim was not so much to make or remake new theory as to preserve and clarify traditional practices. Modal theory, especially in the *Dialogus*, is presented as simple truth, needed to help resolve confusions in the practice, with minimal recomposition according to theory in the most extreme cases. The Italian theorists were dealing in synthesis and didactic theory, not in new theoretical discovery and analysis.

The discussion of chant modes and modality in the *Dialogus*, the *Micrologus* and their many followers is based on the definition of modal functions, which are segmental and suprasegmental; that is, they apply to single pitches in critical positions or to ranges and successions of pitches. The modal functions are basically three: final, initial and medial. In the 'classical' modal theory from the 11th century onwards final and initial functions are treated as segmental, applied to single pitches, though these functions were occasionally also thought of in terms of characteristic phrases. The medial functions are of both kinds, having to do with range and

Ex.5



register on the one hand, and individually important medial pitches on the other.

(a) Final. The classic definition of the final as modal function in the *Dialogus* (quoted in §I, 3, above), is: 'A tone or mode is a rule which distinguishes every chant in its final'. This famous dictum recurs in dozens of theoretical works, both about plainchant and about polyphony, over the next six or seven centuries; it is indeed part of the ultimate origin of the conventional notion of the 'tonic', current since the 18th century, which is almost inseparable in textbooks from the notion of 'finishing'.

After the *Dialogus* few objections were ever entered against the idea that the modal quality of the last note of a song should override all other considerations in melodic classification and orientation in the modal system. The doctrine had the virtues of simplicity and clarity, and it was soon buttressed by powerful logical arguments. Guido gave five in chapter 11 of his *Micrologus*, which are elaborated in Vivell's Anonymous, pp.36ff (*Commentarius ... in Micrologum*; ed. Smits, 132ff) and thence in book 6 chapter 39 of the 14th-century *Speculum musice* of Jacobus of Liège (*CoussemakerS*, ii, 246–8; CSM, iii). Two versions of Guido's third argument may be seen in translation in Apel, 1958, p.175; but the second argument (a restatement of *Dialogus*, chap.8, see Strunk, 1950, pp.113–14) is the most important. It provides a two-stage rule whereby notes within a phrase are restricted to certain intervallic relationships with the note ending the phrase; the phrase-final notes in turn are restricted to the same set of intervallic relationships with the final (*Micrologus*, chap.11):

With the degree which terminates a phrase [*neuma*], the rest of the degrees [in the phrase] ought certainly to agree, through the aforesaid six consonances [semitone, tone, minor 3rd, major 3rd, 4th, 5th]. To the degree which terminates a song, its beginning and the ends and also the beginnings of all its medial sections [*distinctionum*] have the duty to adhere. Degrees rightly 'are suited to the final', so that they are 'coloured' by it ... for they concord to a medial cadence [*distinctioni*] by the aforesaid consonances, and the medial cadence [*distinctio*] to the final through the same consonances.

(b) Ambitus. With the modal quality of a song residing only in the final, to which all other degrees were made directly or indirectly subordinate, the course of a liturgical song from incipit to final was necessarily governed in its internal pitch relationships by that final. The main independent function that was still to be determined in the domain of pitch was the registral area, the boundaries between which those relationships could exist. These boundaries were located in the double-octave system with respect to the final. Guido summarized (*Micrologus*, chap.13):

as is sustained by the evidence of liturgical songs [*usualium cantuum attestatione*], authentics hardly ever descend more than one degree from their final; [and] of these the authentic tritus seems to do so very rarely, on account of the imperfection beneath of the semitone. The authentics rise, however, to the eighth and ninth [degrees above the final], and even the tenth. Plagals, to be sure, fall and rise to the fifth [degree on either side of the final], but the sixth or seventh [degree] is authoritatively granted in the ascent, like the ninth and tenth in the authentics. The plagals of the protus, deuterus and tritus sometimes necessarily finish in the upper *a*, *b*♭♮, *c′* [respective affinals, by the process of transposition].

Ex.5 summarizes the classical doctrine of the ambitus of the eight church modes. The doctrine began with the *Dialogus* (*GerbertS*, i, 259–63), but was repeated in many later works. Ex.5 is based ultimately on the *Dialogus*, but in the light of later commentary, particularly the *Questiones in musica* (ed. Steglich, 45ff), which was the principal source in turn for book 6 chapters 43–50 of *Speculum musice* (CSM, iii, 6). The several ambituses are abstractly measured by systems of perfect consonances – an octave in mode 5, three conjunct 4ths in modes 2 and 4, and two conjunct 5ths elsewhere. (In modes 1 and 8 the note *e′* is regarded as extra, though legitimate, because the span *c–e′* cannot be contained within a system of three

perfect 4ths or two perfect 5ths.) These systems are merely measuring devices: they are part of the doctrine and have nothing to do with the internal structure of the modal scales. They are not to be confused with the species of consonances adumbrated in the *Alia musica* (see §2(ii) above) which were developed by the Reichenau theorists (Berno and Hermannus Contractus) and later by Marchetto da Padova (*fl* 1305–19) and his followers up to Tinctoris (see §4(ii–iii) below), and on into the 16th century. (In ex.5 square notes indicate modal finals, parentheses enclose notes that are 'incorrect' according to the texts, and square brackets enclose notes theoretically available but rarely found; although the note *b*♭ is not mentioned in the standard theoretical summary for modes 3, 7 and 8, it appears often in graduals and in a few anomalous tetrardus antiphons.)

(c) Initials and medials. After the 11th century ambitus and final were normally considered necessary and sufficient to determine the mode of a piece. To go beyond the mere determination of a mode, however, and to deal with melodic relationships in more analytical detail, other modal functions besides final and ambitus were required. The older and more abstract suprasegmental functions dealing with aggregates of pitches and intervals, such as modal quality and the modal species of the consonances, were to be developed as tools for analysis of chant by the 11th-century Reichenau theorists; more concrete and practical single-pitch segmental functions were developed largely as a consequence of the doctrines of the *Dialogus* and *Micrologus*. For each mode certain specific degrees could take on important secondary functions that were derived from the practice of liturgical music itself, and were determined in two ways: from the initial notes of songs in the several modes, particularly of Office chants with verse formulae, namely antiphons and responsories; and from the verse formulae themselves, particularly the psalm tones for the antiphons.

In Guidonian theory initial notes were taken as important guides to modal structure in connection with the doctrine of the supremacy of the final, and strictly as single pitches. Beginnings were obviously likely to be in the forefront of consciousness (Hucbald used them wherever possible in his practical demonstrations of the intervals). Furthermore, none of the modes had chants beginning on all seven degrees of the scale (given octave equivalence), and the number of possibilities in any one mode ranged from one (mode 6 in some descriptions) to seven pitches at the most (mode 8 in some descriptions, with octave duplication of *c* and *c'*). Since they were easily identified, and yet were restricted to fewer than all the possibilities, those degrees in any mode that had chants beginning on them were believed to be a sure guide to the degrees allowable at the beginnings and endings of the medial phrases in that mode.

The tradition linking initials with the beginnings and ends of medial phrases – *distinctiones* – antedates the Guidonian school; but the author of the *Dialogus* was the first to link the theory and the practice by citing an example for each modal initial. Many of his citations, particularly of course for the less frequently used initials, were repeated down to Jacobus's *Speculum musice* in the 14th century, and beyond.

Characteristic expressions of the connection between initial and medial functions in each mode may be found in the anonymous *Musica* (*GerbertS*, i, 337–8), ascribed to Berno by Smits van Waesberghe, and Berno (*GerbertS*, ii, 70–71), whence they were taken over by Frutolfus of Michelsberg as part of the descriptive headings for each mode in his tonary. His heading for mode 1 reads, in part: 'Its singing begins in six degrees, *c d e f g a*, in which are comprised also the "colons" and "commas", that is, parts and sections [*membra et incisiones*], which we call the "distinctions" of the song' (*Breviarum*, ed. Vivell, 113). The equivalence of song initials with medial initials and medial cadences ('distinctions') is perhaps not always as close in practice as it is in theory, at least in terms of frequency of distribution. Rare beginnings may make fairly frequent medial cadences, such as *g* in mode 1, while some beginnings are never used as medial cadence points, such as *e* in mode 1. But on the whole the lists of modal initials so often provided by chant theorists can be used as a rough guide to the important secondary melodic nodes in each chant mode, as the theorists intended them. More than that, the very idea of secondary strong points in each mode played a central role in some of the later elaborations of the eightfold system as a theory for the structuring of polyphonic music between the 15th and 17th centuries.

(d) Tenor. The other main source for secondary modal functions was the psalmody of the Office. The most important borrowing was the designation of the tenor of the psalm tone associated with a given mode as a modal degree second in importance only to the final of its antiphons. For it is indeed the case that the reciting pitch of each psalm tone, the tenor, is among the pivotal degrees of many melodies in each mode. The incorporation of psalm tones and especially psalm-tone tenors as aids in the understanding of chant modality was a natural consequence of both liturgical association and musical similarities.

In chapter 13 of the *Micrologus* Guido suggested that the upper pitch limit for the beginning of a liturgical song coincides with and thus in a sense is set by the psalm-tone tenors. Part of the passage is quoted below with the commentary of Vivell's Anonymous (p.46); Guido's own words are in quotation marks:

> 'For there', that is, in these formulae like *seculorum amen*, 'we see in which degrees of the individual modes a song may be begun more often or more rarely, and in which it' – that is, the beginning – 'may never occur'. For every song, plagal as well as authentic, can begin – or any medial phrase [*distinctio*] can begin or end – as high above the final as the place where the *seculorum amen* and the tenor of the whole psalm appropriate to any authentic or plagal mode rises.

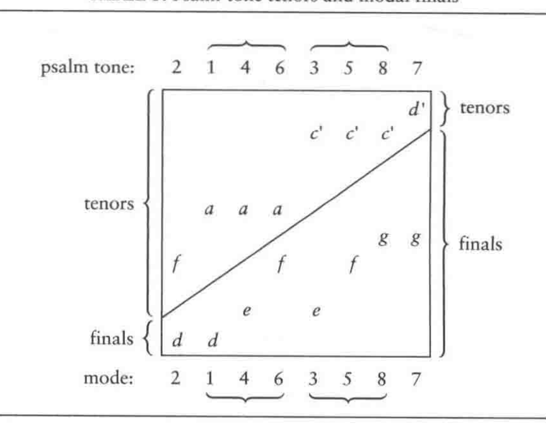
Here the tenor is merely set as a guide to the upper limit for initials and for medial cadences. But by the end of the 11th century, in a passage at the beginning of chapter 11 of the *De musica* of Johannes Cotto, the practical distinction of mode and psalm tone is obliterated with respect to the tenor. Even the chapter title itself – 'On the tenors of the modes and their finals' – attributes the psalm-tone element to the mode. The chapter begins:

> As there are eight tones, moreover, so there are eight tenors. ... And in music we say tenor just where the first syllable of the *seculorum amen* of any tone begins, for it is as though they hold the keys of the melody [*claves modulationis tenent*] and give us access to an understanding of the chant [*ad cantum cognoscendum*]. ... Moreover it is to be noted that, as the ends [*fines*] of the eight tones are disposed on four notes, which on that account are called finals, so also four notes are attributed, but in a different way, to the eight tenors. ... the tenor of the second tone is on *f*; of the first, fourth and sixth on *a*; of the third, fifth and eighth on *c'*; of the seventh on *d'* [see below, table 3]. Nor is it unsuitable that the tenor of the second and seventh claim

solitary places for themselves, because the second descends the furthest, to the 4th [below *d*], and the seventh rises above all the others.

Johannes specifically pointed to the tenor as a guide to something outside the psalm tone, in the song itself, for while 'modulatio' frequently refers to a psalm-tone configuration, 'cantus' never does. His observations mingle aspects of psalm tone and mode as concepts. He compared and contrasted psalm-tone tenors and modal finals in the same context; and his accounting for the singularity of the psalm-tone tenors *f* and *d'* is on the grounds of the ranges of their correlated modes, for it is not the second psalm tone that 'descends ... to the 4th'. The psalm tones here are not merely indicators of the mode of their associated antiphons; rather, they have in themselves properties that can be attributed to the mode of the refrains, the liturgical songs, to which they pertain. Table 3 shows the relation of psalm-tone tenors and modal finals, as described by Johannes.

TABLE 3: Psalm-tone tenors and modal finals



The addition of the tenor to the final and the initials further refines the hierarchy of single-pitch modal functions, for it implies that one among the secondary strong points has a certain limiting power and governance over the others; it is the one that in fact is the upper limit of the theoretical possibilities for a resting point, and it is to be established by reference to the psalm-tone tenor. A four-tiered system of modal pitch functions results: at the first level the final, at the second level the tenor, at the third level the other initial–medial strong points, and at the lowest level the remaining degrees of the scale.

(ii) Reichenau theory of modal species and locations. In Guido's references to mode, whether in connection with the eightfold system or as the quality of a note in its melodic environment, no mention is made of one of his two lasting inventions, the didactic syllables *ut re mi fa sol la* (not yet called HEXACHORD), the device which by the mid-13th century had become indissolubly associated with the idea of modal quality. Nor is there any treatment of species of the modal octave or of the smaller consonances. The aspect of modal theory first seen in the work of the Reichenau theorists was a coordination of four hitherto independent elements: the eightfold system; the species of the 4th, 5th and octave; Hucbald's Boethian double octave as constructed in tetrachords; and modal quality. Its culmination was Hermannus Contractus's scheme of hexachordal 'seats of the tropes' (*sedes troporum*).

(a) Modal species of the consonances. Guido's contemporary Berno of Reichenau built up the species of the consonances on the abstract description of an anonymous earlier work (*GerbertS*, i, 313; see Bernhard, 1989, pp.77–84), designating specific locations in the double octave for their primary positions. The three species of the 4th are differentiated according to the position of the tones and the semitone: tone–semitone–tone; semitone–tone–tone; and tone–tone–semitone (placed *d–e–f–g*, *e–f–g–a* and *g–a–b♮–c'* by Berno). (The first species of 4th is clearly to be distinguished from the 'tetrachord of the finals' first described by Hucbald. Species of the 4th, with all possible positions of the semitone, are used in the description of modes; tetrachords are invariant in form and are simply the elements used for building the background system of pitch relationships, the Boethian double octave.)

The four species of the 5th were generated by adding tones above and below the three species of 4th; Berno's placement is shown in ex.6*a* (from *GerbertS*, ii, 67, after *GerbertS*, i, 313). In ex.6*b* (from *GerbertS*, ii, 69–70, after *GerbertS*, i, 313) are shown his constructions of the eight modal octave species, analogously generated by adding species of the 4th above and below the four species of the 5th. (Numbers above the staff indicate which species of 4th, circled numbers which species of 5th.) To the abstract intervallic descriptions in his source (*GerbertS*, i, 313) Berno added not only specific placement (in terms of the usual Boethian Greek note names) but also some explanation in his own words (*GerbertS*, ii, 69):

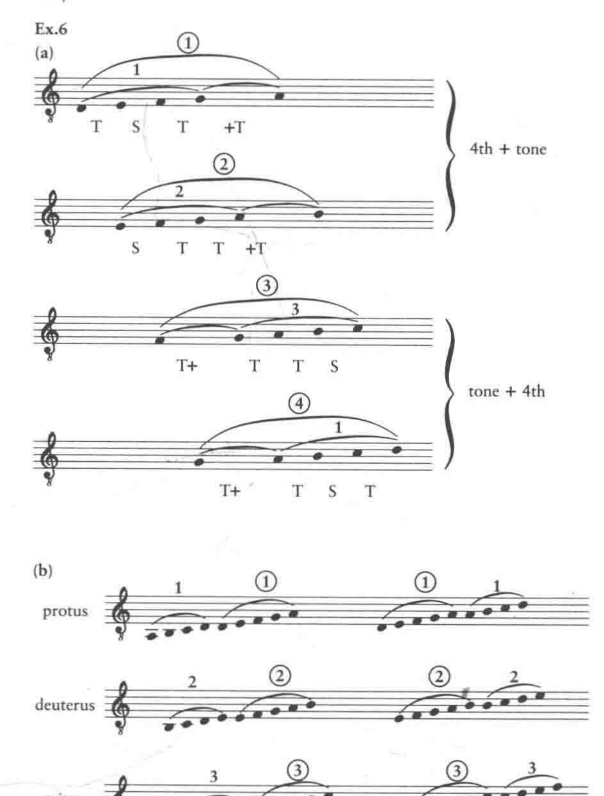
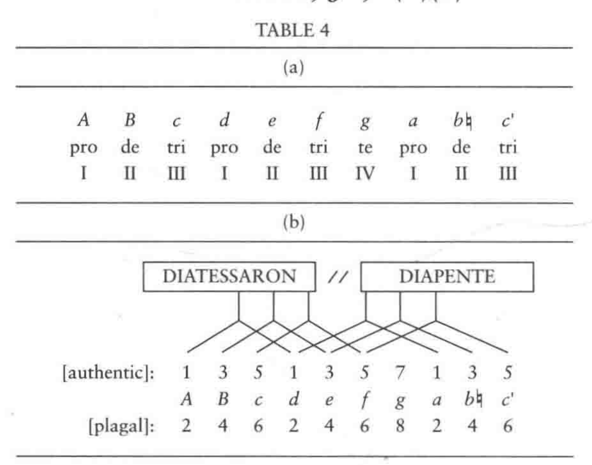


TABLE 4



(a)

A	*B*	*c*	*d*	*e*	*f*	*g*	*a*	*b*♭♮	*c'*
pro	de	tri	pro	de	tri	te	pro	de	tri
I	II	III	I	II	III	IV	I	II	III

(b)

What I am saying is this: the first tone has the liberty of rising from its final, that is from [*d*], up in a [first species] 5th, that is to [*a*], and from [*a*] to [*d'*], which is the first species of the 4th. The second tone, however, which is called its subsidiary, rises to the same 5th, but by the same species of the 4th descends from [*d*] to [*A*], by tone, semitone, and again tone.

The theoretical contributions of Berno's younger colleague Hermannus Contractus (*d* 1054) originated as improvements on Berno's *Musica* and Guido's *Micrologus*; though neither author is mentioned by name, the doctrines criticized are unmistakable. Hermannus's new theory began from a more elegant systematization of the modal species of 4th, 5th and octave, which were generated from the four fixed tone–semitone–tone tetrachords of Hucbald's Boethian double octave. He then made each of the four tetrachords the nucleus of a hexachordal module linking melodic configuration and modal quality together, and both to the background double octave. Hermannus's *De musica*, unlike the *Musica* of Berno, was not circulated widely in manuscript, however. Despite the elegance of his system and the resemblance of some of its most novel features to central features of later theory, there is no clear evidence that his work directly influenced hexachordal and modal theory after the 11th century.

Modal quality pertains to all degrees in Guidonian theory, though it is only the modal quality of the final that can determine the mode of a chant. There is a theoretical inelegance in the Guidonian scheme, however, visible in the diagrams shown in Table 4. It is most evident in the failure of *g*, the seventh degree of the system – 'te'/IV, tetrardus, in table 4*a*, modal pair 7–8 in table 4*b* – to have any parallel or affinity elsewhere in the system comparable with those for the protus–deuterus–tritus qualities (4*a*) or the modal pairs 1–2, 3–4, 5–6 (4*b*).

Hermannus's rectification of this inconsistency, arising originally out of his criticism of Berno's derivation of the species, led him into a new doctrine of great significance: in different contexts certain degrees of the scale can have different modal qualities. Specifically, the degrees *d* and *d'* can have either protus or tetrardus quality; and it follows as a corollary that the tone–semitone–tone species of the 4th is also twofold when it is located on *d–e–f–g* in the double-octave system (ed. Ellinwood, 27):

Let us denote the degrees of the tetrachords ... by their own letters. One [note] in the middle is enumerated (not measured) twice [*d*/*d*]. ... The *graves* or *principales*, then, are *A*, *B*, *c*, *d*, the *finales d*, *e*, *f*, *g*. The first species of 4th [*diatessaron*] is necessarily then *A–d*, consisting of tone–semitone–tone, enclosed by its own letters; the second *B–e*, consisting of semitone–tone–tone, [is] bounded by its own letters this side and that; the third *c–f*, consisting of tone–tone–semitone, [is] secured on both sides by its own letters. The fourth species *d–g* – first [species] in disposition [of intervals] but fourth in the system and in power [*constitutione et potestate*] – delimits the seven intervals of the degrees [*septena vocum discrimina*] in this way [ex.7].

Hermannus objected that his predecessors 'did not attend to the oft-mentioned double form of *d*, and erred [in] withholding recognition of the fourth trope in the fourth place' (ed. Ellinwood, 59).

Just as the species of 4th are constructed by linking the melodic functions I, II, III, IV in the tetrachords of the *graves* and *finales*, the species of 5th are based on the modal affinities of I, II, III, IV in the *finales* and *superiores* (ex.7). And so the whole system of conjunct and disjunct tetrachords is built up on the basis of replication of the four modal qualities and the assignment of both protus and tetrardus potential quality to *d* and *d'*.

Ex.7

the four tetrachords, each with four modal degrees

I II III IV/I II III IV I II III IV/I II III IV

the four modal qualities

four species of the 4th, the 5th, and the octave

protus — I I I I — species 1

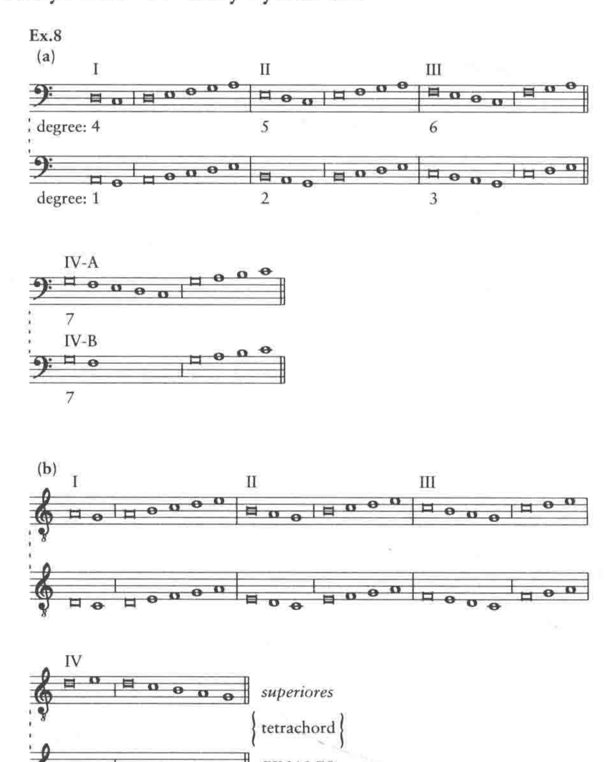
deuterus — II II II II — species 2

tritus — III III III III — species 3

tetrardus — IV IV IV IV — species 4

The build-up of modal octave species is also based on the presence of the same modal quality – I, II, III or IV – on degrees an octave apart in the system. Hermannus's system has the advantage of bringing everything – modal quality, position within the structural tetrachord, and species of 4th, 5th and octave alike – under the same set of numbers. Its one serious inconsistency arises if one tries to connect his modal octaves with the scale types of the seven octave species. If octave species are to be derived only by filling in between modal qualities an octave apart in the system, there can of course be only four of them, and Hermannus duly allotted both the octaves *A–a* and *d–d′* to the first species, *B–b*♮ and *e–e′* to the second, *c–c′* and *f–f′* to the third, and of course *d–d′* as well as *g–g′* to the fourth (ed. Ellinwood, 30ff). From a modal point of view this is eminently satisfactory, but of course it is in no way usable as a description of diatonic scale type in the octave species. And it was, in fact, the seven species of the octave, as integrated with the eightfold system in the New Exposition of the *Alia musica* and transmitted to and by Berno's *Musica*, which continued as the basis of the doctrine of modal octaves.

(b) Modes of the degrees and the 'sedes troporum'. In both chapter 7 of the *Micrologus* and the letter to Michael *De ignoto cantu*, Guido discussed the modal qualities of the degrees of the diatonic system under the name 'modes of the degrees' (*modi vocum*) (ex.8*a*; protus, deuterus, tritus and tetrardus are marked I, II, III and IV, the last being shown in two versions – IV-A from *De ignoto cantu*, IV-B from *Micrologus*). The fuller explanation is in *De ignoto cantu* (*GerbertS*, ii, 47):



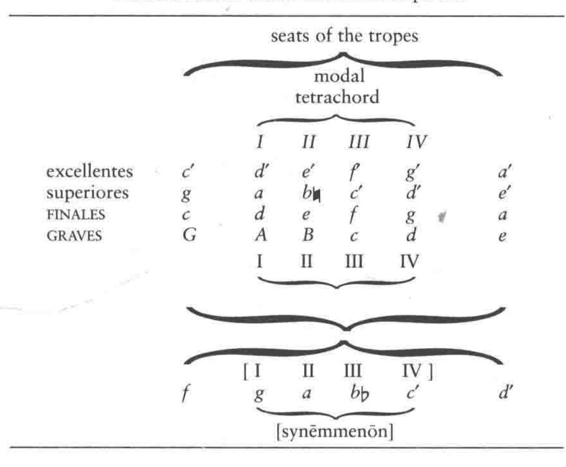
> Degrees are alike and make similar sounds and concordant phrases [*concordes neumas*] only insofar as they are raised and lowered similarly with regard to the disposition of tones and semitones. So the first degree *A* and the fourth, *d*, are alike and are designated 'of a single mode' because both have tone in descent and tone–semitone–tone–tone in ascent, and this is the first similitude in degrees, that is, the first mode. The second mode is in the second [degree] *B* and the fifth [degree] *e*, for they both have tone–tone in descent and semitone–tone–tone in ascent. The third mode is in the third [degree] *c* and the sixth [degree] *f*, for both descend semitone–tone–tone and ascend tone–tone. But the seventh [degree] *g* makes the fourth mode alone; it has tone–semitone–tone–tone in descent and tone–tone–semitone in ascent.

In chapter 7 of the *Micrologus*, the version of Guido's *modi vocum* known to Hermannus and later writers, a more limited descent is ascribed to the fourth mode of the degrees: 'but the fourth [mode] is lowered by a tone, and rises through tone, tone, semitone, like *g*'.

Hermannus's solution for the lack of modal affinity for the degree *g* in the Guidonian system was corollary to his doctrine of the 'biformity' of *d* and *d′*. His 'modes of the degrees' (*modi vocum*), though in all but the tetrardus identical in form with Guido's, were different in nature. Hermannus completed his system symmetrically, by developing Hucbald's treatment of the *g–d′* relationship, whereby '*g* and *d′* should be deputed as much as possible not to the end but to beginnings' (see §2(i) (*b*) above). He did not derive his modes of the degrees by starting with single degrees and building outwards as far as possible. Rather, he began with his existing cluster of four modal degrees in the tetrachord, modified to allow for melodic extension to the limits possible for parallel modal degrees everywhere in the diatonic double octave; thus he arrived at the modal aggregate of six degrees which he called the 'seat of the tropes' (*sedes troporum*). Hermannus described its construction: 'Take any tetrachord you want, for instance the *graves*, and having added a tone on both sides, you have the limits of the modes, which makes the seat of the tropes' (ed. Ellinwood, 57). Ex.8*b* shows Wilhelm of Hirsau's version of the modes of the degrees (chaps.27, 38) after Hermannus (ed. Ellinwood, 58–9).

Table 5 shows Hermannus's construction of the *sedes troporum* from the modal tetrachords, with the additional tetrachord appended after Wilhelm of Hirsau. Hermannus's discussion of the individual *modi vocum* ('modes of the degrees') is given below in the version transmitted through Wilhelm, which supplies brief but significant additional detail both in the theory and in the practical examples cited (*Musica*, chap.38). Wilhelm's additions are set off in diamond brackets; those of Hermannus's

TABLE 5: Modi vocum and sedes troporum



words that Wilhelm omitted are supplied in brackets and identified.

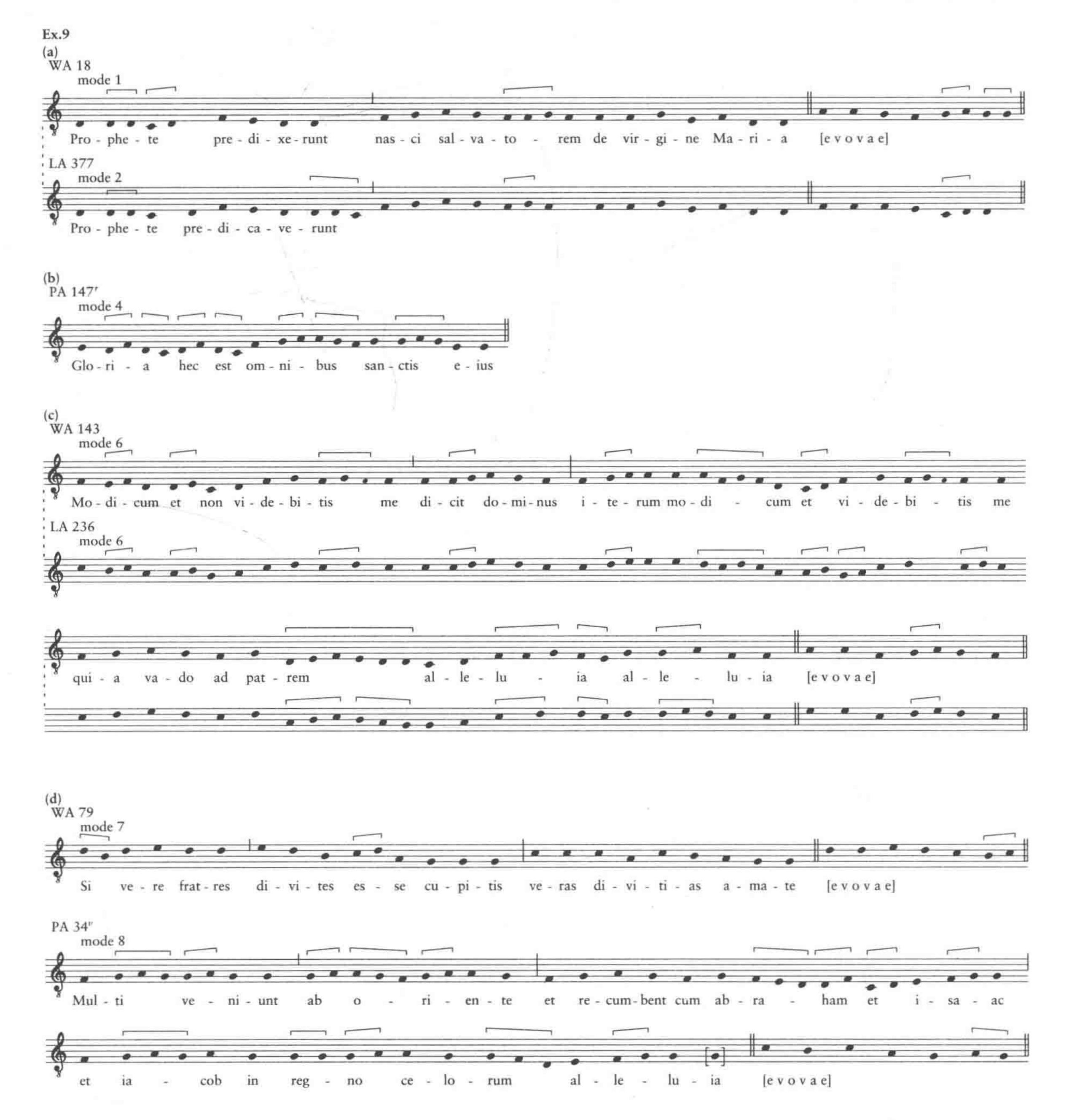
I. The first *modus vocum* appears wherever a degree can be lowered by a tone and raised by a first species of 5th [tone–semitone–tone–tone], as can be recognized in *A.d.a.d′*, the principal degrees of the protus; and therefore this mode is [indifferently] [as to authentic or plagal] suited to the protus, as the [authentic] antiphon *Prophete predicaverunt* [ex.9*a*] shows [Hermannus: and in *In tuo adventu*, and in similar ones that do not exceed six degrees].

Wilhelm's 'indifferently' emphasized an important aspect of the *modus vocum* of the protus, to wit, that it may shape the nuclear structure of either authentic or plagal antiphons. The versions of *Prophete predicaverunt* in ex.9*a* are in fact in mode 1 in the Worcester Antiphoner (WA) and mode 2 in the Lucca Antiphoner (LA).

II. A degree shows the second mode [when it is] lowered by a ditone [tone–tone] and raised by a second species 4th [semitone–tone–tone], which appears in *B.e.b*♮*.e′* the principal degrees of the deuterus [to which this mode is related]. The [plagal] antiphon *Gloria hec est* [ex.9*b*; PA – Petershausen Antiphoner] shows this [Hermannus: and similar ones, either authentic or subsidiary, which do not exceed six degrees].

Hermannus's reference to authentic deuterus is curious. A deuterus composition strictly within the limits of the *sedes troporum* can either reach only to a 4th above the modal degree, in which case it would be plagal, or never get down to its final at all; if the modal degree is *e*, for example, the *sedes troporum* can be only *c–a* (plagal) or *g–e′* (without the final beneath).

III. The third mode is lowered by the third species of 4th [tone–tone–semitone] and raised by a ditone [tone–tone], as the principal degrees



of the tritus *c.f.c′.f′* show, of which this is the mode. Evidence of this [mode] is in the [plagal] antiphon *Modicum et non videbitis* [see above, ex.9*c*].

The applicability of a *modus vocum* at any point in the double octave where it fits is nicely illustrated by the Worcester and Lucca versions of *Modicum et non videbitis*, at *f* and *c′* respectively. This *modus vocum*, like that for the deuterus, is again only applicable here to the plagal. The authentic tritus sung with *b♭* would be a hypothetical possibility for a *modus vocum* if one were to construct a *sedes troporum* around *g–a–b♭–c′* by adding *f* and *d′* at the extremes. Though Hermannus did not use this tetrachord, the tetrachord *synēmmenōn* was mentioned by Wilhelm (*Musica*, chap.38) as the basis of a *sedes troporum* (see above, table 5).

IV. We set up the fourth mode of the degrees raised by a tone and lowered by a fourth species of 5th [tone–tone–semitone–tone] [Hermannus: in the tetrardus] since its principal degrees produce that. [This mode has the speciality among the others that] you can recognize [not only the authentic] antiphon *Si vere fratres* [but also the plagal] antiphon *Multi veniunt* [ex.9*d*] [Hermannus: and the like].

Hermannus's tetrardus *modus vocum*, as exemplified in *Multi veniunt*, was built from *g*, the final of mode 8, downwards. There are perhaps only half a dozen antiphons that would fit into this pattern used in this way, but this part of mode 8 is an important element in many antiphons with a higher reach. Since a *modus vocum* can be built around any modal degree, not necessarily just a final, Hermannus was able to follow up Hucbald's hint to attend 'not to the end but to beginnings' in *d′* and in *g*, and use the same *modus vocum* from *d′* as a module for the authentic tetrardus mode 7, even though mode 7 ends on *g*. *Si vere fratres* represents a common melody type in mode 7 (discussed by Apel, 1958, pp.400ff). This and several other mode 7 types begin on *d′*, or move up to *d′* rapidly, and then work their way down through the fourth species of 5th to the final *g*.

An elegant theoretical feature in Hermannus's *modus vocum* and *sedes troporum* was that the systems were completely symmetrical in terms of their components as described. That is, the *modi vocum* in pairs – protus and tetrardus, deuterus and tritus – are invertible as to pitch, as are the species of 4th and 5th that are their greater components; their lesser components, the tone and ditone, are of course self-inverting. This symmetry was noticed and elaborated by a few other writers, notably Aribo (*GerbertS*, ii; CSM, ii), where it was likened to symmetries in other domains.

(iii) Authentic–plagal distinctions. Hermannus's *modus vocum* of the protus could refer to authentic or plagal, 'indifferently', as Wilhelm added. But of course any particular antiphon in a particular liturgy would be assigned one way or the other, since one or the other psalm tone had to be chosen for the psalm verses. For Hermannus's first example, *Prophete predicaverunt* (or *predixerunt*), the choice could go either way, as ex.9*a* shows. A number of medieval treatises included discussions of how to make the choice of authentic or plagal in such cases. Both Guidonian and Reichenau theorists discussed modal features that might be relevant to the choice, and both their points and their examples give excellent insights into the medieval sense of mode and modality. These discussions were most extensive regarding the protus, as was the case with most medieval essays on the specific details of modal theory.

(a) Repercussion. The *Dialogus* gives rationalized guidance on making such choices. The discussion begins and ends with two criteria: if it falls short of the 5th, it is plagal; if all else fails, judge by the traditional psalm tone. But in between there are clear instructions for making the choice on the basis of the modal structure of the antiphon (*GerbertS*, i, 260):

There are, however, many songs among them which are neither lowered to *G*, *A* or *B*, nor raised to the 10th or 11th [scale-steps *c′* or *d′*]. The discrimination [*discretio*] for them is this:
[A] if they do not reach the 8th or 9th [*a* or *b♭*], they are certainly in the second tone;
[B] the 8th and 9th [*a* and *b♭*] are common to both [authentic and plagal]; when the song rises up to them it will be of the first mode if:
[1] it dwells in them at length, or
[2] it strikes [*repercutiat*] them three or four times, or
[3] it begins in the 8th [*a*].
[C] If, however, it begins in lower [notes] and reaches to them [*a* and *b♭*] infrequently (according to the size of the antiphon) it will be of the second mode.
[D] Otherwise, they are discriminated according to the varieties and differences [*differentiae*] of their formulae [i.e. of their psalm tones].

The rule labelled '[B2]' above particularly reverberates through the literature on mode through Marchetto to Tinctoris and beyond. A note that is *repercussa* several times becomes a single-note medial function of a mode, like the tenor of the psalm tone, with which it is usually identical in fact and confused in principle.

(b) Mechanical measurement of average tessitura. In the 13th-century scholastic *Summa musicae* a mechanical routine for distinguishing authentic from plagal was suggested (chap.18):

as there are four final degrees [*claves finales*], so there are four discriminatory degrees [*claves discretives*]. ... Each discriminatory degree effects the distinction of two tones, for *f fa ut* discriminates the first [tone] from the second, *g* the third from the fourth, *a* the fifth from the sixth, and hard *b* [*b♮*] the seventh from the eighth. ... If a protus song has more notes above *f fa ut*, to that extent [*quantum ad hoc*] it is authentic and of the first [tone]; if more beneath, to that extent it is plagal and of the second. [And so forth, for *g*, *a*, and *b♮* in deuterus, tritus, and tetrardus.]

The 'discriminatory degree' midway between the modal final and its upper 5th became an important part of the modal doctrine of Marchetto and Tinctoris, under the name of 'chorda'; as *chorda mezana* it was later developed in a different direction by Zarlino.

4. Mode in the later Middle Ages.

(i) Modal quality and hexachord syllables. The existence of modal qualities in parallel places in the Boethian double octave had been stipulated by Hucbald; the tetrachords embodying the set of four such modal qualities had been expanded to hexachordal *sedes troporum* by Hermannus and Wilhelm. The other 11th-century hexachord was the set of 'Guidonian' solmization syllables *ut re mi fa sol la*; but Guido himself connected his syllables neither with his own doctrine of affinities – *d* with *a*, *e* with *b♮*, *f* with *c′*, and so on – nor *a fortiori* with modal theory. It can be shown that by the end of the 11th century the 'Guidonian hexachord' must have been conceived as fully transferable to any place in the system where its stepwise successions would fit, that is, where there were affinities (see *Commentarius anonymus*, ed. Smits van Waesberghe, 120). Yet there is no documentary evidence for what would seem to have been the obvious connection between the Guidonian *ut re mi fa sol la* transferable according to

intervallic affinity and the Reichenau *sedes troporum* transferable according to modal quality. Hermannus's passage explicating his hexachordal *modi vocum* and *sedes troporum* appears in only a few other 11th-century works, notably Wilhelm of Hirsau's *Musica*. Another passage in Wilhelm's work summarizing the structure of each of the four *modi vocum* as the property of a trope is paraphrased in turn by Aribo (*GerbertS*, ii, 217; CSM, ii, 32); and this is recast in the treatise of Engelbert of Admont (*GerbertS*, ii, 348), who died in 1331. Apart from this no direct transmission of the Reichenau hexachord has been traced.

(a) Regular finals and transposed affinals. It is only in treatises from the second half of the 13th century that the connection between hexachordal syllables and modal quality is documented. Yet the treatise of the Dominican Hieronymus de Moravia (*d* after 1271), the earliest fully to explain the modal quality of hexachord syllables, makes no more claim than any other 13th-century writing to be presenting original doctrine in this area. The source is almost certainly not Reichenau; but whatever it is, the connecting of the hexachord syllables with the modal qualities of the four tetrachordal degrees united the functional approach of the 11th-century Italian writers with the structural analysis of their northern contemporaries. Hieronymus's explanation of the location of modal finals and affinals in the hexachords follows below and is illustrated in Table 6 (A): 'the first and second tone end in *d* or in *a*, with *re*. The third and fourth tone end in *e* or in *a*, with *mi*, or in *b*♮ … . The fifth and sixth tone end in *f* or in *c′*. The seventh and eighth end only in *g*' (*CoussemakerS*, i, 77–8; ed. Cserba, 159ff). The hexachordal syllables for the tritus and tetrardus finals, which

TABLE 6

Mode	Function	*c*	*d*	*e*	*f*	*g*	*a*	*b*♭	*b*♮	*c'*	*d'*	*e'*	
I 1/2	FINAL	ut	[re]	mi	fa	sol	la						A
	affinal					ut	(re)		mi	fa	sol	la	
II 3/4	FINAL	ut	re	[mi]	fa	sol	la						
	(transformed)				ut	re	◇mi◇	fa		sol	la		
	affinal					ut	re		(mi)	fa	sol	la	
III 5/6	FINAL				[*f*]								
	affinal									(*c'*)			
IV 7/8	FINAL					[*g*]							
		c	*d*	*e*	*f*	*g*	*a*	*b*♭	*b*♮	*c'*	*d'*	*e'*	
III 5/6	FINAL	ut	re	mi	[fa]	sol	la						B
	affinal					ut	re		mi	(fa)	sol	la	
III 5/6	FINAL	ut	re	mi	[fa]	sol	la						C
					[ut]	re	mi	fa		sol	la		
IV 7/8	FINAL	ut	re	mi	fa	[sol]	la						B, C
						[ut]	re		mi	fa	sol	la	C
		c	*d*	*e*	*f*	*g*	*a*	*b*♭	*b*♮	*c'*	*d'*	*e'*	
I 1/2	(transformed)				ut	◇re◇	mi	fa		sol	la		D

[ ] – regular final; ( ) affinal (final in a transposed mode); ◇ Final in a transformed mode

Hieronymus neglected to mention, are given in a similar passage from the *Speculum music* of Jacobus of Liège (*d* after 1330). Table 6 (B) illustrates 'chants ending in *fa* are of the fifth or sixth tone, and in fact chants ending in *sol* are of the seventh or eighth' (bk 6, chap.75). The association of the four central hexachord syllables with the four pairs of authentic–plagal modes was simply the final stage in the evolution of a constant symmetry extending back through the four positions in the structural tetrachord and four modal qualities: *re*, modes 1 and 2, I, protus; *mi*, modes 3 and 4, II, deuterus; *fa*, modes 5 and 6, III, tritus; *sol*, modes 7 and 8, IV, tetrardus.

Some necessary substitutions for convenience of solmization at the approach to the tritus and tetrardus finals is supplied here from an anonymous treatise on the eight tones 'by some Chartist monk' (written probably at the end of the 14th century), and illustrated in table 6 (C): 'The fifth and sixth [tones] in *f fa ut* are also ended in *ut* when the hexachord [*cantus*] is soft and … descends to the final. Similarly the seventh and eighth [tones] are ended in *ut* when their chant [*cantus*] descends to the final' (*CoussemakerS*, ii, 442).

(b) Transformed finals. The use of *a*, *b*♮ and *c′* as protus, deuterus and tritus at the upper 5th had been recognized in Hucbald's 'associated together' and Guido's doctrine of affinity and term 'affinal'. But the conjunct tetrachord *synēmmenōn* (*a*–*b*♭–*c′*–*d′*), which made the 'second 9th degree' *b*♭ of the *Dialogus* available, was regarded at the outset as auxiliary to the system rather than essential; the same in principle remained true of its *b*♭ taken alone, which was considered merely a variant for *b*♮ despite its early and continuous recognition as essential in the tritus modes. Hence theoretical recognition of the projection of the finals at the upper 4th rather than the upper 5th was long in coming. A corollary of this projection, that one note could serve as modal final for two different scale types, caused particularly keen theoretical discomfort in the case where the note was a regular final, namely *g*. The process of turning *g* tetrardus into *g* protus (or for that matter *a* protus into *a* deuterus) by using *b*♭ was called 'transformation', and was not considered quite respectable by theorists until the full integration of the hexachords with the modal system. Jacobus of Liège drew attention to the hexachordal orientation of the protus on the tetrardus final *g* in the course of objecting to the use of a tetrardus–protus transformation within a mode 8 antiphon, one also discussed in the *Questiones in musica* (ed. Steglich, 51); table 6 (D) illustrates Jacobus's location of the *g* protus final (chap.78):

every regular or irregular chant, if it terminates suitably and finally in *re*, is of the first or second tone wherever it may be found or with whatever letter of the monochord it may be joined. For that [*re*] is the final degree [*vox finalis*] of the first and second tone, and it begins the first species of 5th, which is common to those two tones. Moreover I said 'if … suitably' on account of those [mode 8] chants which have their final in *g* with *b*♭ … such as the [mode 8] antiphon *Magnus sanctus Paulus*.

(ii) Italian modal theory in the 14th and 15th centuries. The last phase of medieval modal theory developed in Italy; the seminal work was the *Lucidarium* of Marchetto da Padova (*GerbertS*, iii; ed. Herlinger, 1987), completed by 1318, a few years before the *Speculum musice* of Jacobus of Liège. Aspects of the tradition for modal description and classification established by Marchetto

endured for more than three centuries. One of the lasting features of the theory was in itself not new: the formal disposition of the scale structure of the modes according to species of the 4th and 5th. A second feature was the classification of the modal ambitus and melody into five categories: perfect, imperfect, mixed, pluperfect (some later writers preferred the term 'superfluous') and commixed. A third feature of the theory was a functional ordering of the species of 4th and 5th 'as they may be named when positioned in the tones' (*GerbertS*, iii, 114; ed. Herlinger, 488ff). The first four among these functional species were named 'principal' (or 'initial'), 'terminal', 'proper' and 'common'; also included were commixed species, conjunct and disjunct species (*aggregata*, *disgregata*), species rising or falling, and species with all possible interruptions (i.e. omissions of one or more notes between the outer tones of the consonance).

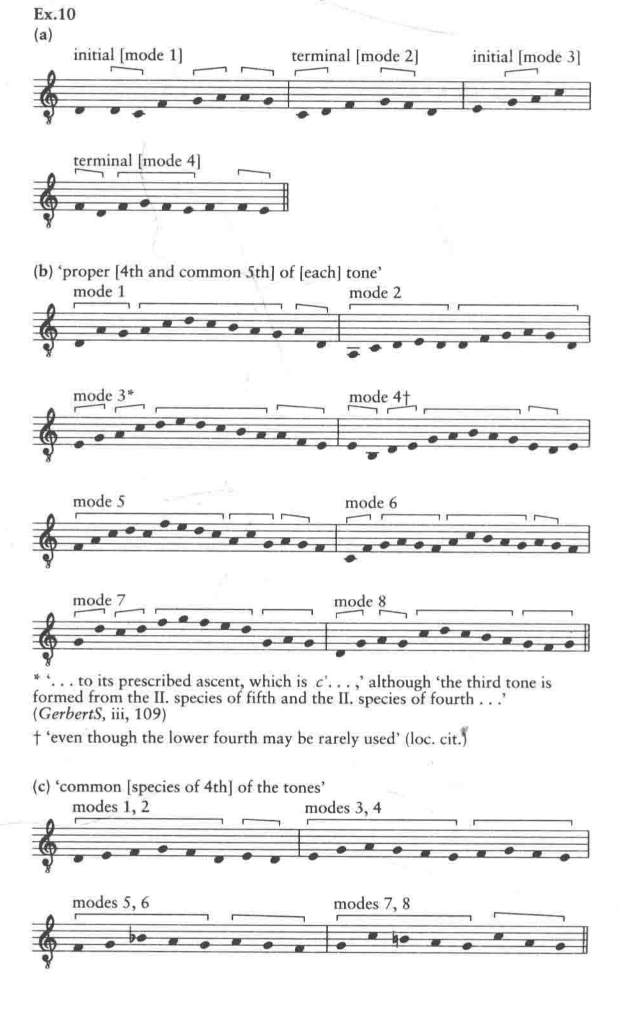
Up to the 16th century this theory was transmitted in Italy itself, where it is first documented over a century after the *Lucidarium*, in book 1 of the *Declaratio musicae disciplinae* of Ugolino of Orvieto, written in the 1430s (CSM, vii). Much of Ugolino's treatment is an enormously expanded and rationalized commentary on Marchetto's work. (This work should be added to those discussed by K.W. Niemöller in *KJb*, xl, 1956, pp.23–32.) Several writers of northern origin working in Italy were influenced by the theory, such as Johannes Gallicus (*Libelli musicalis de ritu canendi*, pt 2, bk i), the teacher of Nicolò Burzio. The Franco-Flemish Tinctoris, whose *Liber de natura et proprietate tonorum* was written in 1476 in Naples, was very much in the centre of this Italian tradition. His exposition is the most complete of any and his work is characterized even more than Marchetto's by the use of examples composed to illustrate the points.

Franchinus Gaffurius's exposition of the doctrine is in book 5 chapters 6–8 of his *Theorica musicae* (Milan, 1492), and book 1 of the *Practica musice* (Milan, 1496, first draft before 1487). Gaffurius's *Practica musice* was the principal vehicle for aspects of the theory outside Italy (see Cochlaeus, 1511, bk 2, chaps.2–3, and Wollick, 1509, bk 3, chap.3). Pietro Aaron also belongs to the tradition, and part iii of Lanfranco's *Scintille di musica* (Brescia, 1533) should be included. As late as 1588 Pietro Pontio used and cited Gaffurius (*Practica musice*, bk 1, chap.8) for the five categories of modal ambitus and melody.

Marchetto's approach was implicitly scholastic, and Ugolino's *Declaratio* explicitly so. The first stage in the process of modal differentiation was a threefold classification of intervals; they were called conjunctions, and Marchetto defined them as 'disposition or arrangement [*ordinatio*] of sounds' (ed. Herlinger, 308). Tone, semitone, major and minor 3rds were 'syllable conjunctions', which were in turn the immediate constituents of 'species conjunctions', the consonances of the 4th, 5th and octave (plus the 11th, 12th and double octave). Ugolino defined this relationship metaphysically: 'Since there is no giving form without material ... we claim the tones, semitones, ditones and other conjunctions of the degrees, from which the species of 5th and 4th are fitted together, to be the material for the form' (CSM, vii, 92). Marchetto's third class of conjunctions comprised the 6ths and the other intervals from diminished 5th and tritone to major 7th and diminished octave. The species of 4th exhibited the familiar structure tone–semitone–tone, semitone–tone–tone and tone–tone–semitone; three of the species of 5th were derived from them by adding a tone at the upper end, but the tone–tone–tone–semitone species of 5th 'arises from itself' (Marchetto, *Lucidarium*, ed. Herlinger, 354; Ugolino, *Declaratio*, bk 1, chap.29). These species were then summed in pairs to form the eight modal octaves, as they had been by Berno and his sources three and more centuries earlier (see ex.6*b*).

The passages in Marchetto's *Lucidarium* (ed. Herlinger, 488ff) and Ugolino's *Declaratio* (bk 1, chap.46) that classify the species according to function rather than structure are close in both text and illustrations. Their first two types of functional species – initial and terminal – are yet another representation of the importance of opening gesture and cadential approach. Ugolino's illustrations, shown in ex.10*a*, are not labelled as to mode, but they hardly need to be. The first 'initial' is Gevaert's *thème* 6, and the other is as clearly mode 3, from the final *e* up to the tenor *c*′. The first 'terminal' can be cadential in either protus mode, but is more frequent in mode 2, and is evidently so intended since the second 'terminal' is unmistakably mode 4, a deuterus plagal.

The species of 5th common to each authentic–plagal pair of modes reaches from final up to fifth. The species proper to each individual authentic or plagal is the species of 4th conjoined above or below the common 5th, respectively, to form the mode, that is, the modal octave.



Ex.10*b* gives Ugolino's unambiguously composed illustrations showing the conjoining of proper 4th and common 5th in each mode. Appropriate cautionary footnotes are added from Marchetto's *Lucidarium.*

The doctrine also includes a 'common species' of 4th (ed. Herlinger, 434):

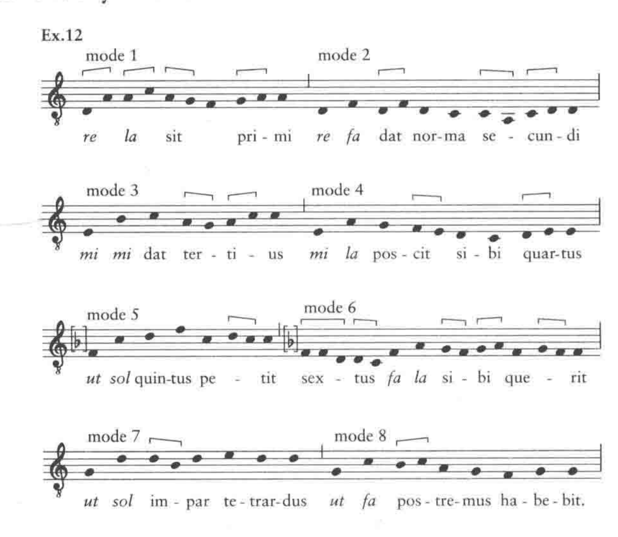
> In any of the tones, that species [of 4th] is called common which begins ... where the tone has to end, and rises upwards; this species of course is used in [both] authentics and plagals, although it can be put more often in plagals. For if in a chant [lying] high this species is struck [*repercussa*] several times, [provided] the chant does not rise beyond the 6th, the tone will be judged plagal.

Ex.10*c* is the illustration given by Marchetto and Ugolino for the species of 4th common in each authentic–plagal pair. In his *Practica musice* (bk 1, chap.9; trans. Miller, 53) Gaffurius misunderstood this notion of Marchetto's. Tinctoris, however, used it cogently in his *Liber ... tonorum*:

> If the tone rises above its final to the 5th plus a tone or semitone and descends a tone or semitone below, it will still be called authentic, as is proven here [ex.11*a*] ... [but if] common species of 4th are struck [*repercutiantur*] several times, it will be judged plagal, as appears here [ex.11*b*]. [chap.30]
> If a tone not descending beneath its final does not rise above the 5th, and [if it] frequents the 5th as much or more than the common 4th, it is authentic; otherwise, [it is] plagal, as is proven here [ex.11*c*, *d*]. [chap.35]

The contrast between common species of 5th as a mark for authentics and common species of 4th as a mark for plagals is thus both assimilated to and developed from the notion of repercussion, as first expounded in the *Dialogus*. The repercussion – or common 5th/common 4th – coincides with the corresponding psalm-tone tenor for three of the four authentics and for two of the plagals; neither historically nor musicologically have the distinctions between repercussion and tenor been observed as scrupulously as is sometimes necessary. Ex.12 shows a mnemonic verse found in several 16th-century German works in which in effect the common 5th of the authentics and the tenor of the plagals has been combined, to form a consistent pattern of repercussions. In the third part of Lanfranco's *Scintille di musica* (p.117, *recte* p.107) the same pattern may be found, thus making explicit the





connection of repercussion with (common) species, as well as with the term 'melodia' (which sometimes also means psalm-tone tenor, or psalm-tone *differentia*, or the whole psalm tone): 'The repercussion, which is the *melodia* or interval proper to each chant ... all of which repercussions are called species of chant'.

The confinal too is occasionally taken not as the final of the whole piece projected on the system a 5th higher but rather simply as the conclusion of a piece on the note a 5th above what would normally have constituted its final. This is Gaffurius's interpretation of the antiphon *Nos qui vivimus* 'which ends on the *confinalis* ... [in] a very old antiphoner ... it ends on its untransposed *confinalis d la sol re*' (*Practica musice*, bk 1, chap.14; trans. in CSM, xx, pp.60–61).

When a species of 4th or 5th that was neither proper nor common to the mode of a melody was introduced, it was called 'commixed' with respect to the species of the mode in question. Marchetto illustrated this by devising commixtures of the common species of 5th for mode 1 (*d–a*) with species common or proper to every other mode except 2 and 8 (the former shares the same final, the latter the same octave species), as may be seen in ex.13*a*.

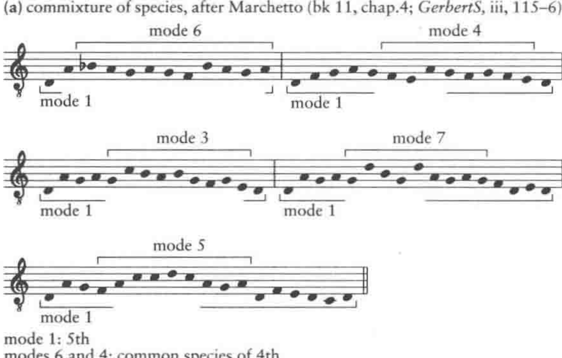
Commixture of species produced commixture of modes, the most novel of Marchetto's five categories of mode with reference to ambitus (which in this category was not confined merely to the sense of compass above and below the final). Among the illustrations devised by Tinctoris are the following (*Liber ... tonorum*, chap.13):

> If the fourth species of 5th – regularly attributed to the seventh [tone] – is established in the first tone, then this will be called first tone commixed with seventh, as appears here [ex.13*b*, (i)]. Likewise, if the third species of 4th ... which according to the regular tradition is assigned to the eighth [tone], is put in the second tone, then the tone is called second commixed with eighth, as is proven here [ex.13*b*, (ii)].

Citations of chant items specifically referring to commixture were infrequent. Marchetto (and others including Gaffurius after him) referred to an initial *e* in a mode 1 chant as commixed (ed. Herlinger, 418, 431). Ugolino said that 'within the protus first authentic we include another commixed octave not pertinent to it, namely, *c* to *c*'' (CSM, vii, 186), and listed a number of mode 1 chants operating in that compass straightforwardly in terms of the common 5th (*d–a*) with a tone below and a minor 3rd above. Commixture is nonetheless a useful concept and has proved especially so both to Renaissance and to

Ex.13

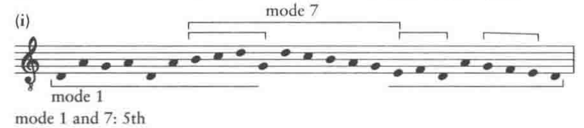
(a) commixture of species, after Marchetto (bk 11, chap.4; *GerbertS*, iii, 115–6)



mode 1: 5th
modes 6 and 4: common species of 4th
mode 3, 5 and 7: 5th

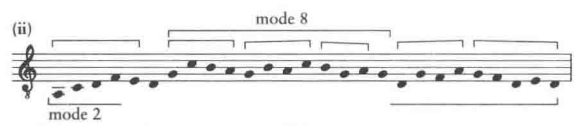
(b) commixture of modes, after Tinctoris (*Liber . . . tonorum*, chap.13)

(i)



mode 1 and 7: 5th

(ii)



mode 2: proper and common species of 4th
mode 8: common species of 4th

modern scholars trying to account for polyphonic music in terms of traditional chant modality (see, for example, Meier, 1974, pt ii, chap.2).

The other four categories of mode according to ambitus – perfect, imperfect, pluperfect and mixed – have to do solely with compass. Ugolino's definition of 'perfect' limits it strictly to the modal octave, as composed of its species of 4th and 5th; Marchetto considered the perfect range to be a 9th (with one exception):

> That tone is called perfect which fills its mode [i.e. modal octave] above and below. Now to fill its mode in an authentic [tone] is to rise from its final to the octave and not beyond, and to descend from the same final by a tone, excepting the tritus [authentic], which has a semitone below the final [ed. Herlinger, 378]
> [and] the fifth tone very seldom descends below its final [p.470]
> To fill its mode in a plagal [tone] is to rise from its final to the 6th, and from the final to descend to the 4th [below]. [p.380]

Imperfect and pluperfect have to do with an authentic or plagal mode that falls short of or exceeds the outer limit that makes it authentic or plagal:

> Imperfect is that tone, be it authentic or plagal, which does not fill its mode [i.e. modal octave], above [authentic] or below [plagal]. [ed. Herlinger, 382]
> The authentic tone which rises beyond the octave from its final, namely to the 9th or 10th, is called pluperfect. The plagal tone which descends below the 4th under its final is [also] called pluperfect. [p.384]

Either authentic or plagal can also encroach upon the compass proper to the other; that is, a melody may not only fill (or surpass) its 'proper' octave but may also extend in the other direction, into the territory proper to its companion. Such modes were called 'mixed'. 'If a tone is authentic it is called mixed if it descends more than one note below its final, touching something of the descent of its plagal ... . A plagal tone which rises above the 6th from its final, touching the ascent of its authentic, is called mixed' (ed. Herlinger, 386ff). In chapters 28–48 of his *Liber ... tonorum* Tinctoris explained and illustrated the possible combinations of perfect, imperfect, pluperfect (superfluous) and mixed ascent and descent for authentic and plagal. It was in connection with imperfection – in effect, small ranges above the final – that he invoked the repercussions to common 5th versus common 4th as a criterion for distinguishing authentic from plagal.

Marchetto's fifth and final category of modal ambitus, the commixed tone, has already been discussed. His descriptions of the eight modes by their species are outlined below, annotated with some of his comments (ed. Herlinger, 394–488), given in square brackets:

> (i) Species I 5th (*d e f g a*) + species I 4th above (*a b♮ c′ d′*) + tone below (*c*) [either it ascends beyond its first species only as far as *c′* [!] and no further, and then it ought to be sung always with b♭, and may be said to be common with the 6th [mode], ... or it ascends to the aforesaid *c′* [or *a fortiori* beyond it] several times ... before it descends to *f*, and then it will be sung with *b*♮].
> (ii) Species I 5th (*d e f g a*) + species I 4th below (*d c B A*) and common (*d e f g*).
> (iii) Species II 5th (*e f g a b*♮) + species II 4th (*b♮ c′ d′ e′*), + tone below (*d*) [such a chant may want to rise to its prescribed ascent, which is upper *c′*.
> (iv) Species II 5th (*e f g a b*♮) + species II 4th below (*e d c B*) and common (*e f g a*) [even though the lower 4th may be rarely used].
> (v) Species III 5th (*f g a b♮ c′*) + species III 4th above (*c′d′e′f′*) in ascent [when it rises from the final to the 5th above in whatever way, the extension through these notes passes more sweetly and smoothly to the ear ... so that we may use the third species of 5th, which can be used in no other tone but this and its plagal]; in descent species IV 5th (*f g a b♭ c′*) [so that when it wants to come from the 5th above to the final, it may avoid the harshness of the tritone] + species III 4th above.
> (vi) Species III 5th (*f g a b♮ c′*) + species III 4th below (*f e d c*) in ascent; species IV 5th (*f g a b♭ c′*) + species III 4th below (*f e d c*) and common (*f g a b*♭) in descent [Why it is so formed, and how it ought to be sung with *b*♭ or *b*♮, is the same reason as was said of its authentic].
> (vii) Species IV 5th (*g a b♮ c′ d′*) + species I 4th above (*d′ e′ f′ g′*) tone below (*f*).
> (viii) Species IV 5th (*g a b♮ c′ d′*) + species III 4th [common] (*g a b♮ c′*) [which begins in high *c′* tending downward; though this species is in common with its authentic, yet it should be put more often in the eighth]; also, species IV 5th (*g a b♮ c′ d′*) + species I 4th below (*g f e d*).

Like his contemporary, Jacobus of Liège, Marchetto accepted with only *pro forma* reservations the projection of the modes anywhere they could fit on the system:

> The first tone and its plagal can be ended in any part of the [Guidonian] hand where the species which form it above and below can be arranged. [ed. Herlinger, 400] ... Such a tone is called 'proper' in terms of composition but 'improper' in terms of location, because it is settled in a place other than its own. [p.430] ... And we claim the same for any other tone, authentic as well as plagal. [p.402]

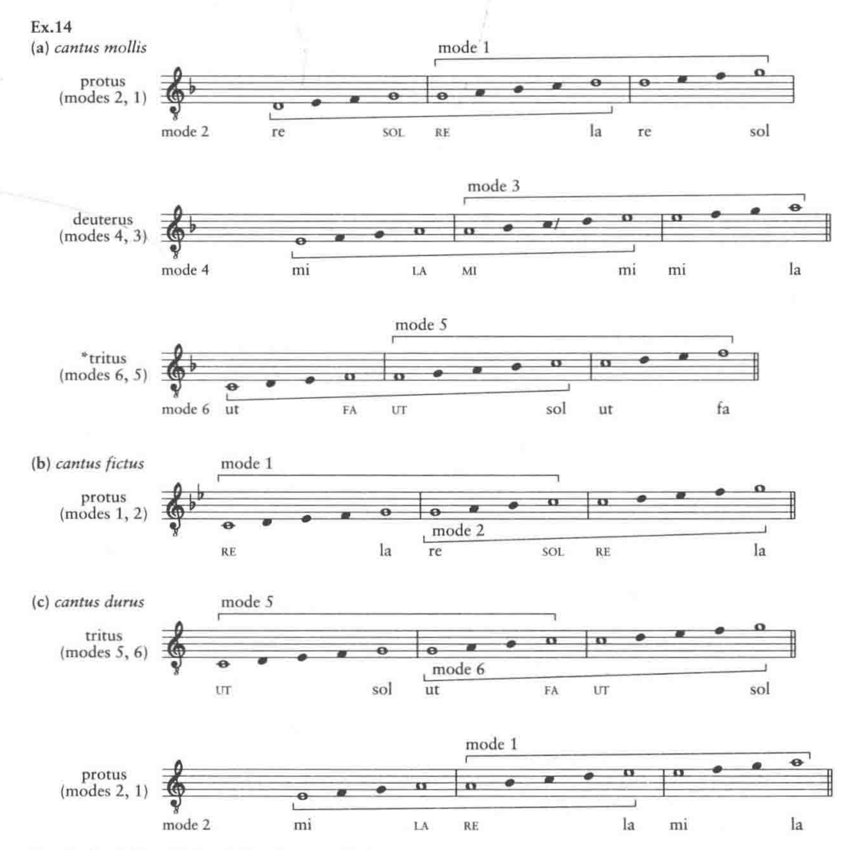
The principle was to cover projections of modal degrees both at the upper 5th, to the affinal (or confinal), and at the upper 4th. First, 'if any tone finishes in its confinal, it is because of accidence [*propter accidens*]' (ed. Herlinger, 404). Marchetto used accidence in contradistinction to substance or essence. He took as his example the gradual *Nimis honorati* (*GR*, 391), one of the so-called 'Justus ut palma' type. These graduals are in mode 2 ending on the affinal *a*, a projection required because of two 'accidentals' (p.406); regularly in mode 2 there was neither a semitone above the final nor a major 3rd below it. Second, 'there are also some chants which can finish neither in the final nor in the confinal on account of some inconvenient accidentals falling in them, such as the communion *Beatus servus*. ... Such a note is called "acquired" [*tonus ... acquisitus*]' (pp.408–16). *Beatus servus* (*LU*, 1203) is discussed at length in Jacobsthal *Die chromatische*

Alteration (pp.99ff), although his constructions can be considerably improved with the better text of chapter 21 of Johannes Cotto's *De musica* (CSM, i). It is a mode 3 piece that also must finish on *a*; it uses *b♭* in mode 3 phrases at the beginning and end, but there are two medial phrases reflecting mode 1 that use *b♮*.

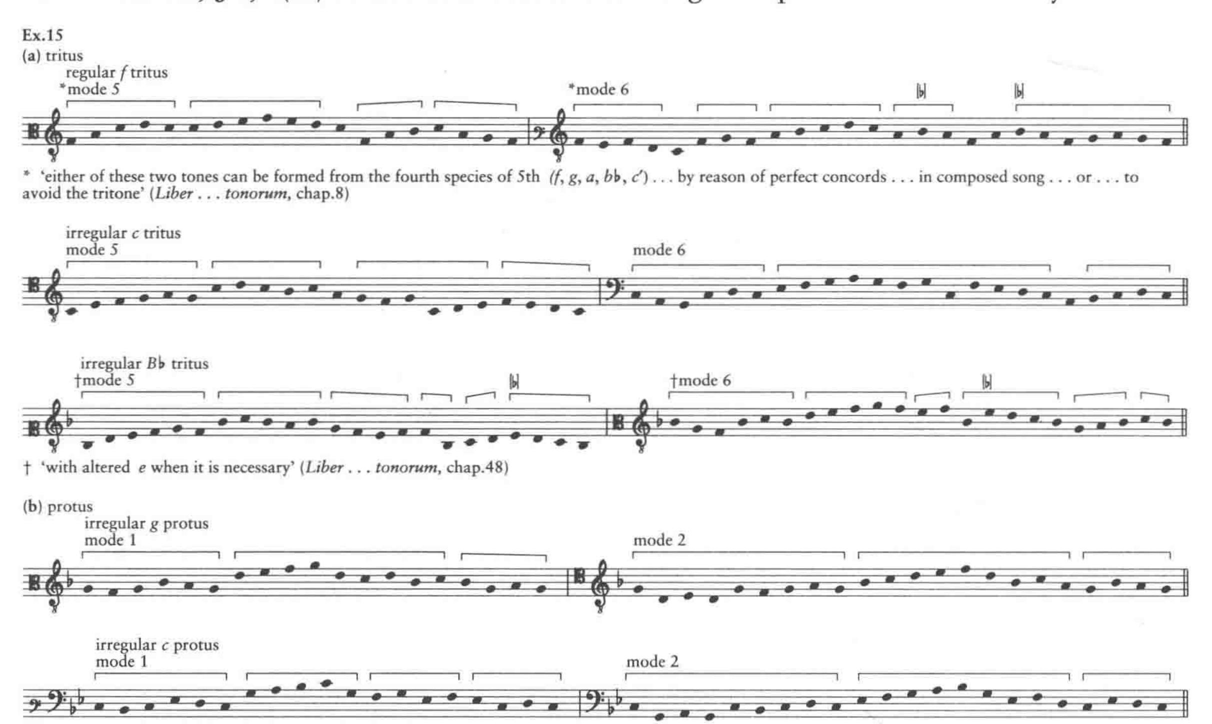
(iii) Expansion of the tonal system. The freedom to claim the species of the 5th and 4th as modal, no matter where they might fall in the system, had radical implications. The soft hexachord provided a protus final on g, but to use it 'suitably' in the sense meant by Jacobus of Liège entailed a consistent use of *fa* on *b♭* along with the protus final *re* on *g*. Hence the soft hexachord *f–g–a–b♭–c′–d′* became a *sedes tonorum* encompassing *g* protus modes, and *b♭* became an essential degree, no longer accidental, just as the natural hexachord *c d e f g a* was the *sedes tonorum* encompassing the regular *d* protus modes, which use *b♮* of the hard hexachord as the essential sixth degree and *b♭* of the soft hexachord as the accidental. The acceptance of *g* protus modes with an essential *b♭* as their third degree further entailed a new accidental sixth degree, *e♭′*, solmized *fa* in a new soft hexachord *b♭–c′–d′–e♭′–f′–g′*. The *b♮* of the original system was reduced to the status of an alteration for approaching *c′* in cadences. By the 16th century the new system came to be called *cantus mollis*, because *b♭ mollis* is essential, as opposed to the traditional system where *b♮ durus* is essential, which thereby came to be called *cantus durus*.

Ex.14*a* illustrates what became the most conventional 16th-century usages of the *cantus mollis* system, in which all voices had a signature of B♭. The hexachordal and species patterns of the protus and deuterus modes (1, 2, and 3, 4) are identical with those of the traditional system – that is, *cantus durus* – but the letter names are different, so that protus finals are on *g* (solmized *re*) and deuterus finals are on *a* (solmized *mi*). For the tritus modes, conversely, the *cantus mollis* was used for the regular final *f*. For these two modes, from Hucbald (9th century) to Guido (11th century) to Marchetto (14th century), *b♭* was recognized as at least as powerful as *b♮* in practice and in theory; the *cantus mollis b♭* signature simply recognized the fact. (However, the acquisition by the system as a whole of a soft hexachord *b♭–c′–d′–e♭′–f′–g′* made available to the tritus on *f* the same *subtonium* that all the other regular modes had always had.)

Once *b♭* as *fa* of the soft hexachord could be considered an essential rather than an accidental degree in the system as a whole – a possibility not readily open to *b♭* as a member of the extra tetrachord *synēmmenōn* (see §2(i) above) – the same principle could be extended to *e♭′*, the *fa* of the new soft hexachord: it could be seen as the essential third degree in a new protus first species of 5th *re–mi–fa–sol–la*, *c′–d′–e♭′–f′–g′*. Since this extension provided for an essential note name (E♭) that had not formed even an accidental part of the traditional system, it was regarded as musically contrived, or somehow not quite real – *musica ficta* or *musica falsa* as opposed to *musica vera* – and the system of hexachordal relationships providing for it came to be called *cantus fictus*, as opposed to *cantus durus* and *cantus mollis*. The protus species of *cantus fictus* are shown in ex.14*b* (*see also* MUSICA FICTA).



*regular finals, but with fourth (*ut sol*) species of 5th instead of third (*fa / fa*) species of 5th



Cantus mollis tetrardus modes on *c* had been theoretically available in chant theory as transformations at the tritus affinal *c*, but they were extremely rare. The more common orientation for a *c* mode was the traditional tritus affinal, much in evidence as a *sedes* for mode 6 (Hypolydian). Also in frequent use were the protus modes at the affinal position with the *sedes a*, especially the plagal protus.

Ex.14*c* shows the *cantus durus* interpretation of the species in *a* protus, and *c* and *c'* tritus. For the protus modes there is an essential difference between the *cantus mollis* 'transpositions' (in the modern sense) and the *cantus durus* transpositions, which continue in the medieval sense. The medieval transposition simply projected the melody against a different segment of the double octave, with no effect on the background system. A protus melody with its final set at *a* could thereby have a major 3rd below its final (*f'*) and the minor 6th above its final (*f'*) as logically essential notes; it also gained the option of using an accidentally lowered second degree (*b♭*), and it lost altogether the possibility of using a major 6th above the final. In terms of the hexachordal species shown in ex.14*c*, the common species of 5th for the protus *re–mi–fa–sol–la* (as in *a–b♮–c'–d'–e'*) dominated, but the conjoined species of 4th (below for plagal, above for authentic) was *mi–fa–sol–la* (as in *e–f–g–a*), which was proper to the deuterus rather than to the protus. A protus using its confinal *a*, then, was a commixed protus. In the tritus modes, on the other hand, both the common 5th *ut–re–mi–fa–sol* (as in *c'–d'–e'–f'–g'*) and the proper 4th *ut–re–mi–fa* (as in *g–a–b♮–c'*) had the same hexachordal syllables as those for the species of the tritus in *cantus mollis* at the regular final *f*. The only tritus species unavailable as a modal element in *c*-final projections was the third species of 5th fa*–sol/re–mi–fa*, with its internal mutation between natural and hard hexachord, which could only be projected at *f–g–a–b♮–c'*.

The extension of the hexachord system in such a way as to provide modal species and modal finals in unaccustomed places was a part of the development of polyphonic music, that is, 'composed songs, in primary attention to which', Tinctoris stated, 'I have principally undertaken this treatise' (*Liber de natura et proprietate tonorum*, chap.19). He concluded his treatise in fact with a discussion (with his usual ad hoc illustrations) of what he designated as 'irregular finals'. These included any final other than the regular finals *d*, *e*, *f*, *g*, and the confinals *a*, *b♮*, *c'*. These last three involved transposition only in the medieval sense and did not involve the transformation of the whole system effected by changing *b♭* from accidental to essential; in that sense Tinctoris had chosen to consider the three confinals as regular also. So, for example, the medieval tritus confinal at *c'* was not represented among his 'transpositions'. An octave lower, however, *c* was an 'irregular' tritus final, as shown in ex.15*a*. Also shown in ex.15*a* are the irregular tritus modes on *B♭* and *b♭*, along with Tinctoris's earlier examples for the regular tritus at *f*. It should be noted of the regular tritus at *f* and the irregular tritus at *b♭* that express provision was made for the perfect 4th above the final, *fa* as *b♭* or *e♭'*, respectively. Conversely, *fa* occurred naturally as *f* in the irregular tritus at *c*, which passed without any comment, indicating that the fourth degree above this tritus final *c* would never occur otherwise than as *f*.

Ex.15*b* shows two of Tinctoris's illustrations for irregular protus modes. One pair is *g* protus, in *cantus mollis*; the other is *c* protus, in *cantus fictus*.

III. Modal theories and polyphonic music

1. Elements of polyphonic modal theory: (i) The poetic function of the modes: (a) Modal ethos in the Middle Ages (b) Modal ethos for polyphony (ii) Modality in a polyphonic texture: (a) The modal voices (b) The modal ensemble. 2. Polyphonic modal functions: (i) Cadences and openings (ii) The integration of modality and polyphony. 3. Polyphonic modal theory and the eightfold system: (i) Aaron and the

1. ELEMENTS OF POLYPHONIC MODAL THEORY. Between the 13th century and the 15th modal theory was rationalizing and integrating an edifice of doctrine and analysis whose elements and concepts had been largely worked out two centuries earlier, initially to deal with a repertory yet more ancient. During the same period, while creative musicians were devising artistic forms of polyphony, theory too was attending with greater interest to the problems of rhythm and proportion in durations, and structure and succession of simultaneities – in short, to mensural notation and to discant and counterpoint. Johannes de Grocheio, writing about 1300, specifically excluded mode from polyphony (trans. Seay, 1967, 31):

Certain people describe a tone by saying that it is a rule that judges every song by its end [*regulam quae de omni cantu in fine iudicat*]. But these men seem to err in many ways, for when they speak of 'every song' they seem to include popular and measured song [*cantum civilem et mensuratum*]. This kind of song does not perhaps proceed through the rules of a tone, nor is it measured by them. Further, if it is measured by them, they do not speak of the method by which it is used nor do they make mention about it.

Earlier Grocheio had specifically included organum, conductus and motet in the category of measured song, so the presence or absence of a plainchant tenor as the basis for a polyphonic composition had no bearing on the question of whether or not it ought to be considered modal.

There may be more to this than merely the correction of a definition. Fuller (1990) pointed out that already in 1271 Amerus had applied the modes to 'cantilenis organicis' (almost certainly polyphony) in his *Practica artis musice* (CSM, xxv, chap.1). The *Compendium de musica* sometimes ascribed to Jacobus of Liège (*c*1300) also seems to connect modes and polyphony (chap.iii.3; ed. J. Smits van Waesberghe, E. Vetter and E. Visser, Buren, 1988, pp.88–122). The first unambiguous application of the eight modes to polyphony occurs in the anonymous treatise in the Berkeley Manuscript (*US-BEm* 744, dated 1375; ed. O. Ellsworth: *The Berkeley Manuscript*, Lincoln, NE, 1984). A continuous tradition in the application of modal theory to polyphony begins only with Tinctoris (*Liber de natura*, 1476; CSM, xxii).

Nevertheless, well over two centuries after Grocheio, Sebald Heyden (Haiden) could still ask 'Why is it necessary to pursue religiously the ranges of authentic and plagal tones, as they are called, and the *differentiae* added to them, when we perceive that they are hardly taken into account in figural music?' (*De arte canendi*, 1540; trans. after MSD, xxvi, 113). Heyden was chiefly interested in *tactus* and proportions. Nonetheless, such a statement is surprising, for it came at a time when secular polyphonic collections ordered according to the eight modes were beginning to make an appearance. Moreover, immediately following Heyden's own summary and examples for the traditional modes and psalm tones he himself printed polyphonic compositions illustrating each of the eight modes (see Wiering, 1995, pp.176–83). The question draws attention to the fact, however, that between modes and modal theory on the one hand and the actual composition of polyphony on the other there was no necessary connection either in theory or in practice. Between counterpoint – the rules governing simultaneities and their successions – and modality there was nothing comparable to the indissoluble link between harmony and tonality that prevailed from Rameau's *Traité de l'harmonie* (1722) to Schoenberg's *Harmonielehre* (1911).

(i) The poetic function of the modes. During the period 1450–1600 musicians increasingly came to feel that polyphonic music must somehow be modal. But a mode, unlike a key in 18th- and 19th-century music, was not an abstract general pattern of tonal relationships inherent in the grammar and syntax of the musical language. It was, rather, a part of musical style. Musicians believed that the modes furnished a number of differently structured sets of coherent musical relationships each of which had its own set of expressive characteristics that could naturally and of themselves reinforce the affective sense of a verbal text.

(a) Modal ethos in the Middle Ages. The tradition that a mode has inherent expressive properties and extramusical associations was of ancient Greek origin; this notion is in fact an essential part of most modal systems (*see* ETHOS). In the humanist Renaissance the doctrine of the inherent expressive properties of modes received powerful support from direct reference to classical sources. But the tradition of modal expressivity as well as the details of the eightfold system came to Renaissance musicians proximately from their medieval forebears.

At the beginning of chapter 14 of his *Micrologus* Guido had proposed that 'the diversity of tropes is suited to the diversity of mentalities' and had described four of the eight modes briefly. Engelbert of Admont (*d* 1331) reported the tradition as follows (*GerbertS*, ii, 340):

Guido says that the third tone has broken leaps, and so its song is impetuous. The sixth in truth has gentle leaps, and this is voluptuous. The seventh is indeed garrulous, on account of many and short turnabouts [*reflexiones*]. The eighth is more agreeable on account of its lingering and less frequent turnings [*propter morosos et pauciores reflexus*].

Seen in this way, the modes are not merely members of a closed system of categories for musical classification, nor just a convenient traditional code helping to link a handful of recitation formulae with a galaxy of separate songs, nor only a collection of scales or melody types. Guido's tropes are depicted as real, individual entities, with characters identified as 'impetuous ... voluptuous ... garrulous ... agreeable'. Such characters as these are ethic; they have to do with the expressive and even the moral power of a musical entity to act on a human spirit.

For the most part, the general idea of modal ethos was accepted in medieval theory without question (where it appeared at all), and specific doctrines regarding one mode or another are ad hoc, and purely traditional. Like many other usages in medieval musical theory the notion of ethos (though not the term) was borrowed ultimately from classical antiquity. A characteristic instance is a story about the ethos of the Phrygian *harmonia* whose name had become attached to the authentic deuterus by the end of the 9th century. This story is retold after

Boethius (see Strunk, 1950, p.82) by medieval and Renaissance theorists from Regino in the 9th century (*GerbertS*, i, 235) to Glarean in the 16th (bk 2, chap.23). Engelbert's version reads (*GerbertS*, ii, 340):

Boethius tells in the prologue of his *De musica* that the Phrygian tone, that is, the third, sung to a musical instrument, aroused one young man listening, the suitor of a certain girl, and provoked him to such rashness that he wanted to break into the girl's room at once, by force. And when the Phrygian tone was changed to Hypophrygian, that is, the third to the fourth tone, the young man calmed down, appeased by the gentleness of the tone.

A modernized version appears in Artus Thomas's *Philostrate* (1611): a French nobleman became so aggressive when hearing a composition by Claude Le Jeune (in Phrygian?) that it was necessary to calm him by playing some music in the Hypophrygian mode (Walker, 1941–2, pp.113–14). Such a reworking of ancient legend shows that modal ethos was not only something of the past, but a reality in contemporary culture as well.

While modal ethos plays a smaller role in Western modal theory than it does in modal systems in some other cultures, there are ample listings of modal affect among medieval and Renaissance sources to illustrate the phenomenon. These lists are by and large in agreement as to the general character of an authentic as against its corresponding plagal, in that in each pair the plagal is almost always darker or softer than its corresponding authentic; beyond this there is only partial agreement. There follows below a compilation of modal affects from three 11th-century sources, as an illustration of the kinds of similarities and differences that can exist in the ascription of ethos to the members of a modal system. The sources are Hermannus Contractus (mid-11th century, ed. Ellinwood, 65), Frutolfus of Michelsberg (before 1100, ed. Vivell, 105) and Johannes Cotto (*c*1100, ed. in CSM, i, 109). They probably do not represent independent traditions, despite their mutual differences. Frutolfus and Johannes knew Guido's work, and Hermannus must have also; and Frutolfus knew Hermannus's work since he borrowed from it elsewhere.

mode 1, authentic protus, Dorian: Hermannus, 'serious or noble'; Frutolfus, 'mobile because it is capable of all affects'; Johannes, 'lingering and courtly meanderings'.
mode 2, plagal protus, Hypodorian: Hermannus, 'agreeable'; Frutolfus, 'mournful, because its melody seems more suitable to sad and unhappy things'; Johannes, 'deep-voiced seriousness'.
mode 3, authentic deuterus, Phrygian: Hermannus, 'excited or leaping'; Frutolfus, 'excitable'; Johannes, 'harsh and rather indignant leaping about'.
mode 4, plagal deuterus, Hypophrygian: Hermannus, 'moderate or lingering'; Frutolfus, 'moderate and serious'; Johannes, 'adulatory'.
mode 5, authentic tritus, Lydian: Hermannus, 'voluptuous'; Frutolfus, 'joyful'; Johannes, 'moderate wantonness and a sudden fall to the final'.
mode 6, plagal tritus, Hypolydian: Hermannus, 'mournful'; Frutolfus, 'voluptuous'; Johannes, 'lacrymose'.
mode 7, authentic tetrardus, Mixolydian: Hermannus, 'garrulous'; Frutolfus, 'joyful and merry'; Johannes, 'theatrical leaps'.
mode 8, plagal tetrardus, Hypomixolydian: Hermannus, 'joyful or exultant'; Frutolfus, 'agreeable and sweet'; Johannes, 'seemly and rather matronly'.

An anonymous *Tractatus de natura et distinctione octo tonorum music*e (part of the composite *Tractatus de musica plana*; *CoussemakerS*, ii, 434ff, from a manuscript copied in Ghent in 1503, the contents of which may be considerably older; *see* ANONYMOUS THEORETICAL WRITINGS, §2, no.27) makes an effort to illustrate and justify ascriptions of ethos to church modes by choosing chant examples whose texts are congruent in some way to the traditional ethos of the mode of their traditional melodies. Though the demonstration is necessarily specious, it was of course possible to find texts in the enormous liturgical corpus with the right affect in the right mode. Perhaps the most difficult case would have been mode 3, the Phrygian, whose ascribed ethos lends itself ill to liturgical texts; but the author found an ingenious rationalization. Since this mode is 'harsh and inciting to wrath and war, it is suitably applied to those matters where something of bravery or power is shown, such as [the Responsory] for the mystery of the Holy Cross, *O crux gloriosa* [*Variae preces* (Solesmes, 5/1901), 151]' (p.446). The verbs in the *repetendum* of the respond warrant the affect: '[O glorious cross ... wonderful sign] Through which the devil was conquered, and the world was rescued through the blood of Christ'.

The system of modes was also correlated with extra-musical octenary, quaternary and binary systems. Near the very outset of the medieval development Aurelian stated in his own supplement to the 'De octo tonis' that begins chapter 8 of *Musica disciplina* that the eight modes appear to imitate the motions of the zodiac and of the seven planets (the moon, Mercury, Venus, the sun, Mars, Jupiter, Saturn). Ramis de Pareia (*Musica practica*, 1482) presented an elaborate comparison of the eight modes and the celestial orbits, which reappears on the title-page of Gaffurius's *Practica musice* (1496; see Haar, 1974). In the Guidonian tradition the eight modes were likened to the Beatitudes and also the parts of speech. Johannes reported the last congruence, and added another (*De musica*, chap.10):

It seems very fitting that as all that is said is contained in eight parts [of speech] so all that is sung may be governed [*moderetur*] by eight modes. But though they are now eight they were once only four, probably in imitation of the four seasons. For as the ages are diversified by the four seasons, so all song is diversified by the four modes.

In chapter 14 of the 13th-century *Summa music*e attributed to Perseus of Würzbrug and Petrus (*GerbertsS*, iii, 190–248; ed. C. Page, *Summa musice:a Thirteenth-Century manual for Singers*, Cambridge, 1991) the eightfold system is correlated with the macrocosmic elements of the universe and the human microcosm of bodily fluids and temperaments. Authentic and plagal were more often than not called principal and subordinate, or master and disciple or servant; Aribo (*GerbertS*, ii, 205, late 10th century) expanded the roster of dichotomies to include not only rich and poor but also male and female, which was further elaborated by Johannes de Grocheio (*c*1300): 'Just as the masculine universally exceeds the female in skill and virtue, so it seems appropriate that the principal modes exceed their plagals in ascent' (trans. Seay, p.33).

(b) Modal ethos for polyphony. Renaissance notions of textual expressiveness and the humanists' recovery of more and better classical authorities stimulated great interest in the idea of modal ethos as an aid to the musically expressive setting of a text. Chapter 5 of Nicolò Burzio's *Musices opusculum* (1487, pt ii) is entitled 'How chansons [*cantilenae*] ought to be composed'. After recommending that a composer be thoroughly familiar with repertory and acquire experience through practice in his art, Burzio continued: 'most important of all, let him be familiar with the tropes, or (to use the term of practising [musicians]), the tones; for some of these induce joy,

others rather sadness, while others [are] holding to a mean' (ed. Massera, 124). The ethic properties of the eight modes, according to Burzio 'as found in documents of the musicians', are:

(1) '... induces happiness ... capable of producing all affects'; (2) '... heavy and pitiable ... suitable for lamentations'; (3) '... provoking to anger'; (4) '... inciting to pleasure and tempering wrath'; (5) '... delightful, modest, and cheerful'; (6) '... pious and lacrymose'; (7) '... partly ... playful and pleasant ... partly ... inciting, and having a variety of leaps'; (8) '... more gladdening ... and stimulates pleasantness'.

Hermann Finck (1556, bk 4) drew attention to the difficulties of applying the traditional stipulations for the eight modes in composition, given the needs of the contemporaneous method of setting a text, for while a plainchant mode (Rr i*v*–Rr ii*r*):

is recognized according to the ordinary precepts, with almost no difficulty by [even] the moderately erudite, polyphonic [music] does not follow the ordinary rules [of the modes]. ... The chief reasons are [1] the observation of affects in the text, and according with that [2] the [textually] appropriate variation of the points of imitation and of the cadences [*fugarum ac clausularum conveniens variatio*]. ... Hence ... the limits of the tones cannot be observed strictly in polyphonic music.

Notwithstanding the variety of affect within a piece, a single mode will probably predominate, 'For the song as a whole is to be ascribed to the tone to which the greater part of its points of imitation and cadences can be referred' (Rr ii). So even though the method of recognizing a mode may be completely different, a predominant affect will be established, and Finck concluded the fourth book with a list giving the property (*proprietas*) of each tone, that is, its ethic affect. Along with traditional attributes Finck included the seven planets (presumably after Gaffurius; no mention is made of the zodiac for the eighth mode); the authentics are deputed to the unwavering sun and outer planets, the plagals to the moon and inner planets with their variable phases. Authentic–plagal pairs are male–female, in one case master–servant.

(1) 'Dorian ... has the liveliest melody of all, arouses the somnolent, refreshes the sad and disturbed ... [it is] like the Sun, who is deemed first among the planets ... the foremost musicians today use this tone the most'. (2) 'Hypodorian ... is diametrically opposed to the former ... produces tears, makes [one] morose ... pitiable, heavy, serious, most subdued of all ... [like] the Moon'. (3) 'Phrygian ... not wrongly attributed to Mars ... moves to choler and biliousness ... loud words, hideous battles, and bold deeds suit this [tone]'. (4) 'Hypophrygian ... represents the parasite, who caters to the passions of his master ... is assigned to Mercury on account of the likeness in nature'. (5) 'Lydian ... not unlike the sanguine [temperament] ... corresponds with cheerfulness, friendliness, the gentler affects ... since it pleases most of all, it averts quarrels, calms agitation, fosters peace, and is of a jovial nature ... [it is] the joy of the sorrowful, the restoring of the desperate, the solace of the afflicted'. (6) 'Hypolydian ... [is] contrary to the former ... not infrequent in prayers ... by others attributed to Venus'. (7) 'Mixolydian ... has more in common with Saturn ... shows itself with stentorean voice and great shouts, so as to be a terror to all'. (8) 'Hypomixolydian ... is not unlike an honest matron, who tries to soften and calm the wrath and turmoil of [her] husband with agreeable discourse ... studiously avoids offence ... pacific'.

To what extent Renaissance composers of polyphonic music concerned themselves with the expressive possibilities of modal ethos is moot. That polyphonic modalities based on the eightfold system came to be used by the greatest masters of the 16th century is beyond question. This is especially clear from the large number of collections that are organized as 'modal cycles' employing all eight (or, later, 12) modes in numerical succession (408 cycles through the modes and psalm tones are listed in Wiering, 1995, appx C). Such cycles were by no means uncommon in plainchant. Polyphonic settings of the *Magnificat* and the psalm tones began to be organized in cycles from the second half of the 15th century onwards. The earliest example may be the *Magnificat* cycle in *I-Rvat* S Pietro B80), containing works by Binchois, Du Fay, Dunstaple and anonymous composers, compiled around 1460. Sebastian z Felsztyna's *Opusculum musice* (1517) contains what may be the oldest non-psalmodic cycle, which consists of eight short pieces in three-voice note-against-note counterpoint. The first free cycle in a practical source, Thomas Stoltzer's *Octo tonorum melodiae*, a collection of five-voice instrumental fantasies, dates from approximately the same time and place. From the 1540s onwards polyphonic collections fully or partly ordered as modal cycles were published in considerable numbers. Among these are Rore's first book of five-part madrigals (1542), nos.1–17, and Palestrina's offertories (1593), nos.1–32. Such regularity might seem incompatible with the notion that the mode of a composition was determined by the principal affect of its text. In Palestrina's settings of the offertories for the Sundays from Advent to Trinity in chronological and modal order there is of course no question of choice of modal ethos. Nonetheless, the general theory of modal affect as well as the specific affects of individual modes were expounded with enthusiasm by Renaissance theorists. These included the classicizing humanists who propounded the 12-mode system, Glarean and Zarlino.

Among modern scholars Bernhard Meier has argued that consideration of modal ethos played a central role in the musical setting of textual affects with such composers as Rore and Lassus. Meier also endeavoured to show that the eight modes, four authentics and four plagals, were pre-compositional realities in Renaissance polyphony in much the same way as the keys were in tonal music from the 18th to the early 20th century. Structural and ethical functions of the modes are closely interrelated in Meier's view: departure from the norms of the modes is a 'licence' that the composer may take only when it serves to underline the meaning of the text. Meier's interpretation of polyphonic modality has been adopted by many who aspire to 'authentic analysis' of Renaissance polyphony. But it has also been criticized on methodological grounds. As early as 1968 Dahlhaus questioned the validity of the authentic–plagal distinction for polyphony. Harold Powers, working from an ethnomusicological perspective, contended that mode is not an objective (etic) property of a polyphonic composition, but a subjective (emic) category that has no meaning outside the cultural context of a composition (Powers, 1981; 1982).

(ii) Modality in a polyphonic texture. Until the middle of the 15th century modal theory remained almost wholly separate from theories of counterpoint. This is not to say that independent sections dealing with each could not appear in a single work; indeed, hardly any discant treatise is without an inserted or appended chapter 'on the eight tones'. In about 1460 Johannes Gallicus (*Libelli musicalis de ritu canendi*, chap.2.i.12) rejected the application of modes to polyphony, asserting instead that such pieces were composed in the Boethian constitutions. Yet barely 20 years later, Guilielmus Monachus (*fl* late 15th century) concluded his treatise with a section on the modes (CSM, xi, 9). He began almost as though he had intended to contradict Johannes de Grocheio. 'A tone, as it may be

summarized here, is a certain rule [*regula*] which judges in every song [*in omni cantu dijudicat*], and I say "in every song" rightly, either plain [song] or polyphonic [*sive firmo sive figurato*]'. But the rest is exclusively a discussion of chant mode criteria: 'ascent–descent', psalm-tone intonations and mediations, finals and tenors. Only one more passing reference to polyphony occurs, in a discussion of extended compasses in authentics, which 'can be comprised in measured or polyphonic music [*in cantu figurato sive organico*] or in ... the music ... of sequences, but not in Gregorian plainsong', (CSM, xi, 55).

Johannes de Grocheio's objection that 'if [measured music] is measured by [modes], [the writers] do not speak of the method' began to be met when the late medieval authors such as Tinctoris (*Liber ... tonorum*, written in 1476 in Naples; CSM, xxii) applied both commixture and mixture to counterpoint and to mode together (chap.24):

it is to be noted that commixture and mixture of tones are made not only in plainsong but also in composed [song], so that if the music [*cantus*] be composed with two, three, four, or more parts, one part will be of one tone, another of another – one authentic, another plagal – one mixed, another commixed.

(a) The modal voices. If a mixed mode can be authentic and plagal combined contrapuntally as well as melodically, it would seem to follow that a polyphonic composition would most naturally be assignable as a whole to a mixed mode according to final, without distinction as to authentic or plagal – to a *maneria* (Gaffurius, 1496, bk 1, chap.7 has 'maneries'). For some time it was the common practice of modern scholars to do just that: to refer to any polyphonic *g* protus piece as '*g* Dorian', or to any *f* tritus piece as '*f* Ionian' or '*f* Lydian', and so on. There is some evidence for informal systems of 3 or 4 modes, based on the quality of the final only (Judd, 1992; Wiering, 1995, chap.5); yet the term 'maneria' has been used more in modern times than it ever was in the Middle Ages or Renaissance. But in fact, the authentic–plagal distinction was as scrupulously maintained in the Renaissance as in the Middle Ages, beginning with Tinctoris in the continuation of the above passage:

Hence, when some mass or chanson [*cantilena*] or whatever other composition you like is made from different parts carried through in different tones, if anyone asks of what tone such a composition may be, he [who is] interrogated ought to reply, for the whole, according to the quality of the tenor, because that is the chief part and the foundation of the whole relationship [*fundamentum totius relationis*]. And if one be asked in particular, about some part, of what tone it may be in a composition of this sort, he will reply, this [tone] or that. For, if anyone were to say to me, 'Tinctoris, I ask you, of what tone is the song [*carmen*] "Le Serviteur"?' [by Du Fay], I would reply 'in general, of an irregular first tone [*c* protus authentic], because the tenor, the principal part of the song, is of such a tone'. If however he were to ask in particular, of what tone the superius or contratenor might be, I would reply in particular, [that] the one and the other were of the second tone, also irregular [*c* protus plagal].

The modal characteristics of Du Fay's *Le serviteur* are given in Table 7.

In Tinctoris's famous dictum the tenor is to be taken as the 'chief part' only in the contrapuntal sense. As Gaffurius put it, 'since the tenor [1] supports the cantus and [2] is supported by the *baritonans*, it is called the foundation of the relationship' (1496, bk 1, chap.15). There is no necessary implication either that the tenor is the chief melodic part, though it may be so, or that it has the 'chief part' because it was there first, though it may have been. Nicolò Burzio (1487) described two ways of composing a chanson (*cantilena*; cf Tinctoris's dictionary *Terminorum musicae diffinitorium* written *c*1475); both methods result in a 'discant–tenor framework' with added contratenor (ed. Massera, 124ff):

you may compose first the *cantus*, or as they say, soprano, after careful consideration [*investigatione premissa*, presumably of the text]; then the tenor, corrected in all rigour; and finally the *contra[tenor] bassus*, producing no dissonances with the others. ... Having shown the fabrication of a [free] polyphonic song, it [remains] only to be told how [one] is to be arranged on a plainchant ... it is necessary that the plainchant have been made first. Next then, let the soprano be produced or composed with great ingenuity, having regard to the tenor (which is the plainchant), thence arriving at a *contra[tenor] bassus* [which is] to be completed, rooting out with mind, eyes, and reason whatever will have stood in the way of the sweetness of the harmony.

In both Burzio's methods the composer's primary imaginative effort is directed to the soprano; in the second not only 'careful investigation' but also 'great ingenuity' is required because of the pre-existing tenor. Given Burzio's previously quoted exhortation to the composer that he be familiar with the modes and their affects above all else, the inference that the soprano is the modal voice is inescapable. Meier's modal analysis of a number of chansons by Du Fay and others in a Ferrarese manuscript of about 1450 (*P-Pm* 714) has shown the primacy of the upper voice, and Meier proposed that the compositions demonstrate conscious use of modal affect (1953; but see also Fallows, 1981, on the genesis of this source).

In the *Opus aureum* (Cologne, 1501), freedom to choose a modal voice freely is specifically stipulated: 'Therefore, desiring to compose something, first it is necessary that one put a tenor – or indeed another part [*chorum*] if desired – yet such that it be well formed according to the requirements of the tone under which it is ruled' (Schanppecher, 1501, ed. Niemöller). A decade later one begins to read that the voices should be taken in pairs, in what was rapidly becoming the standard distribution: 'The tenor [*media vox*] produces the soprano part [*supremam vocem*] and the bass [*gravis*] the alto [*acutam*]; and in the way in which the soprano seems subject to the tenor, so let the alto be subject to the bass' (Philomathes, 1512).

From this time on, though most writers continued to mention the tenor as the principal modal voice, the soprano and tenor pair in fact functioned together in this role. Principal cadences in the four-part distribution were mostly formed by the tenor and soprano, with the bass and alto providing harmonic support and filling, respectively. A complete summary of the functions of the four 'primary voices' is in Burmeister (1606, p.11):

TABLE 7: Du Fay, *Le serviteur*

Voice	*Range*	*Final*	*Octave species*	*Mode*
superius	*g–c″*	*c′*	*g–c′–g′*	2
contratenor	*c–e♭′*	*g*	*d–g–d′* [?]	2
tenor	*c–e♭′*	*c*	*c–g–c′*	1

Discant ... because it is the highest in the system [*temperamentum*] of [paired authentic and plagal] modes, it is defined by the diapason or octave above the tenor.
Alto ... its limit is set in the octave which is median in the system of modes, between the discant and the tenor.
Tenor ... the nearest to the foundation of the harmony [i.e. the bass], suitable for maintaining the status of the mode by which the harmony or melody is defined.
Bass ... the lowest among the primary voices, carrying out the duties of fulcrum or foundation in the harmony.

Burmeister's useful term for the functionally paired voices – the modal tenor–soprano, the supportive bass–alto – was 'conterminous' (because their respective highest and lowest points just meet), while adjacent pairs of voices were 'disterminous' (because their registers overlap rather than conjoin). However, Vicentino (1555, f.48) proposed the bass as the principal modal voice. It seems that, especially in instrumental music, the range and final of the bass was sometimes considered the fundamental criterion for the determination of the mode (for example in Galilei's *Fronimo*, 1584; see Wiering, 1998, pp.98–101).

(b) The modal ensemble. Though the tenor or soprano, or both, might be designated as the chief modal parts, the fully imitative musical style of 16th-century polyphony went far to obfuscate any distinctive type of line, pace or registral position that could mark one voice as modal and its neighbour as merely supporting. Gallus Dressler (1563) explained the matter with his wonted explicitness (ed. Engelke, 229):

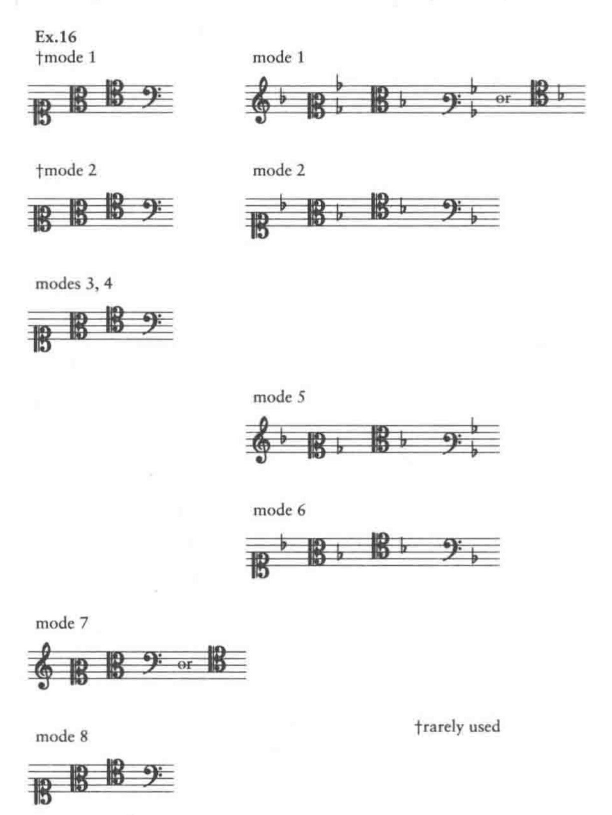
in free counterpoint account is taken not only of the tenor but of all the other *voices* ... the ambitus of the tones, which is shown by the customary cadences and repercussions, is observed, by which means account is taken of all the *voices* ... in songs which consist of points of imitation [*quae ex fuga constant*] the voice beginning the point is primary and pre-eminent.

As musicians came consciously to think of the modes of the eightfold system as essential to the full enrichment of their art they began to favour particular modal complexes of voices selected from the expanded tonal system. Such a complex could be designated through the particular choice of *canto durus* versus *cantus mollis* combined with a higher as against a lower general disposition of the clefs for the voices. Together with the final of the work, these characteristics are known as the 'tonal type'. Tonal types are usually rendered by an expression consisting of the signature, the clef of the superius, and the final, as in ♭–g2–G. The concept was introduced as *Tonartentype* by Siegfried Hermelink (1960); however, it gained wide acceptance only after Harold Powers used it to distinguish between an *a priori* and an *a posteriori* approach to tonal structure in Renaissance polyphony (Powers, 1981; 1982). Powers considered the tonal type to be *a priori* pre-compositional property, and mode to be an *a posteriori* method of classicification. He described their relationship as follows (1981, pp.466–7):

contrasting patterns in system, in cleffing representing *ambitus*, and in final sonority can be seen as objective criteria minimally marking off one from another a certain number of tonal types, each with its own distinctive musical profile. Though these tonal types were frequently used to represent church modes it leads only to confusion to treat them as though they somehow were church modes. The anthropologist's distinction of 'etic' from 'emic' is useful here, and the church modes might better be regarded as culture-contextual 'emic' musical concepts while the tonal types are objectively marked 'etic' musical entities.

One of the earliest polyphonic collections showing a consistent combining of clefs and systems for modal purposes is Rore's first book of madrigals for five voices (1542). Nos.1–17 constitute a modal cycle. They are disposed in a conventional pattern of systems and clefs which was the preferred norm until into the 17th century: *g* protus and *f* tritus modes were set in *cantus mollis*, *e* deuterus and *g* tetrardus modes in *cantus durus*: the authentic modes (1, 3, 5, 7) were set in high clefs (*chiavette*) and the plagals (2, 4, 6, 8) in 'normal' clefs. Ex.16 shows the convention as reported in 1595 (see Meier, 1959); Rore's dispositions in 1542 differ from these only in that he distinguished plagal from authentic deuterus by using *c*′2 *c*′4 *c*′4 *f*3 *f*5 clefs for mode 4. The systems and clefs of Palestrina's second book of spiritual madrigals (1594) are disposed exactly as in ex.16 (with the normal *cantus mollis* protus modes). To avoid making a distinction between modes 3 and 4 is a common usage. Glarean observed that 'it often happens ... among *symphonetae* [polyphonic composers] that [Hypophrygian] songs rise to small *d* [i.e. *d*′] and do not descend below *D* [i.e. *d*], which range the Phrygian, its principal mode, also has' (MSD, vi, 254). Since contrast of high clefs and low clefs is merely the polyphonic equivalent of the traditional contrast of authentic and plagal, the common clef disposition for both modes 3 and 4 is perfectly consistent.

2. Polyphonic modal functions. Modal prescriptions and the rules for the formation and succession of simultaneities came together only very gradually, and in some respects never completely. There was no real need to try to link the fields of modal theory and counterpoint so long as it was felt that mode belonged only to the



chant, or even that mode could be understood in terms of a single newly composed voice; given one modally correct voice, the rules of counterpoint would handle the rest of the polyphonic texture automatically. Of nearly 70 concocted illustrations in Tinctoris's *Liber ... tonorum*, only five are in two voices, even though Tinctoris proclaimed the work as largely in the interests of polyphony (*cantus compositus*); and his five two-voice examples are all concerned with the tritone. But the change from composing predominantly on a tenor to composing free imitative counterpoint gradually made some inroads into modal theory.

(i) Cadences and openings. The first of the modal functions to be accommodated to counterpoint was the cadence, final and medial alike. In 1490 Adam von Fulda wrote, as the first of his ten counterpoint rules (*GerbertS*, iii, 352, with emendations from Riemann, *Geschichte der Musiktheorie*, 2/1920, p.321):

> In every song at least one voice is appointed to be adapted to a correct tone. Moreover, to adapt to a tone (namely, of the eight tones) is this: it is to place cadences beautifully and appositely, for as the rise and fall of speech (*accentus prosae*) is set off by the period, so the tone by a perfection.

In his *Liber ... contrapuncti* written in 1477 Tinctoris (MSD, v, 135) had phrased it negatively (and he supplied two pieces in illustration): 'The fifth rule [of counterpoint] is that above absolutely no note, be it medium, superior, or inferior, should a perfection be taken by which a removal from its mode [*distonatio*] can happen'. A 'perfection', according to Tinctoris's dictionary, 'designates ... the conclusion of a whole piece or of any of its sections' (p.48); under 'clausula', the cadence is defined as 'a small part of some section of a piece, at the end of which ... is found a perfection'.

To make a cadence function modally in counterpoint, however, raises hardly any question for traditional modal theory. Cadences were of two voices (other voices when present being treated as accompanying) and were normally led to the perfection of an octave or unison, thus merely doubling the letter name and hexachord syllable alike of the modal degree. Even though medially 'an imperfect one is inserted from time to time' (Tinctoris, MSD, v, 136), the modal voice is not thereby affected. As for the course of the music between perfections, which most sets of counterpoint rules allowed to be filled with imperfect consonances if desired, only one voice is relevant to the mode.

Changes in compositional technique during the 16th century did not affect the fundamental structure of the cadence as a two-voice progression with accompaniment, and the general principle established in the later 15th century by Tinctoris and his contemporaries, that the making of a cadence established a modally significant degree, continued to be valid. Beginnings, however, were more of a problem. As long as the counterpoint rule 'begin with a perfect consonance' reflected a practice of beginning all the parts together – as in Tinctoris's examples for his fifth rule (MSD, v, 135–6) – no question about the modal voice need in principle arise. But the great variety of possible starting pitches stipulated in chant theory was drastically reduced, according to Tinctoris, even for the one modal voice (*Liber ... tonorum*, chap.19; CSM, xxii): 'any tone can begin in any place in its ambitus. Nonetheless, there are some places more suitable than others ... and out of 50 composed songs there may be hardly a one which does not begin in the place where it finishes'. Such a neat formal link between the opening and closing notes of a piece – making the final the initial – was often wistfully mentioned by chant theorists, but no fixed rule could be made in the face of the enormous variety of chant initials in every mode. The anonymous 11th-century Italian *Dialogus* put it, 'the beginnings, too, are found most often and most suitably on the sound which concludes the melody' (Strunk, 1950, p.113).

In the 1470s and 1480s the imitative style was well on the way to achieving the pre-eminent status it was to enjoy in the 16th century, and to make a simple analogy of an opening perfection with the modally significant cadential perfection could hardly have sufficed, nor does it seem to have been suggested. It was the point of imitation, the *fuga*, that developed a modal significance. Like other contrapuntal and compositional devices imitation was not linked to modality when its descriptions first began to appear in the literature. One of its essential features, however, ensured that in time it would be so linked.

Tinctoris defined 'fuga' in his dictionary (written in about 1475, printed in 1495) as: 'the identity in a song of the notes and rests of the parts as to [1] value, [2] name, [3] shape, and sometimes as to [4] location'. Under 'solfisatio' Tinctoris confirmed that 'name' (*nomen*) referred to the hexachord syllables.

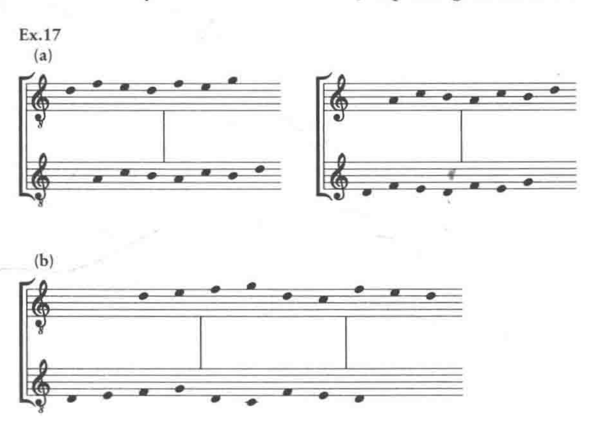
Bartolomeo Ramis de Pareia (1482) also described imitation. The same passage appears in substance and partly verbatim in Burzio (1487), though this was a work directed against Ramis; as had Ramis, Burzio appended the passage as a supplement to the counterpoint rule recommending contrary motion. Ramis's passage (p.68), with Burzio's important changes (ii, ed. Massera, 122), reads as follows:

> The best fashion of making organum [*modus organizandi*], however, is when the organum [Burzio added 'or "soprano", to use the common term'] imitates the tenor in ascent or descent. It begins making the same melody at the same degree [*eundem cantum* – Burzio had *eandam melodiam – in eadem voce*], not at the same time, but after one or more notes. Or [it makes] a similar melody at the 4th or 5th or even octave, or in their replications and reductions below or above [Burzio omitted this sentence]. This fashion practising [musicians] call *fuga*.

Ex.17 shows Ramis's illustration, with one subject imitated at the 4th below and the 5th above, and another at the octave above.

Burzio's omission of Ramis's list of intervals of imitation, seen in the light of Tinctoris's definition, goes to the heart of the matter. Ramis had discarded the traditional system of hexachords, replacing it with an

Ex.17



octave solmization system of his own, and he was thereby forced to name the 4th and 5th as intervals of imitation. Burzio, who defended the traditional hexachord system, was under no such constraint. As Tinctoris made clear, it was enough that the points of imitation use the same hexachord syllables, whose location in hard, natural or soft hexachord automatically designates Ramis's intervals of imitation. Ramis's imitations at the lower 4th and upper 5th (ex.17*a*) would be solmized *re fa mi re fa mi sol* in all locations. This is of course the first species of the 4th, and since it occurs with *re* at *a′* and *a* as well as at *d′*, it is a modal species of the protus, in terms of the late medieval Italian theory. The leading voice (*dux*) works in the common species of 4th *re–sol* (*d′–g′*) while the answering voice (*comes*) exploits the proper species *re–sol* (*a–d′* or *a′–d″*).

The connection of the modes with the intervals of imitation was not explicitly to be made for several decades, though there are passages implying such a connection. In his *Compendium musices* (1537) Lampadius gave three 'rules' for imitative beginnings and for cadences. The first warned not to let the parts of a composition 'wander outside the regular tone, otherwise the melody will be corrupted'; the second warned not to exceed the double octave; the third stated that 'Josquin, who in this art is deemed most experienced [and] to be emulated, was the most distinguished of all in forming cadences and points of imitation'. There follow cadences combined with points of imitation (p.89), made, however, not with modal species but with the intonation plus the principal *differentia* of each of the eight psalm tones, or as Lampadius and numerous other German writers called them, 'the tropes of the tones, with which psalms conclude'. The confounding of tone as church mode with tone as psalm tone is as old as the modal system in the West (*see* PSALM, §II, 6), and central European modal theory from the 16th century often shows a particularly strong inpulse to do so, as compared to Italian sources. In Finck's *Practica musica* (1556) mode and psalm tone are so confounded, and claimed for polyphonic music as well: 'A trope is a brief phrase beginning in the repercussion of each tone which is added at the end of the individual verses of psalms and responsories ... [these are] the differences [*differentiae*], an understanding of which is as necessary as the knowledge of their tones, especially in polyphonic music' (p.iii). It was of course necessary for a church composer to know how to set psalms and canticles polyphonically, and their recitation tones were often used as subjects; but a psalm tone as subject is modal only in the sense that any plainchant subject is modal, and in certain respects it is less so, for a psalm-tone *differentia* taken out of context can be strikingly at variance with the structure – in terms of species, or as final with ambitus – of its corresponding mode.

Where Lampadius left connection of the modes with imitation and cadences implicit, Finck stated it very pointedly, as quoted earlier, and stated it again in almost the same words: 'a song is referred to the tone which has the most cadences and points of imitation relating to it [*plures clausulae ac fugae sibi familiares*]' (Rr ii). This statement is a curiously apt transformation into indigenous polyphonic terms of one of the oldest doctrines of chant theory: 'A melody ... belongs most to the mode in which a majority of its distinctions lie' (anonymous (Pseudo-Odo) *Dialogus*, *c*1000, chap.8; Strunk, 1950, p.113).

(ii) The integration of modality and polyphony. That composers were consciously considering the modes in their work is established at the latest by the 1540s, when the ordering of pieces within collections according to the order of the modes can often be confirmed by the objective evidence of orderly clef and system combinations. Modern scholars have tried to demonstrate that older composers were also consciously applying the modes in their compositions, irrespective of any modal assignment that might arise from a plainchant tenor or model. Perkins (1973) investigated the possibility for two generations earlier; Treitler (1965), Meier (1953) and Reichert (1951) raised the question for two and more generations earlier still. But all these studies are necessarily based on the scholar's own analysis of the music, based on more-or-less compelling inferences drawn from theorists like Tinctoris. Until the mid-16th century, direct assistance from contemporaneous writers is available only in the form of general directives in the areas just considered: a modal voice might or must be chosen, and cadences (and latterly points of imitation) had to reflect and not distort the mode.

In chapter 7 of his *Isagoge* (1516) Glarean expressed a discomfort with traditional modal theory which he exorcized by radical means in his *Dodecachordon*, by incorporating traditional modal theory into a more comprehensive new system that he believed to be founded on both classical authority and reason. The inability of modal theory satisfactorily to account for polyphonic practices was dealt with in another way by 16th-century German theorists who stressed *musica poetica* – the art of composition – as a third and culminating branch added to the traditional branches of musical doctrine, *theorica* and *practica*. *Musica poetica* offered a natural disciplinary forum for combining traditional modal theories and the teaching of counterpoint.

The clear and thoughtful manuscript treatise of Gallus Dressler (1563) brings the doctrines of modality and counterpoint into as close a symbiosis as they were ever to achieve. His manuscript is annotated with references to a few compositions; his lectures must have been replete with them. The work is one of a few sources fully discussing the art of polyphonic composition in terms of the traditional eightfold system; Dressler himself adopted Glarean's 12 modes in his own *Musicae practicae elementa* (1571), and was followed in this by numerous German theorists of the next half-century, most of whom cited or supplied profuse illustrations of the modes in polyphonic music.

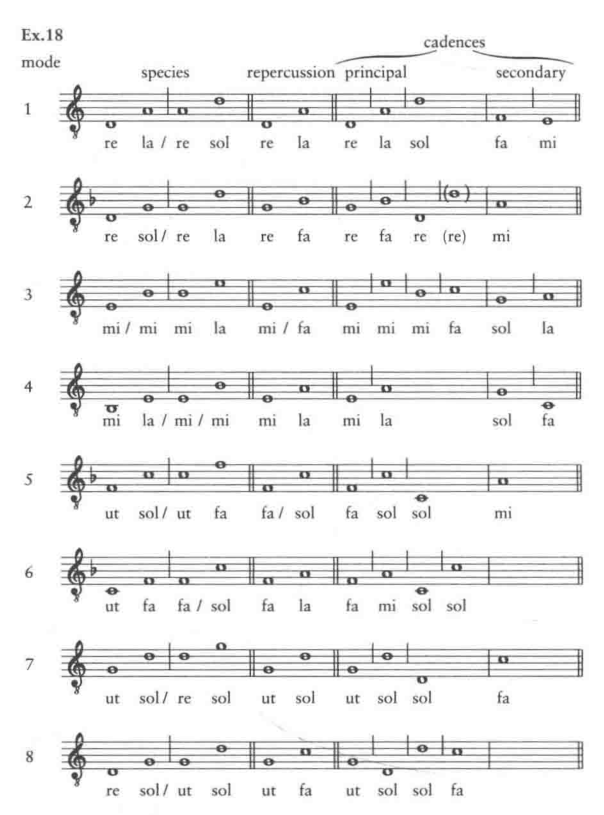
Chapters 1–8 of Dressler's *Praecepta musicae poeticae* make up a well-ordered conventional treatise on counterpoint, divided into *simplex* (note-against-note), *floridus* or *fractus* (smaller values over a cantus firmus) and *coloratus* (free counterpoint); chapters 7 and 8 are on the traditional construction of four-voice sonorities and cadences by means of adding to the soprano–tenor framework. Chapters 9–14 describe the proper use of counterpoint for developing modal structures and thereby compositions – that is, for *musica poetica*. Chapter 15 contains a summary of the method, and recommendations to study four generations of masters, from Josquin to Lassus, each in terms of special characteristics of compositional style.

Like his immediate predecessors, Dressler stressed the importance of controlling contrapuntal beginnings and cadences through the modes; he also specified how it ought to be done (ed. Engelke, 239):

> What the period and comma are in speech the cadences are in *poetica musica* ... it is not enough therefore to know only the composition of cadences, but students are to be taught in what rank order the cadences are joined together so that they may render a correct *harmonia* to the ear. ... First, they ought to correspond to the words ... whatever *virgula*, comma, or period there may be, to them are cadences designated. Second, in what rank order the music may admit cadences is known from the doctrine of the tones ... we may make three kinds of cadence ...
> [1] principal ... in which the chief foundation of the tone consists ... the cadences ... are built on the [notes bounding the] species of 4th and 5th, or on the [notes of the] repercussions.
> [2] secondary [*minus principales*] ... which do not flow from the special sources [of the tone] but which can be inserted without offence in the middle part of the song.
> [3] foreign [*peregrinae*] ... which have no proper place but rather invade from another tone.

In showing the cadences for each mode Dressler listed its (unfilled) species of 4th and 5th, and its repercussion, in hexachord syllables. The interval of the repercussion was simply that of the final of the mode and the tenor of the psalm tone, but in his work on *musica poetica* there was no reason for Dressler to allude to psalm tones, and the repercussion was treated as a purely modal function. The term 'repercussion' could refer to the single note or to the interval formed with the final, with or without other notes between.

The principal cadential degrees are listed, clearly in rank order of their importance, and then the secondary cadential degrees (if any); remaining degrees are classed as foreign. Dressler's species, repercussions and principal and secondary cadences are shown in ex.18 (after *Praecepta*, ed. Engelke, 239ff).



After describing three types of imitation (*fuga integra*, *semifuga*, *fuga mutillata*), Dressler wrote that imitations that initiate phrases, like cadences that conclude phrases, arise from the species and the repercussions; he divided them into four types (p.243):

> (1) The foundations of imitations are taken from the species of 4th or 5th ...
> (2) The foundations of imitations are taken from the repercussions of the tones which [and this will apply to species too] are made not only empty [*nudae*] but also with many other intervals intervening.
> (3) Imitations may arise out of cadences in the musical tones [i.e. modes], so that we may get from one cadence to another.
> (4) 'Mixed' imitations are made partly from the repercussions and partly from the species of 4th and 5th; thus the *exordium* in Crequillon's *Deus virtutum* is made partly from the species of 4th *fa ut* and partly from the repercussion *fa la*, for it is of the sixth tone.

The touchstone of *musica poetica* is its parallel with the language arts. The use in a composition of a number of musical units one after another, each demarcated by imitation at the opening (or simultaneous entry) and cadence at the close, is conceived in terms of *exordium*, *medium* and *finis*. About the modality of the regular final ending Dressler said little, but he warned the student (p.248) that 'an irregular [final] is not to be introduced without an instance from an acknowledged composer [*sine probati authoris exemplo*] ... and is mostly to be given to the first part of a song, where a second part is expected; rarely, however, [is it] to be regularly constructed as a final ending'.

The middle, between *exordium* and *finis*, can be composed with or without imitation. Four general rules are suggested, of which the first is a summary list of Dressler's modal affects: 'First of all, a tone suitable to the matter [of the text] is to be chosen: for some tones are joyful, like 1, 5, and 8; some are sad, like 2, 4, and 6; and some are captious and harsh [*morosi et austeri*], like 3 and 7'.

The *exordium* is crucial, compositionally, modally and aesthetically (p.244):

> *Exordia* are taken moreover from the chief sources of the tones, namely [1] from the species of 4th and 5th, or [2] from the repercussions and [3] the principal cadences ... as we see the poet put forth his proposition in the *exordium* and the first lines ... so we in music – whose alliance with poetry is very close – should express the tone in the *exordium* itself.

Exordia are of two types: '"Full" [*plenum*] is when all the voices begin at the same time [*uno tempore ictu*]: "bare" [*nudum*] ... when they come in one after another. *Exordia* of this type are mostly constructed of imitations'.

The beginning of Lassus's *In me transierunt* (*Sacrae cantiones*, 1562, no.14) is an imitative *exordium* made with the repercussion. Though all the deuterus pieces in this collection are set in the same modal complex – low clefs in *cantus durus* – this one at least is unmistakably announced as authentic by its opening subject, the repercussion for mode 3; the solmization is *mi*, *mi/fa*, *mi/la*, *sol*. The piece is attributed to mode 3 by a number of writers, including Dressler himself in a marginal note (ed. Engelke, 239). It was analysed in detail by Burmeister (1606), and the analysis is discussed by Palisca (1972).

3. Polyphonic modal theory and the eightfold system. Most of the inconsistencies and anomalies of polyphonic modal theory arose from incompatibilities

between *a priori* systems of modes and compositional practice. In contrast to the casual attitude of composers towards particular aspects of modality, polyphonic modal theorizing – Renaissance and modern alike – tends towards the universal. It has often been assumed on historical, traditional, humanistic or analogical grounds that there has to be an inherent system of modalities in polyphonic music; that this system can be deduced or induced with the help of a proper understanding of the medieval tradition, or with the help of classical authority, or through systematic and rational analysis; and that the system can then be demonstrated in the repertory.

(i) Aaron and the psalm-tone differentiae. Pietro Aaron was the first theorist to undertake a thorough-going study of polyphonic repertory in modal terms. His theoretical premises were those of chant theory as formulated in the late medieval Italian tradition; they were set forth in his *De institutione harmonica* (1516), i.26–35, and appear in summary form in his *Compendiolo di molti dubbi* (*c*1550), i.29–50. Aaron referred many times both to Gaffurius and to Marchetto; though he usually took issue with Marchetto, for example in *Lucidario* (1545), i.4,7, it was only in matters of detail, while the theoretical concepts of Marchetto's doctrine were taken for granted (the relationship being much like that of Kirnberger and Rameau).

Aaron (1525) cited a substantial number of polyphonic pieces, almost all taken from Petrucci prints, in exemplification of his modal assignments, which are made according to the eightfold system. These examples have been studied extensively by Powers (1992) and Judd (1995). Criteria for determining the mode of a composition are its final and its species of 4th and 5th; medial cadence points must be in support of the other two.

Voices are governed modally by their courses of motion through the species of 4th and 5th; Aaron's term is 'procedure' (*procedere, processo*), a sometime synonym for 'ambitus' (cf Jacobus of Liège, *Speculum musice*, CSM, iii, 6, chaps.38, 67). Long before Aaron's time the word 'ambitus' had come to refer to the 'Guidonian' ambitus, which was not controlled by modal species; at the same time the term had lost any implication of motion implicit in its etymology and had acquired a purely static sense of compass. On both counts Aaron's choice of 'procedure' was apt. To refer simply to compass he used 'ascent' and 'descent'.

Aaron's doctrine of the finals is at once the most ingenious and the most specious aspect of his work. There are three kinds of finals: regular finals *d*, *e*, *f* and *g*; irregular finals, which can refer both to *a*, *b*♭♮ and *c′* (which he also called confinals) and to any other concluding degree found in a composition; and the concluding notes of psalm-tone *differentiae*. The *differentiae* are needed not because Aaron wished to include psalm-tone functions by right; conspicuously absent from his list of functions is the psalm-tone tenor (or its equivalent the modal repercussion). He invoked the *differentiae* to account for the combined procedure and final of most works ending with *a* or *c′*/*c*; indeed Aaron usually preferred to cite psalm-tone *differentiae* as modal finals even where confinals were available for the purpose, probably because psalm-tone *differentiae* are much more frequent in plainchant practice than confinals.

Psalm-tone *differentiae* were originally of the essence of movement and continuity, in their role as adjustable melodic links between psalm verse and antiphon. It is ironic that they should have taken on the function of pseudo-finals; it is not, however, unprecedented. The 12th-century Cistercian radical reformers of the chant had considerably reduced the number of psalm-tone *differentiae*, and for the introit verse tones they not only confirmed them at one per mode but also recomposed those of modes 3, 5 and 7 to bring them down to a conclusion on the modal final (see Huglo, 1971, pp.365–6, and Sweeney, 1975).

Aaron's principles for assigning a mode to a given piece turn on a hierarchical authority of modal functions. Regular finals *d*, *e*, *f* and *g* prevail in determining a mode except in the case of *g* protus modes in *cantus mollis* where the species govern (*g* being otherwise the regular tetrardus final). The modes of both *f*-final and *d*-final pieces in *cantus mollis*, however, are determined by the final, since there is no question of a conflict of two modes sharing one regular final; Aaron did mention *f* and *g* as possible pseudo-finals for those modes where they occur as *differentiae* in the corresponding psalm tones, but he had no occasion actually to use them in that way. The pseudo-final *differentiae* he needed were those on *a* and *c′*.

For pieces ending elsewhere than on one of the regular finals the species and procedure prevail. For example (*Trattato*, after Strunk, 1950):

> Certain other [presumably mode 1 or 2] tenors end on *a la mi re*; here you will need to consider and examine whether their procedure is suited and rational to such an ending, for if a tenor end irregularly in the first or second tone, not proceeding with its proper form, it may easily not belong to it, even though this step [*a*] is one of its irregular finals and an ending of its *Saeculorum* or diference [*differentia*]. As you will understand from what follows, this is because the third and fourth tones also use this step [*a*] as a difference [*differentia*]. For this reason, then, you will assign such a tenor to the first or second tone only when you find the proper form, as in *La plus de plus* by Josquin, which is of the first tone in view of the course of its diapente [5th] and its upward range. [p.213]
> You will also find certain other compositions ending on *a la mi re*; when these observe the appropriate procedure they will be assigned to the third tone, for example, *Miserere mei Deus* by Josquin. [p.215]

The compositional difference between *a* modes that Aaron's distinction reflects is a real one, and it is not that of the *a* protus and *a* deuterus of chant theory, the former in *cantus durus*, the latter transformed by the *cantus mollis*. It has to do rather with a property of the tonal system itself making the modal quality of *a* ambiguous. In §II, 3(ii) (*b*) above, Guido's passage on the *modi vocum* was quoted; it included a description of the affinity of *A* and *d* in the melodic environment of what would come to be called a rising first species of 5th, *re mi fa sol la*, plus the tone beneath. In his next chapter Guido dealt with 'other affinities of the degrees', and began by showing that 'A and E agree in descent, which with both is made by two tones and a semitone', that is, by a descending second species of 4th *la sol fa mi* (*a g f e* = *e d c B*).

In both pieces that Aaron cited the first species of 5th *a*–*e′* in the hard hexachord dominates the music. In *La plus de plus* the *a*–*e′* in both superius and tenor is joined with the first species of 5th, *d*–*a*, in the tenor, so that the piece works with the protus species of 5th in two positions. Hence the piece is indeed 'proceeding with the proper form of the first tone', and it ends 'on one of its irregular finals'.

In the *Miserere*, on the other hand, the 5th *a*–*e′* is joined with the second species of 4th *a g f e* (*la sol fa mi*) in the

bass, so that the structural voices exploit the octave *e–e′* divided at *a*. The ascent and descent between *e* and *e′* call for assignment to mode 3; the conclusion on *a* is accounted for by invoking the third psalm-tone *differentia* ending at *a*.

Aaron's reliance on the *differentia* as a pseudo-final led him into a novel explanation for pieces having irregular finals at *c′* and *c*. He granted (Strunk, 1950, p.216) that pieces ending with *c′* may be said 'to be of the fifth tone, both with and without the flat signature, for example, *Si sumpsero* by Obrecht; this is solely in view of the [psalm-tone] difference which the plainsong sometimes exhibits here'. For Aaron the existence of a psalm-tone *differentia* was decisive: the credentials of a note existing in a mode as a confinal but not at the same time as a *differentia* were insufficient to permit it to serve as an irregular final if any explanation for such a final invoking a *differentia* could be found. Thus despite the chant tradition for transposing mode 6 to the position with *c′* as final, for Aaron 'The sixth tone is lacking on this step [*c′*], even though it is the confinal of the fifth and sixth tones regularly ended, for the step [*c′*] can bear no form or difference appropriate to it'. The curious consequence of this doctrine is that no *cantus durus c*-mode piece is assigned to the tritus modes. Obrecht's *Si sumpsero* is a *cantus mollis f*-mode piece which happens to end at *c′*; Aaron's classification of it as mode 5 ending at the psalm-tone *differentia* is appropriate. But a piece like Josquin's *Comment peult avoir joye*, a setting of a popular or courtly tune, published by Glarean as *O Jesu fili David*, cannot by Aaron's criteria be considered as in mode 6, despite its overwhelmingly preponderant composition with the species *ut–sol* (*c′–g′*) and *ut–fa* (*g–c′*) – not to mention the constant repercussion of *fa* and *la*, *c′* and *e′*. He has to call it mode 7, since it is in the octave *g–g′*, with a pseudo-final at one of the mode 7 psalm-tone *differentiae*, *c′*.

Similarly, pieces ending at low *c* are not considered to be mode 5 irregular, as Tinctoris would have considered them (see above, ex.15*a*). On the contrary (Strunk, 1950, p.217):

> Those ending on *c fa ut*, for the reason given above [... we see them clearly continue in what the proper and regular tones naturally need and require ...] and also because they do not have the proper diatessaron [4th], I assign to the eighth tone and not the seventh.

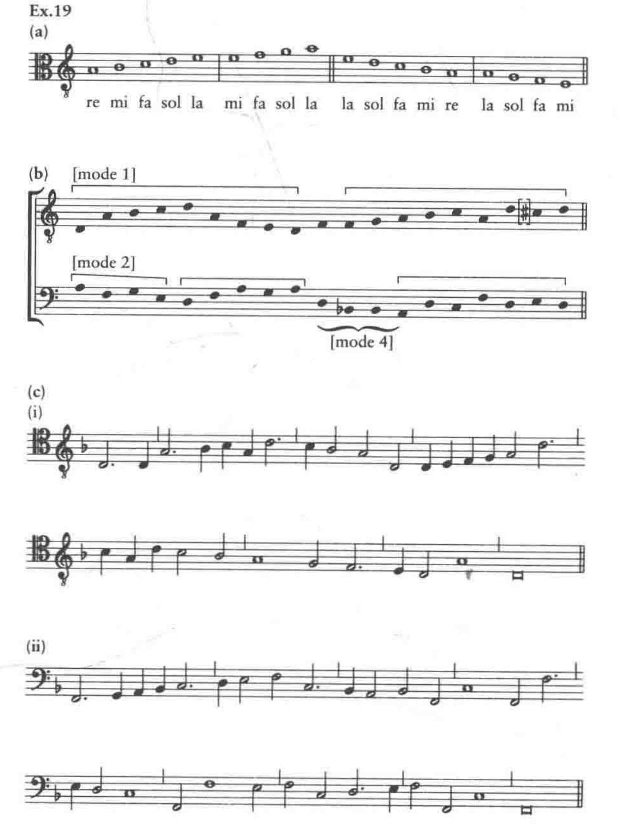
Aaron appears to be saying that pieces ending on *c*have at least a perfectly normal tetrardus species of 5th (*ut–re–mi–fa–sol* = *c–d–e–f–g*), as used in both tetrardus modes, but that the species of 4th set above it (*ut–re–mi–fa* = *g–a–b♮–c′*) is not, however, that of mode 7, the authentic tetrardus. That assignment thereby being eliminated, only mode 8 remains. As far as the 'ascent and descent' of such tenors are concerned, from *c* up to *d′* or even *e′* or *f′*, it is perfectly appropriate for mode 8, but not at all for mode 7.

For each mode Aaron listed internal cadence points both appropriate (chaps.9–12) and inappropriate (chaps.13–20), followed by listings of initials (see Strunk, 1950, p.208, n.4). But since four of the modes have five or more allowable cadential degrees, only one as few as three, and no criteria for their applications, Aaron's general admonition about cadences and species seems a more useful guide (Aaron, 1525, chap.13):

> It is necessary that the composer take care to process in his music with [the correct] species or form, through which the movements will seem pleasing and harmonious. But if you proceed in some other way in the tone, the tonally discordant path will always appear [*nascera sempre il distonata via*], and so also if you use contradictory cadences.

(ii) Composite modes. The most elaborate exposition of the eightfold system as a theory for polyphonic music was that of Aiguino (1581), who referred to Aaron as his 'maestro irrefragibile'. This treatise, the last in the long series beginning with Marchetto's *Lucidarium*, considers the species of 4th and 5th in as many combinations as possible within the diatonic systems. The traditional plainchant mode 2 at the affinal position is regarded as a composition of species from two modes; ex.19*a* shows Aiguino's composite forms for modes 1 and 2 (*Il tesoro*, ff.77*v*–8). Aiguino's term is 'mixed modes' (obviously not in Marchetto's and Tinctoris's sense, though he also used the term 'commixture'). Though the 4ths are of the second species, and thus pertain to modes 3 and 4, 4ths are the 'minor species' in a mode, according to Aiguino. Here the 'major species' is the protus first species of 5th, which determines the modes as 1 and 2.

Aiguino argued that this construction made it unnecessary to add to the eightfold system the separate authentic and plagal modes on *a* proposed by Glarean and Zarlino (see Schubert, 1993). Neither this construction of 'mixed modes' nor this usage of the term originated with Aiguino, however. Tinctoris had already given an instance (ex.19*b* from *Liber ... tonorum*, chap.18; CSM, xxii) of the 'second tone commixed with the fourth, so as to make *fa* against *mi* into a perfect consonance' – that is, to avoid a diminished 5th; as a result, 'the *B♭* put against *f* creates the second species of the 4th in the fourth tone [in the lower voice]'. Vicentino called the combination of *d–e–f–g–a* with *a–b♭–c′–d′* (ex.19*c*, from *L'antica musica*, f.51*r*)



a 'mode mixed from the first [species of] 5th from mode 1 and the second [species of] 4th from mode 3'. In Bermudo's *Declaración* (iv, 40) the same combination of 5th and 4th – the authentic *d* mode in *cantus mollis* – is called a 'mingling [*mezclan*] of the first tone with the fourth'.

The concept of modal 'mixture' is also used by Vicentino and Bermudo to account for the traditional *f* tritus in *cantus mollis*. Vicentino called it a mode-7 5th (*ut re mi fa sol*) with a mode-5 4th (*ut re mi fa*), as in ex.19*c* (ii). Bermudo said that 'always playing the sixth [mode] with flat sign is similar to the eighth [mode] in its [species of] 5th' (iv, 23), and later, 'the mode which is played as the sixth is composed of the eighth and the sixth' (iv, 40).

(iii) Modal cadences and polyphonic psalmody. Pietro Pontio (1588, bk 3) gave a full account of the application of cadential degrees in modal polyphony, an account based not only on the theory of the modal species but even more on his observations of compositional practice. Principal and obvious cadential degrees are mentioned without much elaboration, but for all other cadential degrees Pontio provided not only comment but also precise references to cadences in compositions by Rore, Giaches de Wert, Morales and himself, and many others.

Besides this Pontio made a clear distinction between modal cadences 'as in motets, masses, madrigals, and the like' and 'in psalms, because the psalms have different cadences, proper and separate from those of motets, and different composition, and they have their own endings' (p.101). This distinction was by no means always carefully made, and Pontio drove the point home by supplying an illustrative duo not only for each mode (except mode 4) but also for each of the eight psalm tones.

Pontio was anxious to isolate polyphonic psalmody from polyphonic modality; but in analysing distributions of modal cadences he was quite ready to recognize influences from the corresponding psalm tones, to which more often than not his comments attributed subtle but important elements for distinguishing authentics from plagals, especially in the deuterus and tetrardus modes where transposition is less easily available for the task.

Table 8 is a conspectus of Pontio's discussion of modal cadences (iii, 94ff), showing cadential degrees in the eight modes. As in Dressler, so also in Pontio the eightfold system found an intelligent and gracious, pragmatic spokesman, a composer, in an age when speculative rational theorizing about the modes was bringing them to utter confusion.

4. Systems of 12 modes.

(i) The 12 modes before Glarean.

(a) Four extra melodic types. At the end of the Carolingian 'De octo tonis' text in chapter 8 of Aurelian's *Musica disciplina* the author related that 'there were some singers who claimed that there were certain antiphons which could in no way be adapted to their rule; hence your pious and august ancestor Charles ordered four [tones] to be added'.

Though *Noeane* syllables are named, no antiphons for the extra modes are mentioned. In a number of later sources, however, there are citations of chants (see Huglo, 1971, pp.35ff, 79ff and 156–7 for sources and references). In some of the sources the extra modes are called *mesi*, in others *parapteres* (or *paracteres*) and *circumaequales* (see Atkinson, 1982). Though the sources are by no means in full concord in their choice of chant citations, three relevant facts do come out: the extra modes were never more than a curiosity; but the tradition of their existence was fairly widely known; and the antiphons cited were indeed anomalous.

In Berno of Reichenau's *Musica* the tradition is reported for the last time, applied now to melodies anomalous only in that they are confined to the common 5th, making it difficult to fix them definitely as authentic or plagal: 'Some are accustomed to call these medial tones [*tonos medios*], and because they can be put between the four individual authentics and plagals, they add these four to those eight, and claim to have demonstrated twelve tones' (*GerbertS*, ii, 73).

(b) Modal divisions of the octave. The integration of eight modes with seven octave species was achieved towards the end of the 9th century in the New Exposition of the *Alia musica* (see §II, 2(ii) above), through the device of modes 1 and 8 sharing the octave species *d–d′* mediated in two positions (see ex.3*a*). The 11th-century *Questiones in musica* points out how the operation of transposition a fifth upwards brings about a similar pairing of modes in two other modal octaves: modes 3 and transposed 2, sharing the octave *e–e′*, modes 7 and transposed 6, sharing the octave *g–g′* (ed. Steglich, 1911, p.55). A logical completion of this pattern would try to divide every modal octave by two medians. Such a division was described by Wilhelm of Hirsau, in the latter half of the 11th century (*Musica*, chap.37), and by Johannes Gallicus in the 15th century (*Libelli musicalis de ritu canendi*, chap.2.i.6).

(ii) Glarean's 12 modes. Glarean's *Dodecachordon* is the product of an extraordinary synthesis of medieval tradition, both practical and theoretical, with Renaissance classicizing humanism, original system building and musical analysis. The publication of writings on ancient Greek music, including sources both of musical theory (such as Valla's 1497 edition of Cleonides' Aristoxenian *Eisagōgē*) and of musical anecdotes (the Aldine edition of Athenaeus's *Deipnosophistae*, 1524) ensured Glarean a supply of classical authority when he needed it. Glarean was also a lifelong admirer of Boethius, whose doctrines he always preferred as the source for his own. Finally, he was devoted to the Church and its traditional music; his analyses of plainchant in *Dodecachordon* (bk 2, chaps.36–7) show an enthusiasm for the beauty of the chant matched only by the perspicacity with which its musical properties are expounded.

The synthesis of classical authority and medieval tradition shows itself in all phases of Glarean's study of the modes save one: for analysis of the structure of actual music, plainchant or polyphony, he could have no classical models. But he hoped to bring order and reason to existing modal theory, to reconcile it with classical sources wherever possible, and through it to provide a uniform

TABLE 8

MODE	CADENCES			
	Primary	*Secondary*	*Transitory*	*Inimical*
1, 2	*d a*	*f*	*g c*	*e b*♮
3, 4	*e a*	*c′*	*g b*♮	*f*
5	*f c′*	*a*	*d′ g*	*e b*♮
6	*f c′*	*a b*♭	*d′ g*	*e b*♮
7	*g d′*	–	*c′ f a e*	–
8	*g c′ a′*	–	*f a*	–

doctrine to guide his readers to an understanding of the wonders of both kinds of music.

(a) The 12 modal octave species and their Greek names. Apart from classical writings there were four main sources for Glarean's theory: Gaffurius, Cochlaeus, Boethius and 11th-century chant theory. Gaffurius's work (1518), upon which Glarean drew heavily, was itself under the influence of rediscovered classical writings on music. It is brought into the *Dodecachordon* at a crucial juncture, in the last chapter of Book 1, as a preparation for Book 2 which has no separate introduction. In the introduction to Book 3 Gaffurius is lauded again, along with Cochlaeus, Glarean's teacher at Cologne between 1507 and 1510. Cochlaeus's teaching on mode, as reflected in Tract iii of his *Tetrachordum musices* (1511), was a combination of the late medieval Italian theories of species conjunction and five types of modal ambitus (perfect to commixed) with a German version of the repercussion doctrine and emphasis on the psalm tones. And finally, in the dedicatory preface, Glarean concluded (after references to Plato, Aristoxenus and Boethius) by alluding to a number of writers he had studied at a Benedictine monastery near Freiburg not long after he went there from Basle in 1529. The manuscripts he saw contained two further kinds of sources: a better text for Boethius than he had seen before, and a group of six 11th-century chant theorists. Three of these were 'Guidonian': Guido himself, 'Otto' (certainly the author of the *Dialogus*) and Johannes (Cotto, but like other writers of his time Glarean identified him with Pope John XXII). The other three are of the Reichenau school: Berno, Wilhelm (of Hirsau), and his disciple Theogerus (of Metz).

That the 11th-century writers had some influence on Glarean's thinking seems more than probable. Glarean was anxious that his 12-mode system be taken as a reconstruction, not a new creation, and he was quite ready to invoke medieval authority when it suited him, as well as classical. In justifying the number of his principal modes as six, and, by implication, the total number as 12, he cited Plato's *Republic* (*Dodecachordon*, prologue; MSD, vi, 38; cf Strunk, 1950, pp.4–5) and Aristoxenus (bk 1, chap.21; MSD, vi, 102, presumably after Cleonides; cf Strunk, 44). But, in reality, no classical source could give him the number 12 for his modes, so he also reported that 'Berno ... says there had been some who devised four other modes, so that there were twelve modes in all; so far has the truth about the 12 modes left some trace even among the men of so barbarous an age' (bk 2, chap.37; MSD, vi, 197). And in arguing the logical case for dividing every octave at both the 4th and the 5th, Glarean observed (bk 2, chap7; MSD, vi, 115) that:

> since they [the early church musicians] could not separate the eighth mode from the first mode ... they were forced by necessity to have recourse to the inversion of a system [*d–a–d'* into *d'–g–d*]. When they saw that this turned out successfully, they also considered the arithmetical and harmonic interchange of the other modes. Thus, after these eight modes, they invented four besides, [each of] which still remained in the same system [as one of the others].

Since Glarean knew of Wilhelm of Hirsau's work it seems more than likely that the above refers to the first part of chapter 37 of Wilhelm's *Musica*, as Gerbert pointed out (*GerbertS*, ii, 54). Glarean continued: 'these last four modes ... seem to have been neglected ... either because they were not known to all or because the first eight seemed enough'.

Glarean's own construction of the 12 modes is based on a consistent rule differentiating the seven diatonic octave species according to combinations of the species of 4th and 5th (bk 2, chap.2; MSD, vi, 104ff). Each one of the four species of 5th is combined in turn with each one of the three species of 4th above, making 12 species of octave, and with each of the three species of 4th below, making another 12. Of these 24 octave species, however, 12 are rejected on the ground that they have either fewer than two or more than three whole-tone steps between the two pairs of semitones. Of the 12 octave species then remaining, five have the same pattern of tones and semitones as another five, differing from them only in the way the 4th and 5th are disposed; these five plus the two unduplicated octave species make seven, which encompass the 12 legitimate combinations of the 4th and 5th. Two more modes are mentioned but rejected, because their octaves cannot be properly divided. One is the Hyperaeolian, which shares its octave species *B–b* with the Hypophrygian, but can only be divided improperly into the diminished 5th *B–f* and the tritone *f–b*. Likewise the octave *f–f'* of Hyperphrygian, the other rejected mode, is improperly divided into the tritone *f–b* and the diminished 5th *b–f'* (bk 2, chaps.8, 18, 25; MSD, vi, 121, 150–51, 168–9). Despite their rejection, Glarean provided polyphonic examples for these two modes in Book 3 of the *Dodecachordon*. Table 9 and ex.20 show the seven octave species (*a*), Glarean's modal names and numbers for their harmonic and arithmetic divisions (*b*), the modal divisions of the octave (*c*), and Zarlino's renumbering (1571; 1573) and rearrangement of the names (*d* and *e*). Note that Glarean's first eight numbers and the associated names and species are those of the eightfold system. For modes 11, 12 and 8 Glarean also used the names Iastian, Hypoiastian and Hyperiastian, since these names were said to be in Aristoxenus (along with Aeolian and Hypoaeolian); on his retention of old names and assignment of new, see *Dodecachordon* Book 1, chapter 21, and Book 2, chapters 4, 7, 9, 10.

With his modes firmly rooted in mediated octave species, Glarean was forced to maintain that distribution of the semitones is the essential feature of a mode. He argued that if replacing *b*♮ with *b*♭ in a mode with *g* final changes it from mode 7 to mode 1, replacing *b*♮ with *b*♭ in a mode with *f* final should change the mode also. He claimed that Lydian and Hypolydian (modes 5 and 6) if performed with *b*♭ throughout are really Ionian and Hypoionian (modes 11 and 12), transposed so that their finals are at *f*. Indeed, Glarean referred to Ionian and Hypoionian many times as 'new mode 5' and 'new mode 6' – whether *f*-final in *cantus mollis* or *c*-final in cantus durus – in contrast with 'old' modes 5 and 6 (that is, *f*-final modes in *cantus durus*, which he presumed to have been the original condition of Lydian and Hypolydian melodies).

By the same token, Dorian and Hypodorian (modes 1 and 2) with *b*♭ throughout must be redesignated Aeolian and Hypoaeolian – or rather restored to their putative rights, for Glarean supposed that his Aeolian was 'old indeed, but deprived of a name for many years' (bk 2, chap.17; MSD, vi, 142); or conversely, as he observed, 'one rarely finds a song in the Dorian which they have not somewhere turned into the Aeolian through the *synēmmenōn* tetrachord [that is, by using *b*♭], which I do not condemn if it is done with good judgment' (bk 2, chap.21;

TABLE 9

(a)	(b)		(c)	(d)	(e)	(a)
A–a	Aeolian	9	*A–e, e–a*	11	Aeolian	*A–a*
	Hypodorian	2	*A–d, d–a*	4	Hypophrygian	
B–b♮	(Hyperaeolian)	–	*B–f, f–b*	–	–	*B–b♮*
	Hypophrygian	4	*B–e, e–a*	6	Hypolydian	
c–c′	Ionian	11	*c–g, g–c′*	1	Dorian	*c–c′*
	Hypolydian	6	*c–f, f–c′*	8	Hypomixolydian	
d–d′	Dorian	1	*d–a, a–d′*	3	Phrygian	*d–d′*
	Hypomixolydian	8	*d–g, g–d′*	10	Hypoionian	
e–e′	Phrygian	3	*e–b♮, b♮–e′*	5	Lydian	*e–e′*
	Hypoaeolian	10	*e–a, a–e′*	12	Hyperaeolian	
f–f′	Lydian	5	*f–c′, c′–f′*	7	Mixolydian	*f–f′*
	(Hyperphrygian)	–	*f–b, b–f′*	–	–	
g–g′	Mixolydian	7	*g–d′, d′–g′*	9	Ionian	*g–g′*
	Hypoionian	12	*g–c′, c′–g′*	2	Hypodorian	

MSD, vi, 157). One such piece is the mode 1 antiphon *Ave Maria* (Gevaert's *thème* 5) which Glarean wished to call Aeolian.

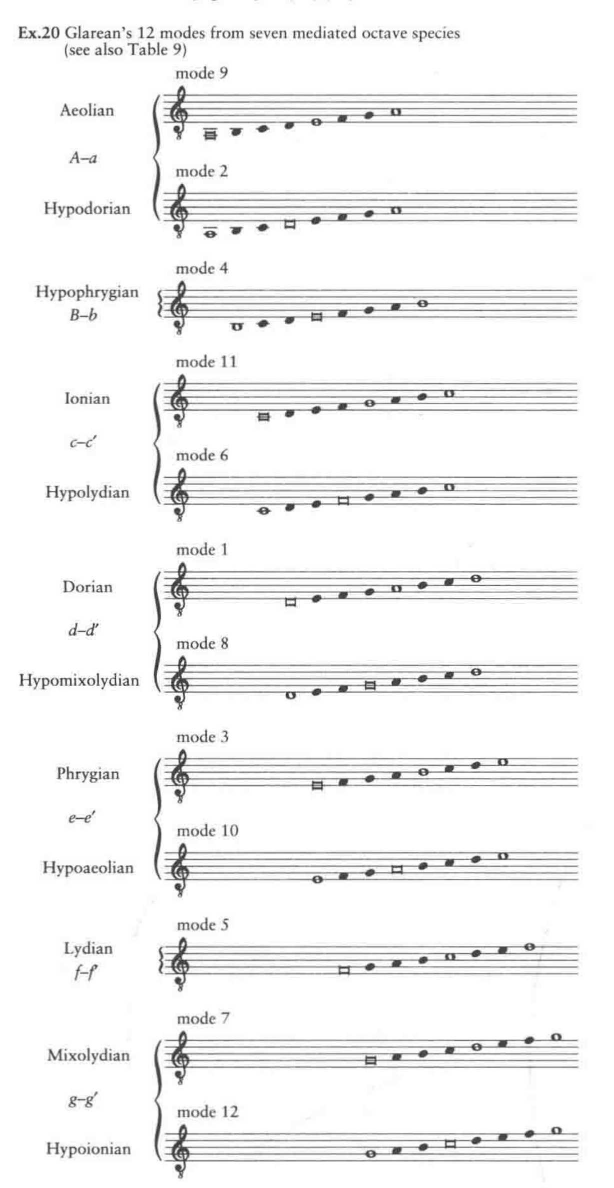
Glarean's synthesis of medieval and ancient sources is also demonstrated in his method for assigning names to his new modes. He retained Boethius's names for the seven 'modes or tones or tropes' in the sense in which they had come to be understood in the Middle Ages, as octave species; he retained the medieval usage of 'hypo-' meaning 'plagal' when prefixed to a principal modal name; and he ransacked classical authorities for a set of five names that might be made to fit the modal scales left over. Glarean was quite frank in saying, after a great deal of discussion of the 'more than twenty names by which the seven octave species are designated' (bk 1, chap.21; MSD, vi, 101), that 'we shall now attempt to fit these names of modes into a definite form which is appropriate to the art and also adhered to by us in the following, howsoever the names may have occurred among writers' (bk 2, chap.7; MSD, vi, 117). Table 9(*b*) shows his final results. Boethius's seven names having been given to their customary medieval modal scales, 'the remaining five modes in the writings of Aristoxenus, as Valla reports [cf Cleonides; Strunk, 1950, p.44], are named … Hypoiastian, Hypoaeolian, Iastian, Aeolian, and Hyperiastian' (bk 2, chap.7; MSD, vi, 115–16).

To distribute these five names among the five remaining modal scales Glarean had recourse to a passage in Athenaeus in which the Aeolian and Hypodorian are equated (bk 2, chap.7; MSD, vi, 116; Strunk, pp.48–9); Glarean took the equation as meaning that they share the same octave species. With the Aeolian placed in the octave *A–a*, divided *A–e* and *e–a*, its plagal the Hypoaeolian reverses the species of 4th and 5th and occupies the other form of the Phrygian octave, *e–e′* divided into *e–a* and *a–e′*. This leaves only one pair of similarly related modal scales, *c–g–c′* and *g–c′–g′*, for the Iastian–Hypoiastian pair. From other classical sources Glarean (bk 2, chap.7; MSD, vi, 116) got the equation of Iastian with Ionian, which he preferred as being a Greek tribal name more on a par with Dorian and Aeolian. Hyperiastian – '[one degree] above the Iastian' – occupies the position of the plagal form of mode 7, the Hypomixolydian. The two 'rejected' scales are given names with the 'hyper-' prefix by analogy. Taken as a whole, the confection is as brilliant as it is specious; with very few loose ends and inconsistencies several classical authorities are adduced to justify an *a priori* construction improving upon and extending a purely medieval tradition.

(b) Modal function and non-modal consonance species. Classical authority, however, could give Glarean no direct support for analysis of repertory, and his musical discussions reflect the influence of traditional modal theory as he must have learnt it from Cochlaeus at Cologne. Book iii.1–4 of the latter's *Tetrachordum musices* deals with non-psalmodic aspects of the eightfold system. Chapters 1 and 4, as Miller has shown (MSD, xxiii, Preface), are modelled on Wollick (1501), but Cochlaeus replaced Wollick's 'Guidonian' doctrine of measuring modal ambitus solely by its extent above and below the final; in chapter 2 the finals, confinals and systems of modal species of the 4th and 5th are described, surely under the influence of Gaffurius's *Practica musice*, from which Cochlaeus borrowed directly elsewhere. In chapter 3 Cochlaeus discussed the five types of ambitus (perfect to commixed) of the Italian theory, also doubtless after Gaffurius.

Cochlaeus's teaching on the species of the smaller consonances may well have predisposed Glarean towards a construction based on those species along with the octave, reinforced as it would have been by the species doctrines of Boethius and Berno. But *Tetrachordum musices*, iii.4, reflecting the same doctrines as Wollick (1501), seems the clearest influence of the Cologne theorist on Glarean. For while Glarean proposed 'that modes are recognized principally by the octave division, which is made through the fourth and fifth consonances' (bk 2, chap.36; MSD, vi, 194), he also stressed 'that modes do not always fill out the outermost strings, but are recognized partly by *phrasis* and also partly by the final key' (bk 2, chap.37; MSD, vi, 197).

Glarean nowhere defined the term 'phrasis' (which in rhetoric means 'style' or 'diction'), but at one point he referred it back to 'certain rather easy and relatively common rules [for melodic movement] which … certainly should not be neglected' (bk 1, chap.13, bk 2, chap.36;



Ex.20 Glarean's 12 modes from seven mediated octave species (see also Table 9)

MSD, vi, 71, 195). The rules turn out to be a form of the familiar list of eight pairs of characteristic modal intervals, those pairs consisting of the final and one other note, a note variously derived from (psalm-tone) tenor or (modal) repercussion, called *melodia* by Cochlaeus, Wollick and other writers in the German orbit, and now *phrasis* by Glarean. Ex.21 is a composite reference list of all the modal pairs in *cantus durus* (two hexachordal positions where relevant) and in *cantus mollis*, which is the norm for the regular *f*-final modes (note that as usual in their case the use of *cantus mollis* effects no transposition). This is the most important meaning Glarean attached to *phrasis*, but not the only one. The term in fact covers a wide range of meanings, from octave species (bk 3, chap.16; MSD, vi, 256) to personal style (bk 3, chap.26; MSD, vi, 278).

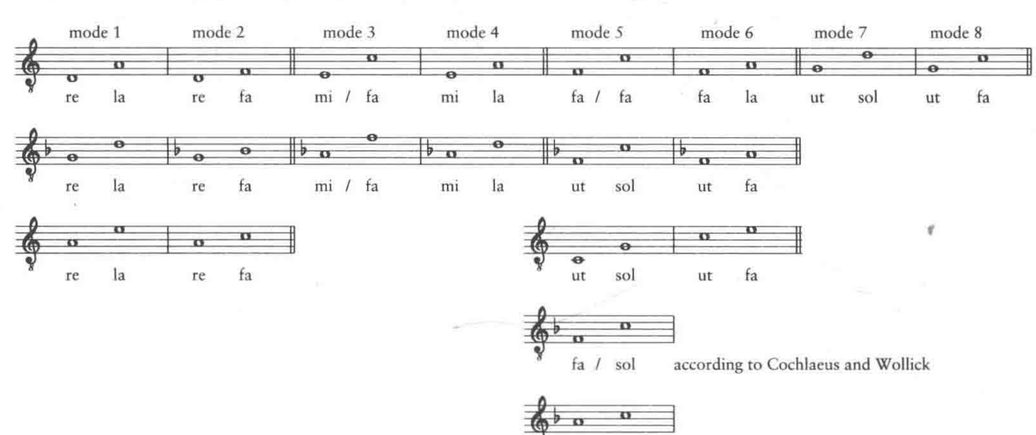
Wollick (1501, ii.9) gave a diagnostic definition of *melodia* in which the psalm-tone tenor and the modal melodic function are completely amalgamated (ed. Niemöller):

> it is necessary to distinguish authentics from plagals … considering thereunder two things: (1) the *melodia* itself, that is, its nature or essence, of which more later; (2) the ambitus … . [p.56] The *melodia* infallibly leads us to recognition of the tone. Every chant finishing in *re*, taking the beginning of its 'seculorum amen' [that is its psalm-tone tenor] in *la* is of the first tone … . To put it another way: … in every chant often attaining to *la* [and] recurring to *fa* above [i.e. *b*♭ over *a*, *f′* over *e′* or *e*♭*′* over *d′*], if a chant of this kind finishes in *re*, it is of the first tone. [p.58]

Cochlaeus's wording of the doctrine emphasizes further the melodic aspect of the two notes in the pair, and separates this aspect of *melodia* from the sense of *melodia* as psalm-tone tenor (which he mentioned briefly at the beginning of iii.5): 'The *melodia* of a tone is a conventional progression of notes, according to fixed intervals, which is more common to one tone than to another. For its recognition there are four rules, according to the [four] finals of the tones'. Following his list of four (pairs of) rules Cochlaeus gave an ad hoc formula or progression to demonstrate the role of the *melodia* in the course of each of the eight modes. The title of Stoltzer's *Octo tonorum melodiae* refers to the same intervals, which are quite conspicuous in the tenors of these works (as are the octave species; Wiering, 1995, pp.168–70).

In Glarean (1547) the equivalent term 'phrasis' occurs constantly, and in contexts where it implies both a still

Ex.21 *Melodia* (Cochlaeus, Wollick)/*repercussa*/*phrasis* (Glarean)



greater generality in melodic emphasis and at the same time a still greater specificity as motivic nucleus. The variant for mode 5 in Glarean's list (see ex.21) demonstrates an evident desire to turn the traditional *melodia* of his Cologne mentor into a unique definition of the mode. The traditional *cantus mollis melodia* for mode 5 is the third species of 5th *ut sol* (or *fa/sol*); *ut sol* is also the *melodia* for mode 7. Glarean's substitution of *mi sol* as the characteristic interval for mode 5 has two effects. First, by dispensing with the final of the mode as a member of the pair, Glarean showed that he conceived the *phrasis* as a melodic interval, not a pair of modal functions or a single prominent note to complement the final. Second, the substitution eliminates the one duplication of intervals in the traditional list, *ut sol* in both modes 5 and 7. Now every modal pair is intervallically unique: one minor 6th (*mi/fa*); two 5ths differently composed (*re la* and *ut sol*); two 4ths likewise (*mi la* and *ut fa*); one major 3rd (*fa la*); and two minor 3rds differently composed (*re fa* and *mi sol*).

In Book 2, chapters 36–7, Glarean discussed the species of consonances as non-modal boundaries of pitch areas in which melodies operate – melodies whose true modality is determined by their finals and *phrasis*. Non-modal use of the consonances was of course not new: it was part of the 11th-century Italian theory of the ambitus, and the consonances were used as registral boundaries in the 9th-century *Alia musica* (see, for example, Chailley ed., pp.121ff, for an analysis by non-modal consonances of the Advent introit *Rorate coeli*).

(c) Mode as ethos, category and inherent property. As a humanist Glarean was fully committed to the doctrine of modal ethos, and here too his work reveals his synthesis of the classical revival with the medieval heritage. The two modes of the Phrygian octave species (*e–e′*) are particularly revealing (bk 2, chap.23; MSD, vi, 160):

> The Phrygian is commonly called the third mode, a particularly famous and ancient mode ... Horace calls it '*barbarus*' ... Lucian calls it 'divinely inspired', Apuleius, 'religious' ... some say that it evokes the harsh reviling of the indignant [cf Johannes in §1(i) above], others say that it incites to battle and inflames the appetite of a frenzied rage [cf the anonymous Chartist in §1(i) above]. Well known is the fable of the Tauromenian youth

Glarean then retold the Phrygian story from Boethius, quoted in §1(i) above in the version of Engelbert of Admont. For the Hypoaeolian mode, however, Glarean could report no ethos; the only classical source he had for the name was the Aristoxenus passage quoted in Cleonides, where Hypoaeolian is merely listed, and of course there was no medieval tradition for it. The arithmetically mediated octave *e–a–e′* got the name Hypoaeolian solely by virtue of being the plagal rearrangement of the *A–e–a* octave, which Glarean had had an excellent classical justification for calling Aeolian.

Glarean must have felt that the contrast in surviving richness of ethic attributions for these two modes was paralleled in their surviving musical manifestations in the chant. For the Phrygian, 'since it is known to everyone we shall be content with one example' (bk 2, chap.23; MSD, vi, 160); but the Hypoaeolian 'is infrequently used in our time, and one finds few songs in choirs [i.e. chant] according to it' (bk 2, chap.24; MSD, vi, 162). Yet as his only plagal *a* mode the Hypoaeolian is necessarily his category for two of the most provocative melody types in the repertory, probably very ancient, with apparent calendaric associations. First, there are 'some Graduals, as they are called, many of which are sung in Advent, and in Easter time, also some at other times' (bk 2, chap.25; MSD, vi, 167). These are the *Tollite portas–Haec dies* mode 2 transposed graduals (see Apel, 1958, pp.357ff, and PalMus, ii, iii; also G.M. Suñol y Baulenas, *Introduction à la paléographie musicale grégorienne* (1935), Plate F, for a tabular analysis). Glarean went on to observe that 'this [Hypoaeolian] mode is also found between small *e* and large *F* [i.e. *e′* and *f*] ... within the same range as the Lydian ... yet it ends on its proper final, small *a* [i.e. *a*], while the Lydian ends on large *F* [i.e. *f*]. We shall present an example of this', and he printed the antiphon *Exaltata est* (*Liber responsorialis*, 374, 'mode 4 transposed') – Gevaert's *thème* 29 – cited two more of the same melody type, and went on: 'Similar also are many used in Advent and other times, especially during Lent' (bk 2, chap.24; MSD, vi, 162–3). (For a brief discussion of this melody type see Apel, 1958, pp.398ff.) Glarean also used the Hypoaeolian as he did the Aeolian, as a modal assignment for protus melodies that use the flat 6th degree exclusively, as do many mode 2 responsories (see Apel, pp.332ff, for discussion of the type and references).

In applying his system to polyphony Glarean was limited in three ways. First, for him as for others the modes were monophonic, and a principle for integrating the voices was needed. Second, though the *Dodecachordon* includes a discussion of mensuration and proportion (bk 3, chaps.1–12), there is no treatment at all of counterpoint or of the composition of the sonorities, and thus no doctrine of polyphonic cadences or beginnings. Third, Glarean the humanist was committed to the integrity of the octave species; though he was aware of the potential modality of the smaller species he mentioned them only incidentally in his analyses, normally preferring rather vague invocations of *phrasis* when reference to a modal element of narrower compass was needed (though he often also used *phrasis* in a context implying the full span of a modal octave).

Glarean's examples are modally labelled according to the tenor, but in no sense did he discuss polyphonic compositions in terms of a single modality. He postulated natural relationships among modes as entities; though these relationships in fact turn on the existence of smaller species common to two modes, for Glarean the mode as a whole remains the unit of discourse (bk 3, chap.13; MSD, vi, 250):

> There is a certain hidden relationship of the modes and a generating of one from the other, certainly not acquired through the ingenuity of *symphonetae*, but determined in this way by the nature of the modes. For we see this happen whenever a Hypodorian tenor [e.g. *a–d′–a′*] is arranged so that its bass is Dorian [*d–a–d′*], often also Aeolian [*A–e–a′*] ... . Contrariwise, whenever the tenor is Phrygian [*e–b♮–e′*], the bass and cantus often fall into the Aeolian [*A–e–a*, *a–e′–a′*] ... . Sometimes the cantus comes into the Hypophrygian [*b♮–e′–b♮′*].

Glarean's 'hidden relationship of the modes' is nowhere better illustrated than in his own observations on the combinations of the Aeolian modes with the Dorian modes on the one hand and the Phrygian on the other. This relationship of modal systems is the equivalent, in Glarean's terms, of Aaron's distinction between final *a* as mode 1 confinal and final *a* as mode 3 *differentia*. Looked at yet another way, the relationship of Glarean's Aeolian to both Dorian and Phrygian reflects the mixed composition of the *a* modes, which consist of the *re la* mode 1

(protus) species of 5th and the *mi la* mode 3 (deuterus) species of 4th.

As an example of the Aeolian mode Glarean quoted the 'Pleni sunt coeli' from Josquin's *Missa sine nomine*, 'in which the higher voice begins, and after two *tempora* the lower voice follows at the fourth below, as they usually say. But its system is truly Aeolian, not Dorian as some have written, and also ends on the lowest string [i.e. degree] of the [Aeolian] fifth'. This canon is constructed on the same tonal principle as Bartolomeo Ramis de Pareia's little demonstration *fuga* in ex.17*a*: each voice lies within a single hexachord, natural (*c′–a′*) in the upper voice and hard (*g–e′*) in the tenor, and hence would be solmized with the same syllables. In terms of modal species of 5th both voices are protus, set at two positions a 4th apart.

Josquin's five-voice *Miserere* was one of Aaron's examples for mode 3 ending at its *differentia* on *a*; Glarean said of the same piece, referring like Aaron to the pattern of its ostinato tenor, 'One truly sees here the Hypoaeolian from small *e* to large *E* [i.e. *e′* to *e*], indeed divided arithmetically at small *a* [i.e. *a*], on which it also ends, namely on the lowest string [i.e. degree] of the [Hypoaeolian] fifth [*a–e′*]' (bk 3, chap.20; MSD, vi, 260).

The relationship of Glarean's Ionian and Hypoionian to the rest of his system is of a different kind. First, *c*-mode pieces, otherwise considered secondary forms of members of the eightfold system, could now be supposed to have separate modes of their own. For instance, Josquin's *Comment peult avoir joye*, which Aaron had assigned to mode 7 ending on its *differentia c*, naturally became Hypoionian when Glarean printed it with the words *O Jesu fili David*. Second, Glarean's insistence on the integrity of the semitone distribution in his modal octaves required him to consider *f*-mode pieces in *cantus mollis* as transpositions of his Ionian or Hypoionian mode because they had the same intervallic structure. This made the *cantus mollis f* modes systematically consistent with the other *cantus mollis* modes (bk 3, chap.16; MSD, vi, 256):

> Ionian ... all the examples of this mode are transposed from the proper tonic by a fourth ... which change usually occurs in most other modes, as in the Dorian and Hypodorian, its plagal, and in the Hypoionian, the plagal of this [Ionian] mode. ... Moreover, a beautiful five-voice example of this mode is the *Stabat mater dolorosa* of Josquin des Prez.

Aaron had also cited the Josquin *Stabat mater*, an *f*-final *cantus mollis* composition, as one of his instances for mode 5 with the regular final, Glarean's 'old' Lydian; in so doing he was following the centuries-old tradition of considering *b*♭ – from the *synēmmenōn* tetrachord – a co-equal member of the tonal system when it occurred in tritus modes.

The simple and logical symmetries of Glarean's system eliminated cumbrous lucubrations over modal assignments for pieces ending with *a* or *c′*; it also eliminated the apparent inconsistency by which *f* modes were considered to be modes 5 or 6 in *cantus durus* and *cantus mollis* alike, while *g* modes in *cantus durus* were modes 7 or 8 but in *cantus mollis* they were modes 1 or 2. On the other hand, the 12-mode system also logically eliminated important and by no means over-subtle distinctions, such as those between the two kinds of *a* modes in *cantus durus*. Of course such distinctions could continue to be made on a secondary level, as Glarean and some of his immediate successors made them. But those who took up the 12-mode system, whether directly from Glarean or from Zarlino, eventually lost sight of such distinctions in their enthusiasm for the simple, rational and universal paradigm that the system provided.

(iii) Zarlino's synthesis of modality and polyphony. The modal doctrine of Zarlino is expounded in detail in Part iv of his *Istitutioni harmoniche* (1558, 2/1573); important concepts are also found in Part iii, on counterpoint. Zarlino adopted Glarean's system of the 12 modes; he added to it the polyphonic modal functions that had been creeping into the literature since the 15th century; and more than that, he succeeded in bringing polyphonic texture, modal structure and modal ethos under the rule of a single unifying musical principle.

Zarlino had already used Glarean's names for the 12 modes in his early motet collection *Musici ... moduli* (1549) (see Flury, 1962). In the 1558 edition of the *Istitutioni* he retained Glarean's numbering, but did not use the classical names for the modern modes, since the intervals between the (modern) modal octave species did not agree with those of the classical modes (pt iv.8). Zarlino was generally much more sensitive to the differences between classical and Renaissance modality than Glarean was. In the *Dimostrationi harmoniche* (1571, pp.270ff) Zarlino explained his views more fully, and renumbered the modes to begin with the authentic and plagal *c* modes as modes 1 and 2, the *d* modes as 3 and 4, and so through the hexachord up to the *a* modes as modes 11 and 12 (see above, table 9(*d*)). This reordering was also used in the revised editions of the *Istitutioni* of 1573 and 1589. Of the six reasons offered for the reordering, the most important was that his tuning was based on just intonation of the (C) major scale (for which his classical warrant was Ptolemy's syntonic diatonic). Although he argued that the compasses of the modes could now be made to agree with classical sources, calling the *c* modes Dorian, the *d* modes Phrygian and so on, Zarlino hardly ever used the names again, apparently expecting the new usage to be confusing.

Zarlino often adopted Glarean's comments on the ethos of one or another mode. For instance, he said that mode 9/11 – Glarean's Aeolian – is 'very old, yet it has long been deprived of its name and proper place' (1573, p.411), and shortly thereafter he listed several epithets translated from Glarean's classical sources. A survey of modal ethos according to Zarlino is given in Table 10 (translations after Cohen). Zarlino's musical comments on individual works are not unlike Glarean's, but with regular reference to the smaller species of consonances, especially in cases

TABLE 10

Mode	*Ethos*
1	somewhat sad
2	lamenting, humble and deprecatory
3	somewhat hard; moves one to weeping
4	lamenting sad; supplicant lamentation
5	joyous, modest and pleasing
6	devout and tearful
7	lascivious; cheerful; expressing threat, perturbation and anger
8	joy with great gaity and sweetness
9	cheerful, sweet, soft and sonorous
10	not very different from that of modes 2 and 4
11	suitable for dances; lascivious
12	for texts about love that include lamenting

where his new doctrine of modal structure produces something flagrantly at variance with what he knew to be the practice. On the Phrygian, for instance, whose regular cadence points he required to be *e*, *g*, *b*♮ and *e′*, he observed (1573, p.401):

If this mode had not been mixed ... with [the Aeolian], and if it were heard plain, it would have had a harmony rather harsh. But because it is tempered by the 5th of mode [9/11, Glarean's Aeolian, namely *a*–*b*♮–*c′*–*d′*–*e′*] and by the cadence that is made on *a* which is so greatly used, some have thought on that account that it has the character of moving to tears; therefore they set it freely to words that are tearful and full of laments. It has great conformity to the aforesaid [Aeolian], because they have the [*mi fa sol la*] species of 4th in common.

In the treatise on counterpoint (Part iii), Zarlino introduced polyphonic modal functions. The fifth of his six general rules for composition requires that 'a composition be ordered under a prescribed and determined mode, or tone, as we like to call it' (pt iii.26; trans. Marco and Palisca, p.52). He went on to require that imitative voices enter on modal degrees (iii.28; p.55):

the interval between the initial notes of the two voices should be one of the perfect consonances named above [... unison, fifth, octave, or compound ...], or a 4th. This is not unreasonable, for one begins on the extremes or the middle points of the modes on which the melody is founded.

The cadences are to be on the modal degrees also (iii.53; p.142):

The cadence has a value in music equivalent to the period in prose and could well be called the period of musical composition. ... The end of a sentence in the text should coincide with the cadence, and this should not fall on an arbitrary tone but on the proper and regular steps of the mode used.

In its details Zarlino's counterpoint treatise is a summary, extension and codification of existing doctrine. But permeating the polyphonic web Zarlino saw the same 'sonorous numbers' that he had used for his tuning system, those perfect and imperfect consonances of just intonation which he had measured in the simple ratios of the numbers one to six. The small-number ratios of just intonation now allowed the 5th easily to be conceived as harmonically and arithmetically mediated into major and minor 3rds with simple ratios, just as the octave had always been simply mediated into a perfect 5th and a perfect 4th. As a consequence, the general bilateral pattern of both structural and ethic contrast that had been associated with the harmonically mediated authentic octave versus the arithmetically mediated plagal octave could be claimed as well for the harmonically versus the arithmetically mediated 5th.

The 5th and its 3rds now became the sonorous glue of the contrapuntal texture. Zarlino portrayed them in their new role as follows:

The variety of the harmony ... results from the position of the note that divides the fifth ... . On this variety depend all the diversity and perfection of harmonies. [iii.31; p.69]
Since harmony is a union of diverse elements, we must strive ... to have those two consonances [the third and the fifth] or their compounds sound in our compositions as much as possible. [iii.59; p.188]

Zarlino was of course quite ready to recognize the existence of other consonances in the texture, but he regarded them as substitutes for the 3rd or 5th (iii.59; p.188):

True, musicians often write the sixth in place of the fifth, and this is fine. ... Especially in three-voice writing the octave may be used in place of one of them to preserve a beautiful, elegant, and simple voice line. To want to use those consonances constantly in such pieces would be impossible.

The consonances that dominate the contrapuntal composition of the texture were also invoked to govern the modal disposition of the structure, establishing the final, its upper 5th and its mediating 3rd (major or minor) as the proper scale degrees for beginnings and cadences: 'The true and natural beginnings not only of this but of any mode you like should be at the boundary degrees [*chorde estreme*] of their fifths and fourths, and on the median degree [*chorda mezana*], which divides the 5th into major 3rd and minor 3rd' (1573; iv.18; p.392). And again Zarlino recognized the realities of practice, though in this case he attempted no explanations: 'All the same, many compositions that have their beginnings on other degrees are to be found'.

To allow for anomalous cadence points is both prudent and customary, and Zarlino did so; what is new is his prescription of a uniform basis for fixing cadential norms, the same for all 12 modes (1573, iv.18):

Cadences are found to be of two kinds, 'regular' and 'irregular'. Regular are those which are always made on the boundary notes or degrees of the modes. (Where the octave in each mode is harmonically or arithmetically mediated or divided by a median degree, those degrees are the boundaries ... likewise where the 5th is divided by a median degree into a major 3rd and minor 3rd.) Any other [cadences] then may be made wherever you like; they are called irregular.

The intervals that permeate the contrapuntal texture and regulate the modal structure are also said to determine the general ethos of a mode (iii.10; pp.21–2):

the fifth, sixth, seventh, eighth, eleventh and twelfth [modes, numbered as in 1558, see table 9(*b*) and (*c*)] ... are very gay and lively, because in them the consonances are frequently arranged [in an order] according to the nature of the sonorous number, that is, the fifth is harmonically divided into a major and minor third which is very pleasing to the ear. ... In the other modes, which are the first, second, third, fourth, ninth, and tenth, the fifth is arithmetically divided by a middle note, in such a way that one often hears the consonances arranged [in an order] contrary to the nature of the sonorous number. Whereas in the first group [of modes] the major third is often placed beneath the minor, in the second [group of modes] the opposite is true, with a result I can only describe as sad or languid.

This theory of a bipolar modal ethos based on the harmonic or arithmetic division of the modal 5th in Part iii is a generalization; in Part iv specific, usually traditional, affects are attributed to each mode individually (see above, table 10). Zarlino's recognition of the realities of compositional practice regarding 'irregular' cadences in the Phrygian has been quoted. The two-part examples in Part iv illustrate regular modal procedure, particularly for cadences. In addition, a number of multi-part compositions are listed for each mode, illustrating (among other things) that musical practice abounds with irregular cadences. Finally, his recommendations for a predominant use of 3rds and 5ths in the texture did not prevent him from providing for the actual construction of simultaneities through the conventional rules for adding first the bass and then the alto to a principal interval in soprano and tenor (iii.58; pp.178ff; see especially the table on pp.182–3). Nonetheless, his synthesis of texture, mode and affect through their joint participation in a background ambience of major 3rds, minor 3rds and 5ths was an enduring contribution, and it had a devastating effect on polyphonic modality. The essence of all traditional modal theory, as applicable to polyphonic music, had been that the tonal relationships specific to each mode were treated as completely independent of the general tonal relationships governing vertical sonorities and their successions. Zarlino's construction on Glarean's 12 modes

broke down the barrier between modal structure and chord structure and left them wholly dependent on each other.

5. TRANSITION TO MAJOR AND MINOR KEYS.

(i) The 12 modes in the late 16th century. The new and systematically conceived theory of 12 modes was promulgated with both sets of names and numbers. One was Glarean's, and Zarlino's 1558 version as well: modes 1 (Dorian) to 8 (Hypomixolydian) – the old eightfold system – and modes 9 (Aeolian) to 12 (Hypoionian) as authentic–plagal pairs of *a*-final (9, 10) and *c*– or *c′*-final (11, 12) modal octaves. The other set of numbers and names was Zarlino's second version from 1571 and 1573: six pairs of authentic–plagal modal octaves, with finals in order of the natural hexachord, *c d e f g a*; *c* authentic (mode 1) to *f* plagal (mode 8) were now called by the old names, Dorian to Hypomixolydian; the *g*-final modal octaves became Ionian and Hypoionian, and only the names Aeolian and Hypoaeolian (modes 11 and 12) referred to the same modal octaves as they had in Glarean's system. (See above, table 9(*e*).)

In the later 16th century and early 17th the 12-mode system was taken up enthusiastically, by composers as well as by theorists. In Germany at first Glarean was the source, so that mode 1 (Dorian) continued to be *d* authentic in *cantus durus* with *b*♮, or *g* authentic in *cantus mollis* with *b*♭. The earliest large-scale musical embodiment of Glarean's new system was a setting of the Gospel texts for the whole year, published in 1565, in four cycles of the 12 modes, by Glarean's student Homer Herpol. Alexander Utendal's 1570 settings of the seven penitential psalms (plus five texts from the Prophets) in the 12 modes, along with Herpol's works, were among those often cited as examples for the 12 polyphonic modes in music textbooks for the German Lateinschulen well into the 17th century (see Bossuyt, 1981). The 1577 *Cantiones* of Eucharius Hoffmann is another 12-mode collection, and in Hoffmann's 1582 treatise *Doctrina de tonis seu modis* Lutheran chorale tunes were added to the recurrent roster of citations exemplifying the 12 modes. Andreas Raselius also wrote about the 12 modes, illustrating them in his *Hexachoardum seu questiones musicae practicae* (1591) with chorales, polyphonic works and newly written canons, and published two collections of motets on German Gospel texts, one set for Sundays and the other for important feasts, 'in which living examples of Glarean's *Dodecachordon* in both scales [*cantus durus*, *cantus mollis*] have been invented' (*Teutsche Sprüche*, 1594–5); these are only partly in cyclical order. Raselius also prepared a huge manuscript collection, the *Dodecachordi vivi … exempla* (*D-Rp* 774), containing 12 works by different composers for each of the 12 modes in Glarean's ordering.

In Italy too the earlier 12-mode system was preferred, not because musicians were unaware of Zarlino's new scheme, but because it was easier in a liturgical context if the first eight modes could be associated directly with the traditional eightfold system; organists had not only to play independent pieces during the service but also to collaborate with both the polyphony and the plainchant of the choir. Keyboard compositions using the 12 modes proliferated in the late 16th century and early 17th. Luzzaschi's second book of *Ricercari* (1578 or earlier) is the oldest surviving of these; it is exceptional in using Zarlino's new numbering. Andrea Gabrieli's *Ricercari* of 1595 form a full set of extended compositions in all 12 modes (using the traditional numbering). Table 11*a* lists their modes (called 'tones') along with their scales (*cantus durus* unmarked, *cantus mollis* designated by a flat sign), their endings and their putative transpositions from the abstract system.

In France, conversely, Zarlino's second scheme was generally accepted in principle, with the *c* authentic modal scale being mode 1, or Dorian. (Conflicts that arose in liturgical situations were accepted, though they had to be explained.) Claude Le Jeune composed several modal cycles in this order. In his *Octonaires* (1606; ed. in MMFTR, i, 1924, and viii, 1928) each of the 12 modes has two chansons for four voices and one for three; the *c*-final and *d*-final authentic–plagal modal pairs – modes 1 (Dorian) to 4 (Hypophrygian) – are set in *cantus mollis*, to end with *f* and *g*. Table 11*b* lists the modes, scales, endings and putative transpositions for this collection.

The potential for confusion in two co-existing sets of names is only terminological; in any specific circumstance one set of names or the other will be found. But the 12 modes and the eightfold system were two genuinely

TABLE 11

(*a*)

Tone	*Scale*	*Final*	*Putative transposition*	*'Natural' final*	
1	–	*d*	–		
1	♭	*g*	, 4	*d*	
2	♭	*g*	, 4	*d*	
3	–	*e*	–		
4	–	*e*	–		
5	–	*c*	↓4	*f*	(in B♭ scale)
6	♭	*f*	–		
7	–	*g*	–		
8	–	*g*	–		
9	♭	*d*	↓5	*a*	
10	–	*a*	–		
11	♭	*f*	↓5	*c′*	
12	–	*c′*	–		

(*b*)

Tone	*Scale*	*Final*	*Putative transposition*	*'Natural' final*	*Name of mode*
1	♭	*f*	, 4	*c*	Dorian
2	♭	*f*	, 4	*c*	Hypodorian
3	♭	*g*	, 4	*d*	Phrygian
4	♭	*g*	, 4	*d*	Hypophrygian
5	–	*e*			Lydian
6	–	*e*			Hypolydian
7	–	*f*			Mixolydian
8	–	*f*			Hypomixolydian
9	–	*g*			Ionian
10	–	*g*			Hypoionian
11	–	*a*			Aeolian
12	–	*a*			Hypoaeolian

competing theories, one rational and unified, the other traditional and diverse. Coupled with that source of confusion was the matter of transposition (in the modern sense) of modes. Even considering only the traditional overlapping systems of *cantus durus* and *cantus mollis* – the scale with *b*♮ and the scale with *b*♭ – the number of octave scales of potential modal legitimacy was doubled without there being much increase in the number of finals in the system as a whole. From table 11 two preliminary illustrations may be extracted.

The Gabrieli *Ricercari* (see table 11*a*) include two *f* modes, one authentic and one plagal, both with the *b*♭ scale; one of these, however, is called mode 11 (Glarean's Ionian) transposed down a 5th while the other is the traditional mode 6 of the eightfold system, the ancient tritus plagal mode with its traditional *b*♭. A similar coupling occurs with the *c* and *c′* modes: one is in principle a transposition of the traditional mode 5 (with its traditional *b*♭) into *cantus durus*, down a 4th to *c*; the *c′* mode is called mode 12 (Glarean's Hypoionian). Finally, the set includes two *d*-final authentic modes, mode 1 in its regular position and mode 9 a 5th lower. They differ in their sixth degrees, but the distinction is minimized by the normal practice of using *b*♭ over *a* (*fa* over *la*) in the authentic protus at *d*. (The downward transposition of mode 9, like the transposition of mode 5 down to *c* and mode 2 up to *g*, is ultimately a reflection of systematic adjustment of the organ to a convenient pitch level for the choir in the musical liturgy: see §5(ii) (*b*) below.)

Quite different instances of two modes sharing the same final due to the overlapping *cantus durus* and *cantus mollis* systems are furnished by Le Jeune's scheme for the *Octonaires* (see table 11*b*). The collection includes two sets of plagal–authentic *f* modes, and two sets of plagal–authentic *g* modes: in each set with common final one pair uses *b*♮, the other *b*♭, like Gabrieli's mode 1 and mode 9. In the *f* modes the contrast in scale system comes in their fourth degrees, the old question of theoretical tritus versus practical tritus. The contrast in the third degrees of the *g* modes, *b*♮ and *b*♭, is also reminiscent of an old modal contretemps, the transformation of mode 7 tetrardus on *g* to mode 1 protus on *g* (see §II, 4(i) above); but here it is not a question of changing modes in one piece but of the existence of whole pieces in different modes with the same final. This is the converse of the situation illustrated in the Gabrieli *Ricercari* by the first two pieces, which are both in the authentic protus mode but with different finals – *g* (in the *b*♭ system) and *d* (in the *b*♮ system).

These collections between them embody three elements of disorder for polyphonic modality: the existence of a new modal theory in conflict with the traditional eightfold system; systemic ambiguities arising ultimately from the practical requirements of transposition; and contrasts in scale type over common finals arising out of two parallel systems of scales, *cantus durus* and *cantus mollis*.

(ii) The modes in the 17th century.

(a) Transposition of modal scales. Before the humanists with their classical authority came to rationalize the eightfold system and make it more consistent it had been an essential part of the Catholic liturgy, and so it continued. An ever more important part in both Mass and Office was played by the organ, and in performing *alternatim* Mass sections and *Magnificat* verses with the choir the organist had to be ready to accommodate his music to pitch levels comfortable to the choir. This meant that the whole complex of modes and psalm tones had to be available in practice at pitch levels on the keyboard other than those embedded in the traditional system of note names, out of which the design of that keyboard had developed. The background diatonic assemblage of course already provided for one substantial and useful shift in relative pitch level through the two parallel systems of *cantus durus* and *cantus mollis*, the scales with *b*♮ and *b*♭. *Cantus fictus*, with its two flats, was a way of considering transpositions by a whole step downward as only slightly contradicting the conception of a single diatonic framework with exchangeable ancillary notes. Practical transpositions to other parts of the keyboard further augmented both the number of places a given mode could be projected and the number of modal scales that could be projected at a given place. This process, accompanied by necessary acoustic refinements, led in time to the abandonment of the extended double octave coupled with hexachord syllables as the model for the background assemblage of pitches and pitch relationships available for music.

(b) The eightfold system and the 12 modes. The organist's need to transpose arose from his interaction with the choir; a considerable share in the confusions of later polyphonic modality in Catholic countries is due to the intersection of the practical need for transposition with conflicting systems of 12 modes, eight modes and eight psalm tones.

Pietro Pontio had made a clear and emphatic distinction between the eight tones used for motets, masses, madrigals and the like, and the eight tones used for the psalms, which, he rightly observed, have their own cadences and even their own endings (see §3(iii) above). Those adhering in principle to the new 12-mode systems generally made this same distinction; Zacconi, for instance, distinguished 12 'tuoni harmoniali' from eight 'aeri di salmeggiare' (*Prattica di musica*, ii, 1622, p.43), and proposed that in any case the latter are derived from the former. Cerone, who added four new examples to Pontio's eight tones for the psalms (*Melopeo*, 1613, pp.884ff), is one of the few authors who claimed the existence of 12 psalm tones.

Others, especially those inclined to prefer the traditional eightfold system as the basis for tonal distinctions, were not ready to build a wall between tone (for psalms) and mode (for everything else). Banchieri (1614) gave a thorough, fully illustrated account of a kind of conglomerate modal system that was typical in Catholic usage well past the first half of the 17th century, with some local variations. Basically these systems were developed in three stages. First, members of the two eightfold systems – like Pontio's tones for motets and tones for psalms – were mingled together in theory, as in liturgical performing practice, into a single eightfold system. Second, the conglomerate eightfold system was compared and correlated with the 12 modes in *cantus durus* and *cantus mollis*. The third stage then either recognized the systems as separate in function or derived one of the systems from the other, implying or stating that there was only one true system of modes. The organist's practical experience with transposition played a leading role in the construction of the conglomerate system, but only *cantus durus* and *cantus mollis* were originally drawn on to provide theoretical scales for constituent modes in a closed system.

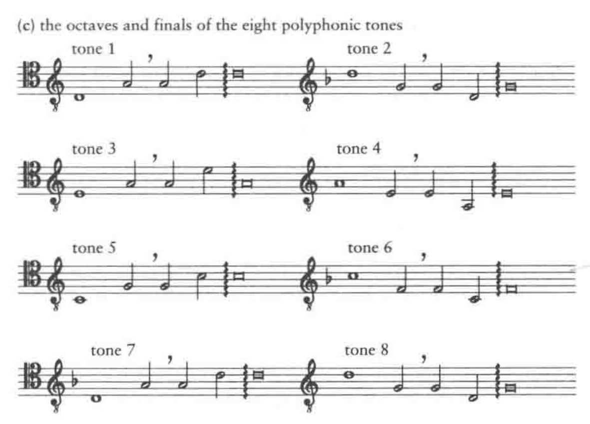
Banchieri began his discussion with a list of the traditional eight modes, illustrated however not by

stepwise species or final–ambitus but by modal degrees within their octaves, in the manner of Zarlino (ex.22*a*); this is followed immediately by the eight psalm tones illustrated by the ancient and familiar couple of modal final with psalm-tone tenor (ex.22*b* – both from 1614, p.68). Shortly thereafter follows the principal demonstration, in which Banchieri depicted an eightfold system of polyphonic modes based on the psalm tones (ex.23, from 1614, pp.70–71). He began with the 'intonation, middle and end of the plainchant' for each of the eight psalm tones at its regular position, ending each with its principal *differentia*. They are all then shown again, each one 'transposed for compositions in polyphony for the choir' (*trasportato alle compositioni coriste del figurato*); following their transposed forms their modal degrees are shown as 'cadences', on a pattern like that shown in ex.22*a*.

The transpositions that are made all occur within the parallel systems of *cantus durus* and *cantus mollis*. Tones 2 and 7 go from *cantus durus* into *cantus mollis*, up a 4th and down a 5th, respectively. Tone 5 appears as though it were merely transposed down within the *cantus durus* system, but Banchieri's tone 5 at the *f*-final position would have had its usual *b♭* in practice (see ex.22*b*); tone 5 is in fact transposed the other way, from *cantus mollis* at *f* to *cantus durus* at *c*.

The practical aim of these transpositions was to reduce the range needed for the choir's psalmody. This is seen clearly in the 'middle' notes of Banchieri's formulation, which represent the recitation pitch of the psalm-tone tenor, on which the bulk of a psalm verse was chanted. Column 1 in ex.23 shows that in the pure diatonic double octave the psalm-tone tenors are spread between *f* and *d′*; their equivalents in the partly transposed system drawing from both *b♮* and *b♭* scales cover only *g* to *c′*. The lowest psalm tone (2), with its equivalent polyphonic tone, has been brought up, the two highest (5 and 7) have been brought down. In the alternative use of a *cantus mollis* transposition by downward whole step suggested by Banchieri for the otherwise untransposed tones 3 and 8, the range of recitation pitches is still further contracted. In the *Cartella musicale* no explanation is offered for these alternative sets of cadence points, but in his *L'organo suonarino* (1605) Banchieri at one point outlined soprano and bass parts for the polyphonic verses of an *alternatim Magnificat* for each of his eight tones, and tones 3 and 8 have indeed been set 'a tone lower for the convenience of the choir' (pp.94, 104), bringing the tenors from *c′* down to *b♭*, thereby compressing the range of recitation tones to a minor 3rd, *g*, *a* and *b♭*.





It may be observed that a systemic effect of the mixed pattern of transposition is to subvert one of the fundamental premises of the traditional eightfold system. Instead of sharing a common final in a single diatonic system and being contrasted by higher and lower ambitus, three of the four authentic–plagal pairs – 1 and 2, 5 and 6, 7 and 8 – keep the octave span constant, and it is the final and scale system that change. This may be seen in ex.22*c* (from 1614, pp.84–7), which shows the prescribed intervals of imitation and the last notes in the tenor part for each of Banchieri's eight tones (the points of imitation are assigned to the extremes and the mean of each modal octave).

Tones 3 and 4 also have different finals, but both are in *cantus durus* and they have different octave spans as well. Tone 3, like all the others, is a psalmodically engendered polyphonic mode, and *a* is the last note of its most prominent *differentia*. The emphasis on *a* and *c′* in mode 3 is of course nothing new, but using *a* as the final of mode 3 is only justifiable when the psalm tone is the model for the mode. In a system of polyphonic modes avowedly derived from psalm tones there is no reason to call particular attention to this final in tone 3, and there is nothing inconsistent in Banchieri's taking it for granted. What is inconsistent is the treatment of mode 4. In his model for the derivation of the system (ex.23) he assigned two sets of modal degrees to tone 4, as he did for tones 3 and 8. The basis for the substitution – borrowed from Zarlino – is entirely different, and has to do neither with psalm tones nor with the convenience of the choir (p.75):

> Because the degree *b♮* does not have an upper [perfect] 5th, and so much the less a [perfect] 4th below, imitations by the 5th from *e* to *A* responding [to those] by the 4th from *a* to *e* are permitted. The proper cadences in two voices are *c′* [upper] terminal, *b♮* median, *g* indifferent, and *e* final; but with more voices, because of the aforesaid impediments [arising] from the note *b♮*, cadences on the two notes contiguous to the *b♮* are permitted, that is, the note *c′* [as] median cadence and *a* as indifferent, or *a* as median and *c′* as indifferent, as you wish.

After a detailed exposition and correlation of Zarlino's 12 modes in both scale systems and his own eight polyphonic tones Banchieri revealed himself as in the end rather partial to the claims of the two-scale eightfold system (p.136):

Ex.23

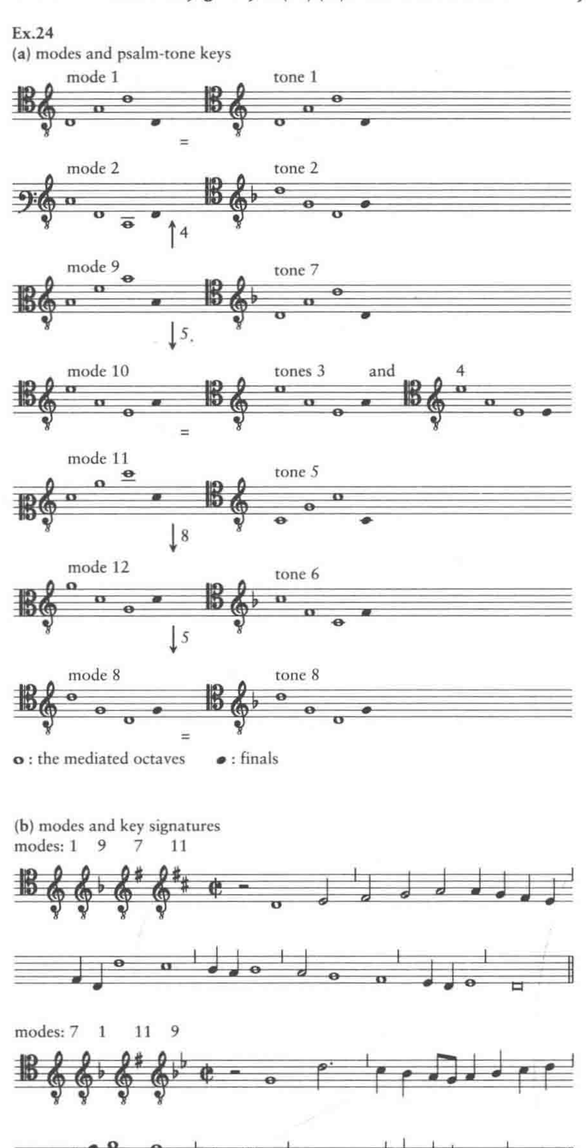


It has already been said how much to be esteemed are the 12 modes, on their own degrees or transposed, as learnedly expounded by Gioseffe Zarlino ... but it seems right to me to warn the novice composer of the difficulties, found on closer examination, that pervade them: [1] that really in every composition [i.e. worldly as well as churchly] the eight or nine ecclesiastical tones [the ninth being the *misto tuono*, that is, *tonus peregrinus*] come into the 12 modes; and [2] that the 12 modes do not exceed the eight (or nine) tones if they are desired to be usable in more than two parts.

(c) The eightfold system and the 24 major and minor keys. The conception that 12 modes in each of two scales, 24 in all, should be compressed into a combined system of eight modes, some using one scale and some the other, continued in Italy for several generations. A succinct report appears in Bononcini's *Musico prattico* (1673), ii.17, pp.121–2: 'Of the 12 tones ... there are seven that are normally used' (ex.24*a*, based on pp.137–47). The reduction of 12 modes to seven rather than eight devolves from the correlation of mode 10 with both tone 3 and tone 4: Bononcini distinguished them only by their endings. Ex.24*b* (based on pp.148–53) is Bononcini's demonstration of how a melody can be converted from its 'natural' mode to any other mode by changing the key signature.

By a circuitous but traceable route through French- and German-speaking Catholic countries (documented in Lester, 1989), what had begun as Banchieri's eight 'psalm-tone keys' were finally incorporated into the system of 24 major and minor keys in Mattheson's *Das neu-eröffnete Orchestre* (1713). After a discussion of the '12 *modi*, or Greek manners of singing' (p.57), Mattheson described the final stage of the eight 'psalm-tone keys' (p.60): 'The Italians and the present-day composers employ another fashion of differentiating their *modulationes*' (shown in Table 12). As his source for this set of eight tones Mattheson must have used the 'regular tones or modes' in Georg Falck's *Idea boni cantoris* (1688), since he continued with a second eightfold set of four major and four minor keys corresponding to Falck's *fictus* or transposed modes, observing that they are 'no less usable and customary'. Mattheson concluded 'Whoever is desirous of knowing all tones must include the following', and completed the 24 by adding the remaining four major and four minor keys (cf Riemann, *Geschichte der Musiktheorie*, 2/1921, pp.454–5). But shortly thereafter he returned to the 24 major and minor keys, first set out as a whole in 1711, only two years earlier, in Heinichen's *Neu erfundene und gründliche Anweisung ... des General-Basses*, recommending the more familiar approach: 'There are just the 12 semitones of the chromatic octave, each of which can be differentiated once, through the major or through the minor 3rds; thus the aforementioned 24 arise, and so it remains' (Mattheson, 1713, p.63).

A few traces of the heterogeneously agglomerated major–minor key system can be observed in 18th-century musical practice. Most conspicuous are the key signatures with one flat or one sharp too few or one sharp too many, representing transpositions of mode 1 or mode 2 (minor keys with one flat too few or one sharp too many), transpositions of mode 8 (major keys with one sharp too few), or use of a one-flat or two-flat signature as though



it were *cantus mollis* or *cantus fictus* (major keys with one flat too few). Certain details of early 18th-century harmonic movement or aspects of tonal relationships also represent vestiges of polyphonic modality; familiar and obvious is the IV(6-3)–V half-cadence in minor keys, a survival of the mode 4 cadence to the final with an upper leading note in the lower voice. Cycles through the psalm-tone keys continued to be written for a long time. One of the last, the so-called *Octo toni ecclesiastici*, was written by Beethoven's teacher Albrechtsberger in about 1760; it consists of a cadenza, six verses and a fugue for each *tono*.

(iii) The modal triad. In his *Cartella musicale* Banchieri listed the cadential degrees for his eight modes (see ex.22*a*) and his eight psalm-tone keys (see ex.23). His cadential degrees, however, are not those of a partly traditional, partly empirical scheme of species boundary tones and repercussions; rather they follow Zarlino's doctrine stipulating the same three cadential degrees for each and every mode, regardless of its diatonic species: the final, the upper 5th, and the mediating 3rd. A set of any three things is called a 'triad', and the set of three modal cadential degrees may be called a 'modal triad'.

Claiming the degrees of the modal triad as the regular cadence points in every mode eliminated in theory (though by no means in practice) the variable distributions of cadential degrees that had differentiated polyphonic modes based on the eightfold system. Furthermore, just as an octave cannot be mediated into perfect consonances in more than two ways, which had always distinguished authentic modes from plagal modes, so a 5th cannot be mediated into 3rds in more than two ways, which came to distinguish major keys from minor keys. Granting overriding importance to the final, upper 5th, and mediant 3rd in all modes alike had the effect of calling attention to the modal triad common to all modes mediating their 5ths in the same way; concomitantly subordinated were most of the theoretically decisive modal distinctions supposed to arise from varying placements of the semitones in the modal octave.

Around 1600 German theorists began to manipulate simultaneities comprising three pitch classes as single entities, that is, as chords. Burmeister (1606, p.22) called them 'conjugate' and named the pitches *basis*, *media* and *suprema*. Harnisch (1608) offered for the first time a description of 6-3 chords as though they were in versions of 5-3 chords; his term for them is 'composite consonance', 'imperfect' and 'perfect' respectively, and he also discussed both doubling and open spacing in terms of octave duplication of chordal degrees (see Lester, 1974, p.110, and 1989, pp.31–3).

In the writings of Calvisius's student Johannes Lippius (published 1609–12), appears the expression 'harmonic triad' (*trias harmonica*), along with 'monad' (a single note in a melodic context) and 'dyad' (a two-note interval). Lippius not only defined 5-3, 6-3 and 6-4 chords as triads, however; he also defined each of the 12 modes in terms of the triad of its final, third and fifth degrees, defined the general 'lively' or 'sad' affect of each mode by the affect of its modal triad, and then finally listed the cadential degrees of modes in terms of that same modal triad, thus making the modal triad the single foundation of melodic identity, poetic affect and formal structure in each of the 12 modes.

Lippius's theories were transmitted to later generations through the publications of Johann Crüger, whose first significant work, *Synopsis musicae* (1630), borrowed not only its title but most of its language from Lippius's *Synopsis musicae novae* of 1612, simplifying or eliminating the theology and numerology and also expanding and clarifying the explanations (see Lester, 1989, pp.52–9). The *trias musica* is made up of three sounds, and (chap.8):

> this harmonic Trinity is the true and correct root of the *unitrisona* [one sound in three pitches] ... it is twofold. One is natural, perfect, noble, and suave [and Crüger added] having the major 3rd below the

TABLE 12

tone						
	1	D	F	A or	D	minor
	2	G	B♭	D	G	minor
	3	A	C	E	A	minor
	4	E	G	B♮	E	minor
	5	C	E	G	C	major
	6	F	A	C	F	major
	7	D	F♯	A	D	major
	8	G	B♮	D	G	major

minor 3rd ... . The other is imperfect and soft [*mollior*] ... . Each harmonic triad has its species, now native, now fictive through chromatic notes. [ex.25*a* and *b*] ... Other species of triad ... [ex.25*c*].

Crüger grouped the modes by the species of triad:

The modes, because of the proper and individual harmonic triad that each has, are either natural, consisting of a natural harmonic triad, or soft [*molliores*], consisting of a soft triad. Ionian, Lydian, Mixolydian are natural; Dorian, Phrygian, Aeolian are soft.
They are either authentic and primary, or plagal and secondary, by virtue of the 4th conjoined to the harmonic triad. ... If the 4th is placed above the harmonic triad to complete the ambitus of an octave it will represent an authentic and primary mode ... if below, a plagal and secondary mode [ex.25*d*].

Crüger then ascribed poetic content to each mode according to two hierarchic criteria, the modal triad and the scale type (chap.11):

The nature of each mode follows the nature of its fundamental triad [*naturam radicis unitrisonae*], and of its intervals – tones and semitones disposed in the ambitus of an octave – by which the modes are distinguished from each other.
Thus the one is vigorous and cheerful – Ionian extremely so, Lydian enchantingly, Mixolydian moderately – and the other is soft, weak, sad, serious – Dorian moderately so, Aeolian less so, Phrygian completely.

The primary, secondary and tertiary cadential functions handed down from the latter part of the 16th century are now mechanically assigned (as in Zarlino) to the lowest (and 'final degree'), the highest and the median parts of the harmonic triad; the foreign cadences (*peregrinae*) 'arise irregularly, from the harmonic triad of another mode' (chap.15).

Varying combinations of elements from Glarean's modal doctrines and Lippius's doctrines as promulgated by Crüger continued to appear in German textbooks throughout the 17th century. The 12-mode doctrine, however, was never amalgamated with any other theory of modal or tonal structure; unlike the Italian modal theories it was not gradually transformed and merged into an evolving tonal theory. It survived as an antiquarian anachronism – but it also survived as well in one kind of musical practice, the Lutheran service, as can be observed in many of Bach's chorale settings and elaborations. Both the doctrine and the practice of Glarean's 12 modes at that time are summarized in J.G. Walther's *Musicalisches Lexicon* (1732, p.409):

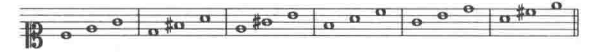
Modus musicus is the way of beginning a song, continuing it correctly within fixed limits, and ending it suitably. The Greeks principally had 12, namely six chief and as many collateral modes ... only the Greek names survived, and they are applied to the diatonic melodies placed on the following six keys: D, E, F, G, A, and C ... to know this doctrine is indispensable particularly to organists, since they have mostly to do with chorale songs, among which ever so many have been set and handed down in those old modes.

Walther listed five to ten familiar German chorale tunes under ten of Glarean's modes; he rejected Lydian and Hypolydian, quoting Glarean at length on the point.

See also HARMONY, §3.

Ex.25

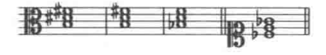
(**a**) natural triad, native and fictive species



(**b**) soft triad



(**c**) other species of triad



(**d**) the modal triad and authentic and plagal modes

regular Ionian — transposed Ionian — etc. — Hypoionian — Hypoionian

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IV. Modal scales and traditional music

1. MODAL SCALES AS A NEW MUSICAL RESOURCE. In the early 19th century the term 'mode' signified the major or minor scale; alternatively, it could refer to an ancient Greek mode, which would signify one of Glarean's 12 authentic or plagal octave species. By 1800 practising musicians on the Continent had come to believe that the major and minor modes had resulted from the historical reduction of earlier diverse scales to their essential features. Koch's *Musikalisches Lexikon* (1802) observed that 'our two modern modes are the descendants of the old Ionian and Aeolian'. Theorists in the 19th century usually began with the diatonic major and minor scales as the foundation of their teaching. Occasionally, however, composers could conceive of modality outside the major and minor conventions, as did Beethoven when he composed a four-part, chorale-like movement 'in the Lydian mode' in his String Quartet op.132. With this experiment Beethoven wished to evoke a reverent mood in a thankful release from illness. Composers from Schumann to Fauré, Grieg and Wolf used modality to extend this evocation of religious feeling or, alternatively, to suggest folk practice ('im Volkston').

Modes, as they evolved in popular tradition, arise from generalized types of melodic movement in existence before the abstract theories of ancient Greece or the medieval Church. The modern turn, around 1800, towards European folk music as a resource for composers was already evident in the settings of British folk tunes made by Beethoven, Haydn and others for the publisher George Thomson. In part this was the outcome of the stirrings of Romanticism, for the poetry of Ossian and Burns had drawn the attention of intellectuals to Scotland, where Allan Ramsay and others had been avidly collecting traditional song material throughout the 18th century. The settings by these composers, while often skilful and harmonious, misunderstand the modal character of the melodies. Indeed, this misunderstanding was nothing new. Composers such as Purcell and J.C. Bach tried to get to grips with the 'gapped' pentatonic or hexatonic melodies that proliferate in Scottish folksong: the ambiguous modal character of these tunes, for instance, or the habit of ending on a note other than the presumed tonic, puzzled composers with a conventional major–minor harmonic vocabulary.

Throughout the 19th century folktunes were a constant well of inspiration as composers began to reflect national feeling: Chopin drew on the mazurka dances of Poland, for example, Liszt on Hungarian Gypsy traditions. Both employed folk scales, indigenous or derived from Romani practice, as well as novel rhythms and textures that were unfamiliar to concert audiences. Minorities, conscious of their cultural identity, made their mark through the original use of modality: Mahler, brought up in a Jewish enclave on the borders of Bohemia and Moravia, adapted formulae from both German-language and Moravian folksong, including the Lydian 4th, in his melodic style. Janáček's absorption of folk modes stemmed from his devotion to Moravian folk music, as collector and arranger, from the 1890s. His opera *Jenůfa* (1908) and his mature works display not only mastery of the principles of folk modality but his creative synthesis of these.

Eastern Europe, especially Russia, gave rise to novel conceptions of harmony and melody derived from folk modes. Glinka had already drawn on Russian folk melodies for his early works: his strong attachment to the 'foreign lands and peoples' announced in Schumann's *Kinderszenen* led him to travels in Italy and, notably, Spain, which inspired a number of his compositions and whose Andalusian Hispano-Arabic melos also generated pieces by Chabrier, Debussy, Ravel and others. Musorgsky, famously, mined the modality of Russian melodies in works deemed strange or crude by his contemporaries. The first version of his song *Kalistratushka* (1864), for example, is called 'a study in folk style' and the cadential dissolution of the harmony into bare octaves is typical of the genuine folk polyphony recorded by Yuliy Melgunov, Kastalsky and others. By contrast, Rimsky-Korsakov oscillated in his lyric operas and tone poems bretween a diatonic style suffused with Russian folk music and an 'oriental' style that is usually chromatic or based on a whole-tone scale in its specifially melodic inflection. His 'revision' of Musorgsky's work was a typical misunderstanding, by a conservatory-trained musician, of an original, folk-influenced melodist.

Saint-Saëns was just such an academician: believing Musorgsky to be deranged, he brought back from Russia a score of Musorgsky's *Boris Godunov* thereby, however, introducing a new element into French music. He himself experimented with scalar novelties and produced several works, such as *Samson et Dalila* (1877) that conjure up 'exotic' scales and are often in the minor key with a minor 6th and raised 7th. Verdi had also injected elements of modal exoticism into *Aida* (1871), conjuring up visions of the 'remote' lands where Aida lived by means of an oboe melody that wavers between major and minor. Attracted to the modal features of peasant melodies, the 'antique' modes of the Middle Ages or Renaissance or the melos of peoples outside Europe, composers explored scalar systems other than those of major–minor, and this had become a distinct trend by the turn of the 20th century (*see* EXOTICISM).

Debussy, who visited Solesmes and was fascinated, like his contemporary d'Indy, by Gregorian chant, explored a variety of pentatonic structures: many of his works, as

well as 'exoticisms' like *Pagodes*, are saturated with pentatonicism. He conjures up an antique world, as in *Pelleas et Mélisande*, or one in which ambiguity is central, as in the *Chansons de Bilitis* by mixing modality (usually Dorian) and chromaticism. The attitude of Ravel, on the other hand, towards modal-melodic pastiche was sometimes ironic: he described his *Bolero* as being in the 'whining and monotonous style of Spanish-Arabian melodies'. But like Debussy he admired Javanese music and derived melodic and harmonic elements from it, as in the tolling of temple bells in 'Laideronnette' from *Ma mère l'oye* (1911). Similarly in debt to Debussy as well as to plainchant and Hindu sources, Messaien evolved 'modes of limited transposition' (i.e. modes able to be transposed by a semitone a limited number of times, after which the original set reappears). The importance of these modes in his composition is such that the horizontal line is harmonized exclusively by the notes of the mode.

Stravinsky, who had himself collected traditional tunes, transcended the inspiration of folk models by condensing, repeating or superimposing modals cells often derived from Russian folk sources as in, notably, the *Rite of Spring* (1913) or *Les noces* (1917). While his procedures in these early works have little to do with past modal practice, they do refer to diatonic pitch relations (e.g. the D- and G-scales or to hexachordal segments of these). The source of Stravinsky's well-documented octatonic pitch construction, on the other hand, which stretches over his entire output, may well have been Rimsky-Korsakov; it begins with the second tableau of *Petrushka* (1911). Bartók's complex use of modal structures reflects his interest not only in the Hungarian peasant music that motivated Kodály but also in the diffusion of melodic styles into Europe from the Middle East and North Africa. Nevertheless, Bartók stressed that in eastern Europe most of the old modes (Dorian, Phrygian, Mixolydian, Aeolian etc.) were robustly alive. His construction of harmonies by condensing these melodic patterns is a central feature of his style: the melodic mode articulated in the finale of the Sonata for Two Pianos and Percussion (1937) is a composite of the Lydian and Mixolydian modes (one used by Fauré, Debussy and Ravel) and makes for contrast with modal chromaticism because of its relationship to the open overtone series based on C.

From around 1900 the discovery and invention of modal procedure as a compositional resource evolved in two directions: first, towards a regional style of composing based on the collection of European folktunes; and second, towards works that incorporated musical elements from Africa, the Americas and Asia. The invention of the phonograph in 1877, the increased collecting of music in different parts of the world and the founding of phonograph archives at Berlin, London, Paris and Vienna permitted composers to absorb and adapt musical styles detached from their original context. At the same time, conferences such as the Congrès de musique arabe held in Cairo (1932) brought together composers (e.g. Bartók, Hába) and musicologists (e.g. Hornbostel, Lachmann, Sachs) from East and West to discuss topics such as melodic or rhythmic modes, and the 'musical scale' and, more broadly, to reach a greater understanding of both modal conceptions and musical difference.

The enthusiasm for folksong of English composers such as Holst and Vaughan Williams and of the Australian Percy Grainger stimulated them to fashion idioms based more on the open melodic style of traditional music than on its harmonic implications. This procedure emerges to some extent from the wider span of English-language folk tunes compared with the narrow-range melodies with which their east European colleagues were working. Grainger, instinctively drawn to the modal qualities of traditional music, also made arrangements of Balinese and Javanese music he transcribed from the recorded collection *Musik des Orients*. The collecting activity of Cecil Sharp in both England and the USA and the populist effect of singers and collectors in the USA before and after World War II helped move some American composers towards folk styles, among them Roy Harris, who made a systematic use of modes, sometimes combining one or more modal type, Colin McPhee, who studied gamelan music in Bali, and Henry Cowell, who took over drones, modal scales and other effects from Celtic, Amerindian and east European folk music. The adaptation of structural elements from African and Asian music cultures (though not as models of sound) has continued in the music of Steve Reich, Philip Glass and John Adams, while the use of elements from European folk and liturgical sources has continued with Górecki, Pärt and Tavener.

2. Modal scales and melody types in Anglo-American folksong. During the second half of the 19th century, while continental composers were becoming ever more interested in indigenous traditional musical sources, English and American professional musicians remained dependent on the mainstream style as taught in continental conservatories. A few collections of British traditional songs with their melodies were published during this period by educated amateurs; one of the first was *Sussex Songs*, collected from agricultural workers and privately printed in 1843 by John Broadwood. His niece Lucy Broadwood was one of the founders of the English Folk Song Society. Although notated tunes had occasionally appeared with the literary collections of ballads and popular lyrics that began to be published in the mid-18th century, it was with the publication of the *Journal of the Folk Song Society* from 1899 that extensive tune collections made by the members of the Society began to provide sufficient material for serious musical study.

(i) Folksong scholarship and the modes. Professionally trained musicians and scholars were associated with the Society from the outset. J.A. Fuller Maitland was one of the founders, and both Vaughan Williams and Percy Grainger published collections in its journal. Grainger made the first attempt at a really precise notation of performing practice. His elaborately detailed transcriptions, made from wax cylinders, were published in no.12 of the journal in 1908.

(a) Folksong and pseudo-Greek modes. Grainger's preface to his transcriptions included a section on 'Folksong scales in the phonograph' in which he made some analytical observations about the modality of the songs: 'Of seventy-three tunes phonographed in Lincolnshire, forty-five are major and twenty-eight modal. ... Most [of the latter] are in a mongrel blend of Mixolydian and Dorian' (p.156). Grainger summed up his observations by saying that (pp.158–9):

> the singers from whom I have recorded do not seem to me to have sung three different and distinct modes (Mixolydian, Dorian, Aeolian), but to have rendered their modal songs in *one single loosely-knit modal folksong scale* ... consisting of:

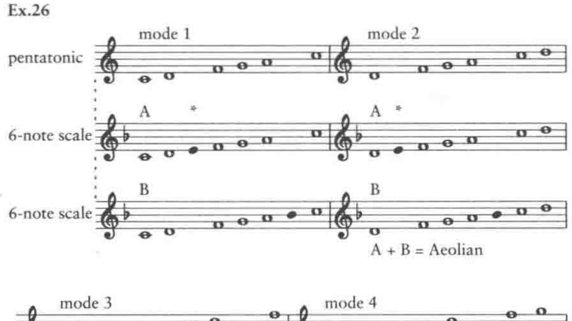
Firstly – the *tonic, second, major and minor* (*or unstable*) *third, fourth, fifth*, and *flat seventh* ...
Secondly – the *sixth*, which is generally major, though sometimes minor ... and the *sharp, or mutable seventh*; which intervals do not, as a rule, form part of the bed-rock of tunes, but act chiefly as passing and auxiliary notes.

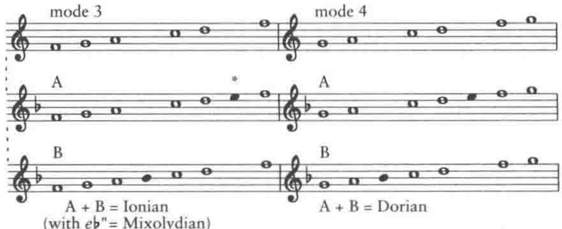
Grainger's grouping of his repertory into two basic classes, major as against modal, accords well with the fact that rural American singers even in much more recent times used to sing major tunes with instrumental accompaniment – 'chording' – and other tunes without. But Grainger's theory was very much at variance with the by then already conventional modal doctrines of the Society – so much so that the editorial committee of the journal responded to his 'mongrel blend' observation in an editorial footnote. These doctrines are summed up in chapter 5, 'The Modes', of Cecil Sharp's *English Folksong: some Conclusions* (1907). On the tunes of Grainger's second class, Sharp wrote (pp.36–7):

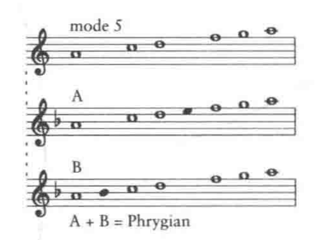
The scales, upon which many English folk-tunes are constructed ... are generally known as the Greek modes. ... It has been customary to look upon the ancient modes as mere relics of a bygone day ... but the recent discoveries of English folk-song have thrown a fresh flood of light upon the matter ... for here are scores of melodies cast, it is true, in the old despised modes, yet throbbing with the pulse of life ... such melodies as these cannot be quietly dismissed as archaic survivals. ... Nor, again, are they to be confounded with the music of the church. Except for the fact that they happen to be cast in the same scales, they have but little in common with the melodies of plain-song.

Sharp continued with a summary exposition of the diatonic species of the octave, concluding with Glarean's modal names and the observation that 'amongst secular musicians the old scales are known by the pseudo-Greek names' (p.44). To the diatonic modal scales Sharp added the five octave species of the anhemitonic pentatonic scale (the general scale made up of minor 3rds separated alternately by one tone and a pair of tones). He observed that the anhemitonic pentatonic collection: 'is still used by the peasant-singers of Scotland and Ireland, and also by the natives of New Guinea, China, Java, Sumatra, and other Eastern nations. It is occasionally used in English folk-music' (p.44). In contradistinction to Grainger's modal theory, which was derived largely from observation, however limited, the modal theories of the Folk Song Society were at first based entirely on the conception of a set of pre-existing 'old scales ... known [amongst secular musicians] by the pseudo-Greek names'. This of course accorded well with the Romantic idea of a living survival of some older and purer pre-Raphaelite music in what was left of the as yet uncorrupted rural countryside, and this flavour of quaintly antique peasant modalism is still very much a part of the folk music cult.

Ex.26







(b) A new modal theory for Anglo-American folksong. A truly creative contribution to the theory of modality in folk music of the United Kingdom was made by Annie Gilchrist in a brief 'Note on the Modal System of Gaelic Tunes' (*JFSS*, (1910–13), iv, p.150; and see ex.26). Gilchrist's scheme is based on the set of five anhemitonic pentatonic octave species, which she expanded to hexatonic and heptatonic octave species by filling in the minor 3rds. Her attitude towards modalism in general was fully rooted in the late 19th-century presuppositions embodied in Sharp's chapter on 'The Modes' in that the pentatonic scales are regarded as more 'primitive' (p.150) and the hexatonic scales 'form a convenient index to the modifications of the pentatonic scale on its way towards a seven-note system' (p.153). Nonetheless her scheme is in no way *a priori* but rather is empirically founded on the specific collection to which her 'Note' is appended. Furthermore, she made a point of the necessary distinction between 'tonic' and 'final'. At the same time she drew attention to the musical uncertainties inherent in this kind of modal theory, uncertainties consequent on its need to make an assignment of tonic function to some one degree of every tune, whether or not the 'true tonic' can be established (p.153):

No doubt there will be differences of opinion regarding classification in some of these tunes, especially those in which the modes are mixed, and certain others in which it is difficult to believe that the last note of the tune is the true tonic. ... In examining the tunes in MS., there was also some uncertainty in certain cases as to where the tune really ended, owing to the fact of the song beginning with the chorus or refrain. [footnote] Some of these tunes, being of the 'circular' class, have *no* definite ending.

Gilchrist did not go so far as to suggest that some tunes might not have any definite tonic either, but she came closer here than any of those who followed her. The annotations to her table of modes (facing p.152; see ex.26) regarding strong and weak notes also testify to an extraordinary appreciation of the subtle importance of strong and weak degrees in a melody. She commented on modes 1-A, 2-A and 3-A that 'the E [marked *] is sometimes flattened in these three modes, more especially when occurring as the 7th degree of mode 3'. She also commented that 'The distinction between mode 1-A and mode 3-B, which appear to correspond in scale, lies in whether the 3rd or the 4th degree of the mode be an essential note, belonging to the original pentatonic framework'; and 'Similarly, in the case of mode 2-A and mode 4-B, the distinction lies in whether the 2nd or 3rd degree be the imported note'. Also 'The characteristic Highland mode formed by the filling-up of the gaps in

mode 1 by E♮ and B♭ is distinct in tonality from the Mixolydian mode, whose scale it resembles; it corresponds more nearly to the Hypo-Ionian, owing to the prominence of F and A, its 4th and 6th degrees'.

Gilchrist's modal scheme was adapted by Sharp for *English Folk Songs from the Southern Appalachians* in 1917 (see pp.xxx–xxxiv of the 'Introduction to the First Edition' in the second edition of 1932); the scheme thus adapted was thereafter cited or used by other studies, for instance Buchanan in 1939. The youngest descendant of Gilchrist's combined pentatonic-hexatonic-heptatonic scheme is the 'modestar' of Bertrand Bronson (*The Traditional Tunes of the Child Ballads*, ii, pp.xi–xiii, first described in his article 'Folksong and the Modes', 1946; repr. in Bronson, 1969). Bronson's diagram is a seven-pointed star schematically representing the connections of pentatonic, hexatonic, and heptatonic scale types, in terms of contrasting or overlapping scale degree content, by means of interior angles and intersections.

(ii) Melody type in Anglo-American folksong.

(a) Mode as a musical property. Bronson's modal designation for the tunes in *The Traditional Tunes of the Child Ballads* (1959–72, i) and his description of the system (p.xxviii) were, as he put it, 'generally either ignored or charged a little impatiently with being rather cryptic, or "fuzzy", or imperfectly described' (ii, p.xi). Whether such criticisms are apt or otherwise, there is one thing that Bronson did not attempt to do with his modes, and that is to use them as a basis for classification of the melodies. Kolinski (1968), opening with the words 'Bronson's classification of tonal structures' (p.208), merely criticized the modestar's pentatonically-based system for failing to be arranged like his own pentatonically-based system for ordering and classifying notated melodies (Kolinski, 1961). Cazden (1971) at one point referred to the 'imaginative epicycles of Bronson' (p.47) along with Sharp's 'church-mode plan' (p.57), and both are taken as being among the 'accepted mode classifications'. Yet neither for Sharp nor for Bronson was 'mode' a tool for classifying melodies, as is for instance Kolinski's congeries of modal 'tint-complexes' (Kolinski, 1961 and elsewhere).

Scholars have usually failed to make a clear distinction between mode in connection with melodic type and mode as a classifying rubric. Herzog (1937), observing that 'typology and classification are merely different facets of the same procedure', nonetheless warned against confusing them. In Bronson's monumental collection of ballads the hundreds of tunes that there are for some of the ballads are grouped and subdivided not according to modes but according to the tune families to which they belong. Bronson's modal theories have not prevented him from ordering the tunes with the greatest sensitivity to their melodic typology. The only claim he made for his cyclic formulation of modal scales is that 'the solid connections of the whole system show us how, in the chances of oral transmission, the same basic tune may pass from mode to mode almost imperceptibly' (ii, p.xiii). For Bronson, as for Sharp before him, 'mode' was an inherent musical property. As Sharp put it: 'Each of the modes has its own set of intervals from which it derives an individuality as characteristic and distinct as that of the major or minor. ... The character of every melody is, in part, derived from the mode in which it is cast' (1907, p.47).

(b) Tune families. Like the construction of modal theory, the consciousness of tune relationship has its roots in the work of the English Folk Song Society. Samuel P. Bayard observed of Gilchrist that she 'has, almost uncannily, the faculty that discerns the basic tune in its persistent phrasal pattern, contour, intervals, and diagnostic formulae' (1953, p.128). The collectors were well aware that the existence of different tunes for the same text and the singing of different texts to very similar tunes betokened tune 'types' or 'styles' at several levels of resemblance, and the pages of the *Journal of the Folk Song Society* are replete with references to such tune resemblances by the name of some particularly well-known tune of the kind. More recently the writers most concerned with the theory of tune relationships have been Bronson and, above all, Bayard.

The term 'tune family' was first used consistently by George P. Jackson, but it is indelibly associated with Bayard's name as a result of a series of papers on tune families stretching over three decades. From the outset Bayard dealt only with abstractions inferable from the tunes. His intention was 'to identify specific melodies in as many of their variant forms as possible' (1950). In the process of attempting to isolate factors common to tunes that singers, collectors and scholars with a wide acquaintance with folksong tunes agree to be related, he arrived at a certain number of important factors, no one of which is universally consistent in tunes of the same family, but many of which can be observed to cluster and form melodic prototypes. Among his observations on the relatedness of tunes is that 'the mode in which an air happens to be cast of course means nothing' (1939, p.125). In the same paper he asserted that 'the number of separate tunes is not large ... the well-known tunes in the British folk repertory [are] about fifty-five in number' (p.124), and he suggested three central factors in tune resemblance, namely, contour, important degrees of the scale, and stereotypical motifs (pp.125–6):

[1] consistently parallel melodic lines ... are much more important than any similarity in modal or rhythmic features
[2] strongly accented ... diagnostic tones
[3] closely related melodic formulae of progression and cadence

He went on to observe in more general terms that:

> the problems of variation can never be solved by thinking in terms either of independently composed tunes in great numbers, falling into similar conventional lines or of mere rearrangements and recombinations of stock musical phrases. ... The versions resemble each other in ways too deep and too intricately detailed to be accounted for in either manner.

Over the subsequent decades Bayard refined, elaborated, and demonstrated the theoretical premises here set forth, without needing to modify them in any essential way. The specific number of tune families suggested varies trivially; in 1953 he wrote that 'over forty such tune-families are current' (1953, p.132), and went on to discuss seven of them thoroughly. In his 'Prolegomena to a Study of the Principal Melodic Families of Folksong' (1950, repr. 1961) Bayard developed his 1939 outline of the principal factors in tune resemblance in great detail, and mentioned yet another number of tune families: 'no fewer than thirty-five' (p.115). In the same article he referred to three hierarchical levels of tune relationship: 'tunes, tune-versions, and tune-families' (p.118). Bayard's one really extensive comparative analysis, 'Two Representative



Tune Families of British Tradition' (1954), is a full and convincing demonstration of his command.

Another study dealing directly with tune families is Bronson's 'Some Observations about Melodic Variations' (1950; rewritten in 1954 and so repr. in Bronson, 1969), and of course Bronson's grouping of tunes under each ballad in *The Traditional Tunes of the Child Ballads* is an epic demonstration of results of the tune family approach. Charles Seeger's 'Versions and Variants of the Tunes of "Barbara Allen"' (1966) is a sophisticated discussion and analysis of two of the tune families associated with this ballad. (In Bronson, ii, four tune families for 'Barbara Allen' are represented by over 200 individual tunes.) The 30 notated tunes analysed by Seeger are transcriptions from the holdings of the Archive of American Folk Song (Library of Congress) and may be heard on their recording AAFS L54.

Ex.27 shows skeleton outlines of six versions of the tune 'Demon Lover', taken from among those included by Sharp for two Child ballads in his *English Folk Songs from the Southern Appalachians* (2/1932). Versions of this tune sung to some other Child ballads may be seen in the same collection: 4-F, H, I ('Lady Isabel'), 7-H ('Earl Brand'), 13-G ('Edward'). Despite the apparent variety in scale type and several striking deviations of contour and emphasis they are patently the same tune in all but the narrowest sense.

While Bronson demonstrated the efficacy of the tune family concept for grouping tunes in collections, he criticized its use in theoretical ventures:

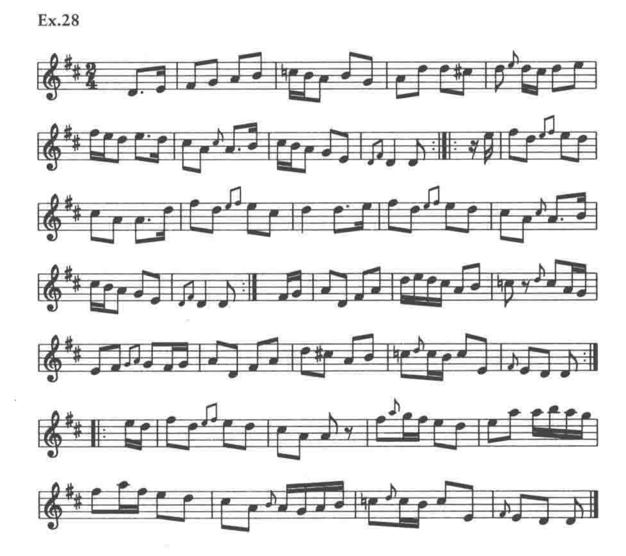
> Obviously, the knowing annotator achieves a gratifying sense of mastery within his range of familiarity, and this is good for his psyche. The game can be fascinating to those who like to play it. But ... will clarification be the end product, or only a patternless complexity like that of the interrelations of the human generations that begot this melodic flux? (1969, p.141).

Facing similar concerns, later scholars have tended to avoid further theorizing about tune families, although several have adopted the idea as a tool for categorizing and generalizing in area studies. Shapiro developed systematic refinements to this procedure which are appropriate for organizing large collections (1975).

A proposal for an expansion of the concept involves three basic principles – outlining, conjoining, and recombining – which may be applied to describe relationships between tunes in a given repertory (Cowdery, 1984; 1990). Unlike previous theoretical work with tune families, which often involved diachronic speculation concerning 'earlier' and 'later' versions based on historical records of dubious credibility, these principles address synchronic relationships between co-existent tunes, illuminating the creative processes of traditional musicians.

Outlining refers to the overall relationships illustrated in ex.27. Conjoining denotes the common traditional practice of combining a new melody with an older one. This procedure is particularly evident in dance tunes; for example, the two Irish polkas in ex.28 have different first sections which are conjoined to similar second sections. Versions of these second sections may be found in Bayard's 1954 study of 'The Job of Journeywork', where they are similarly conjoined to unrelated sections. Tunes related through recombining draw from a pool of melodic

Ex.28



Ex.29



motives which, through long association with each other, belong together somewhat like the characteristic features of explicit modal systems. The three Irish song melodies in ex.29 share certain melodic gestures – indicated as A, B and C – while their overall contours differ significantly. A and C are essentially the same motive at different pitch levels; this congenial symmetry may account for their frequent use together.

This augmentation of the tune family concept provides a link between theoretical and practical studies of traditional musics. Bayard himself acknowledged these three principles as compositional processes in his last major collection (1982, p.7), Quigley documented them in his study of a French Canadian fiddler and composer (1995, pp.104–5) and Jeffery noted similar evidence in the repertory of Gregorian chant (1992, pp.101–2).

(iii) Mode as musical property versus mode as category. Bayard's '35' or 'over 40' or '55' tune families are certainly comparable in order of magnitude with Gevaert's 47 *thèmes*, in contrast to the fixed number of modes in Gilchrist's, Sharp's or Bronson's systems, or in the eightfold system. But even Bronson has not proposed his system of modes as a set of superordinate categories for the tune families corresponding to the role of the eightfold system for Gevaert's *thèmes*. So far the modes of Anglo-American folksong, whatever they may be, have been treated by most of those who know the repertory best more as properties of individual items than as universal categories. All the same, there is a constantly recurring and obviously powerful urge to imbue all items believed to have a common mode with a common musical property so distinctive or so fundamental that it warrants claiming all those items as members of a modal category.

In the 20th-century interest in systematic modal order set alongside ever changing congeries of melodic types, it is certainly not going too far to see a parallel to similar relationships that have arisen at least twice before: between the eightfold system and the antiphons in the 9th century; and between the eight or the 12 modes and vocal polyphony in the 16th century. The same kinds of musical results also seem to ensue: modern professional folksingers compose 'in the modes', as had the late medieval composers of tropes and rhymed offices, or the late 16th- and 17th-century composers of collections ordered by the eightfold system or by Glarean's or Zarlino's 12 modes.

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V. Middle East and Asia

1. Introduction: 'mode' as a musicological concept. By the mid-18th century, 'mode' in European languages meant a collection of degrees of a scale (and its aggregate intervallic content), being governed by a single chief degree: a mode was a scale with a tonic, which was the last note of a melody or the root of a final triad. This is the sense in which the major and minor scales, as well as the so-called 'church modes', are still deemed 'modes', and it was with this sense that the term 'mode' was first applied to phenomena and practices in other musical cultures.

The earliest full-scale attempt to deal with a modal system in a living non-European musical culture was Sir William Jones's 'On the Musical Modes of the Hindoos', first published in 1792, translated into German in 1802 by Dalberg and reprinted several times since then. He gave a systematic exposition, in terms of

> the variety of modes, or manners, in which the seven harmonic sounds [diatonic degrees of the scale] are perceived to move in succession, as each of them takes the lead, and consequently bears a new relation to the six others.... [Since] we find twelve semitones in the whole series, and, since each semitone may, in its turn, become the leader of a series formed after the model of every primary mode [diatonic octave species] we have seven times twelve, or eighty-four, modes in all.

Jones observed further that 'the Persians and the Hindoos (at least in their most popular system) have exactly eighty-four modes, though distinguished by different appellations and arranged in different classes'. As the last words imply, however, the number 84 is not necessarily obtained by multiplying the seven diatonic octave species by the 12 semitonal degrees of the total chromatic. That process may be seen as the theoretical basis of a Chinese system of 84 *diao* (see §5(i) below). The Iranian theoretical 84 was merely one of a number of Iranian and Arabic schemes, this one comprising the sum of 'twelve *makams* or *perdahs*, [plus] twenty-four *shobahs*, and forty-eight *gushas*', a scheme partly related to older Iranian and Arabic theories, and dimly reflected in present Iranian practice. The South Asian 'most popular system' is arrived at through the 'families of the six rāgas ... each of whom is ... wedded to five rāginīs ... and father of eight ... sons' (p.146), so that the South Asian 84 arises from six groups of 14 'modes' each, each group of 14 comprising one *rāga* plus five *rāginīs* plus eight sons. But this too was only one of many such symmetrical classification schemes, by no means the most widespread, and it is the only one that adds up to 84.

In any case, individual Iranian '*makams* or *perdahs*' and South Asian '*rāgas* and *rāginīs*' in musical practice do not fit the 18th-century European abstract scale-type 'mode' well. In fact almost a century earlier Jean Chardin had located the Iranian entity at the melodic rather than the scalar end of the spectrum: '*Perdah* is the Persian term which means "[the] tune of [a] song" [*air de chanson*], and they distinguish the tunes by the names of their ancient kings, and by names of provinces' (*Voyages*, 1711). Jones himself was well aware that: '*rāga*, which I translate as mode, properly signifies a *passion* or *affection* of the mind', and he knew of more specific ethic attributes as well.

It seems to have been Willard who first perceived the incompatibility of the standard European conception of 'mode' with the phenomenon of *rāga* in South Asian practice, in a perceptive discussion at the beginning of the chapter 'Of Rags and Raginees' in his *Treatise on the Music of Hindustan* (1834). The review in the *Journal of*

the Asiatic Society, xxv (1834) sums it up: 'The author [Captain Willard] corrects Sir William Jones' rendering of *Rág* by the expression "*mode*" or "*key*" for which the Hindus have the distinct word t'hat [*ṭhāṭ*]: *Rág* signifies rather "*tune*" or "*air*"'. But Willard in fact had not moved *rāga* quite wholly to the melodic end of the scale-tune spectrum: 'It is not strictly a tune ... it is likewise not a song, for able performers can adapt the words of a song to any Raginee; nor does a change of time destroy its inherent quality'. In short, Willard saw *rāga* as falling between the 19th-century European conceptions of 'mode' and 'tune', and he almost always left it untranslated.

The grey area between a comparatively undifferentiated scale-type 'mode' and a comparatively precisely determined 'tune' became a matter of continuing interest for European musicological scholarship only in the 20th century, at first as a result of greatly intensified work in the music of Eastern Christianity and Judaism. In the year before the outbreak of World War I a seminal article, 'L'octoëchos syrien' by the Benedictines Jeannin and Puyade in *Oriens christianus*, radically extended the scope of what had come to be understood as modal:

> The modality of a musical item is principally determined by the arrangement of intervals on the scale. But in the case where the arrangement of intervals is the same for several modes, there are other empirical means for distinguishing the modality of a particular melody: return of certain cadences or of certain melodic formulae, preponderance of certain dominant degrees, and lastly, the final note.

In the same year an article along similar lines was published by Idelsohn, who devoted his life to the collection and study of Jewish music. He defined the Arabic term *maqām*, as he had come to understand it from his vantage-point in Jerusalem in the closing years of the Ottoman Empire:

> In the musical sense, *maqām* is now used for 'tone'.... In the wider sense *maqām* in music signifies in effect *Musikweise*, that is, a musical type [*Musikart*] which makes use of its own proper degrees of the scale [*Tonstufen*] and motivic groups [*Motivgruppen*]. In no way may the concept *maqām* be identified with 'church mode' [*Kirchenmodus*] or even 'tonality' [*Tonart*]. For while these latter merely denote the scale in which tunes [*Weisen*] can be sung as desired, in *maqām* both scale type and melody type [*Tonleiter und Tonweise*] are comprised, and pre-eminently the latter. For in *maqām* the main emphasis is laid on the melody type [*Tonweise*], that is, on the organization and articulation of the tones [*Tongruppierung und Tongefüge*].

The definition of 'mode' that Idelsohn gave in 1929 is given earlier in this article (see above, §I); it differs in no essential particular from his definition of *maqām* in 1913.

In 1920 Egon Wellesz introduced Idelsohn's contrast into an article on the Serbian eightfold system (*osmoblasnyk*) (*ZMw*, ii, 1919–20):

> Now if one examines the eight groups of songs according to the characteristics of the church tones [*Kirchentöne*], one concludes that no differentiation seemingly conformable to the nature of the eight modes can be worked out. On the contrary, it turns out that in each group of songs certain formulae appear which in turn are lacking in the other groups, and that the presence of just these formulae is the essential characteristic for whatever group a melody is to be assigned to. This however leads us on to the path that Idelsohn and Jeannin-Puyade have shown for the analysis [*Erschliessung*] of Arabic and Syrian songs.

Here the new notion of melodic type and the traditional notion of church mode are still thought of as separate, even opposed. But an increasing awareness of the importance of melodic formula in Byzantine chant in time led Wellesz to equate the individual members of the (Byzantine) eightfold system (*oktōēchos*) with their melody types (1961): 'The mode, we may therefore conclude, is not merely a "scale" but the sum of all the formulae which constitute the quality of an Echos'. The melody type phenomena observed in *maqām* and *ēchos* are proposed as members of a larger metacultural musical entity:

> this principle of composition is of far greater importance than was at first thought. Further investigations have shown that it was not confined to the melodies of a few areas, but was the ruling principle of composition in Oriental music and, with the expansion of Christian music, spread over the whole Mediterranean basin.

The Indian *rāga* and Perso-Arabic *maqām*, as well as the Byzantine *ēchos*, thus independently came to be seen by European musicians and musicologists as falling between or combining together, or both, scale-type and melody-type. Furthermore, each term has had its own musicological history of association with the term 'mode' of European languages.

Similar associations of the European term 'mode' with technical words in Asian musical cultures still farther east are now widely accepted. For instance: '*Pathet* is the Javanese system of classifying gamelan pieces, usually translated as mode' (Becker, 1972); 'these modes, or *chōshi* as they are known in Japanese' (Garfias, 1975). The association of such culturally and linguistically diffused terms as *ēchos* (Greek), *maqām* (Arabic), *rāga* (Sanskrit), *pathet* (Javanese), and *chōshi* (Japanese) with the much expanded European concept of mode has naturally led to an almost unquestioned assumption of some minimal underlying metacultural or scientific category 'modality', to which concepts and phenomena of specific musical cultures might be referable as special cases. For example, Mantle Hood, in *The Ethnomusicologist* (1971), wrote that:

> in considering existing definitions of 'mode'.... We discovered that there were quite a few in print ... [but] none of them could be applied on an international level. In fact, all of them taken together, contradictions aside, could not account for Indian raga, Javanese patet, Persian dastgah, and modal practices of other musical cultures.... After spending four or five months examining modal practices in various parts of the world, the Seminar was able to construct a definition ... that rests on the assumption that mode itself is a continuum.
>
> Basic features of Mode seem to include the following: (1) a gapped scale ...; (2) a hierarchy of principal pitches; (3) the usage of ... ornamental pitches; and (4) extra-musical associations.

It is not clear, however, here or elsewhere, whether 'mode' in such a broad sense is an ontological or merely an epistemological object, an inherent musical property or a scientific paradigm. In the following sections several terms in Asian languages that have been associated with 'mode' and 'modality' are discussed with the aim of highlighting the similarities and, even more, the differences in the musical phenomena to which they refer in the different cultures.

The four kinds of modal entity whose comparison forms the focus of the following discussion are not only drawn from four different Asian musical cultures or genres but also represent four different points on the modal spectrum between abstract scale and fixed tune. The Middle Eastern *maqām*, Central Asian *makom* and particularly the Indian *rāga* are nearer the tune end; the *pathet* of Javanese gamelan music and particularly the *chōshi* of Japanese court music (*gagaku*) are nearer the scale end. But they differ strikingly in some much less abstract aspects of their performing practice. First, most obviously and most significantly, the art of West and

South Asian musical high cultures is pre-eminently the art of the virtuoso vocal or instrumental soloist, while the gamelan music of Java and the *gagaku* of Japan are for ensembles including many different types of melody instrument (sometimes including solo or choral vocal parts), performing simultaneously most of the time. Second, the number of named modal entities in the West and South Asian spheres, the number of *maqāmā* or *rāga*, runs to many dozens, even hundreds; the sets of central Javanese *pathet* or Japanese *chōshi* number fewer than ten entities each. Finally – and perhaps subsuming the dichotomies of tune versus scale, solo versus ensemble, and many versus few – the West Asian and Indian modal entities are primarily compositional-improvisational models, while the South-east and East Asian modal entities are primarily categories of a repertory.

2. Middle East and Central Asia: 'maqām', 'makom'

(i) The basic terms. *Maqām* (pl. *maqāmāt*; Turkish: *makam*, pl. *makamlar*) is an Arabic word meaning 'position', or 'place'. Its modal meanings ultimately derive from a basic meaning of 'tone' or 'degree of the scale', that is, a particular place in the general scale of all the pitches available in the system. The use of *maqām* in the sense of mode first became established in 15th-century Ottoman treatises written in Turkish, where it replaced the older Persian terms *pardeh* and *shedd*. The term *maqām* defined modal entities by their particular position on the general scale, thus introducing a new system of nominally equivalent note and *maqām* names. This system was adopted in Turkey and Arab countries of the Ottoman empire, but remained unknown in Persia. *Pardeh* continued to be used to denote 'fret' and latterly, 'key' of a piano; in this sense *pardeh* parallels the basic meaning of *maqām*, referring to a particular position in a general system of available pitches.

In contemporary usage, *maqām* is one of several terms used to denote two contrasting modal concepts: 1) tonal-melodic type and 2) cyclical genre. Analogous terms for *maqām* in the sense of tonal-melodic type are *naghma* ('tune', 'voice'), *ṭab'* ('nature', 'effect') and *gusheh* ('corner', 'piece'). *Naghma* is used interchangeably with *maqām* in speech, but rarely in published sources, in Arabic-speaking countries of the eastern Mediterranean. *Ṭab'*, the term traditionally used in the Maghrib (Algeria, Libya, Morocco and Tunisia), has largely been superceded by *maqām*. In Iran, individual modal entities called *gusheh*s are organized in 12 modal families called *dastgāh* (organization, system) and *maqām* refers only to scale type. Cyclical *maqām* genres include the Iranian *dastgāh*, Iraqi *maqām* (*maqām 'irāqī*), Azeri *mugam* or *mugam-dastgāh*, *maqom*, Uighur *muqam*, Turkish *fasıl*, Mevlevi *ayin*, eastern Mediterranean *waṣla* and North African *nūba*. Each of these genres comprises an ordered sequence of different kinds of performed items grouped together according to their modal character.

(ii) Modal entities and the general scale. In Arab, Turkish and Iranian traditions, modal entities are composed of particular scale degrees which are conceived as belonging to a general background collection known as the general scale. The general scale of Arab and Turkish music is in turn capable of generating an infinitude of particular modal complexes. Each of these complexes, composed of a succession of tones linked by certain intervallic relationships with inherent melodic functions, constitutes a special mode, or *maqām*.

The general scale of all three traditions is ultimately derived from the 17-note-per-octave scale of medieval Arab and Persian music theorists. Ṣafī al-Dīn's scale of 17 notes per octave, shown as frets on the *'ūd*, is derived from Pythagorean limma/comma divisions of the octave into two conjunct tetrachords, each comprising two whole steps (lima, limma, comma) and a limma half step, followed by a whole step. This arrangement provided the principal model for subsequent generations of theorists. The treatise of Prince Dimitrie Cantemir (1700) divides the general scale into a total of 33 scale degrees over two octaves, *yegâh* (*D*) to *tîz hüseynî* (*e′*), shown as fret positions on the *tanbur* (long-necked lute). Cantemir's fundamental octave *dügâh* (*A*) to *muhayyer* (*a*) is divided into 17 named notes of which eight are *tamam perdeler* (literally, whole frets) or basic scale degrees, and seven are *na-tamam* or *nim perdeler* (literally incomplete or half frets) or secondary scale degrees (Table 13, after Feldman, 1996, p.203). Individual *makamlar* consist of basic scale degrees alone or a mixture of basic and secondary scale degrees, but never of secondary scale degrees alone. Cantemir provides no precise interval measurements, but simply uses the note names to describe modal progressions or the tuning of the *tanbur*.

The traditional 17-degree scale was first reconceptualised as a 24 quarter-tone (*rub'*; pl. *arbā'*) per octave scale in Syria in the late 18th and early 19th centuries. The 24-tone scale was adopted in Egypt, Turkey and Persia in the early 20th century. In Arabic and Turkish usage, every degree has its own Arabic-Persian name, with Turkish versions differing slightly from the Arabic. In Persian music, number-position names, indicating the positions of the seven notes of the basic scale in numerical order,

Table 13: *The fretting of the Ottoman tanbur*

	(D)	yegâh*	———			
				———	'aşirân	(E)
				———	'acem 'aşirânî	(F)
	(F♯)	'irak	———			
	(F𝄲)	rehâvî	———			
				———	rast	(G)
	(G𝄲)	zengüle	———			
	(A)	dügâh	———			
				———	nihavend	(B♭)
				———	segâh	(B𝄳)
	(B)	bûselîk	———			
fundamental octave	(c)	çârgâh	———			
				———	sabâ	(d♭)
	(c♯)*	'uzzal	———			
				———	neva	(d)
	(d𝄲)			———	beyâtî	(e♭)
	(e𝄳)	hisâr	———			
	(e)	hüseynî	———			
				———	'acem	(f)
				———	evç	(f♯)
	(f𝄲)	mâhûr	———			
	(g)	gerdânîye	———			
	(g♯)	şehnâz	———			
				———	muhayyer	(f)
				———	sünbüle	(f♭)
	(b𝄳)	tîz segâh	———			
	(b)	tîz bûselîk	———			
				———	tîz çârgâh	(c′)
				———	tîz sabâ	(d♭)*
	(c♯)*	tîz 'uzzal	———			
	(d′)	tîz nevâ	———			
				———	tîz beyâtî	(e♭′)
					tîz hüseynî	(e′)

* basic scale degrees

TABLE 14: The 49 Notes of the Modern Arab Scale

g		JAWAB NAWA	
–	α–b–	–	jawab tik Hijaz
–	*f**	–	*fawab Hijaz*
–	f =/=	–	jawab nim Hijaz
f		MAHURAN	
–	e =/=	–	jawab tik Busalik
–	*e*	–	*fawab Busalik*
e–b–		BUZRAK	
–	*eb*	–	*Sinbulah*
–	d =/=	–	nim Sinbulah
d		MUHAYYAR	
–	d–b–	–	tik Shahnaz
–	*c**	–	*Shahnaz*
–	c =/=	–	nim Shahnaz
c		KIRDAN	
–	B =/=	–	tik Mahur
–	*B*	–	*Mahur*
	B–b–	awi	
–	*Bb*	–	*'Ajam*
–	A =/=	–	nim 'Ajam
A		HUSAYNI	
–	A–b–	–	tik Hisar
–	*Ab*	–	*Hisar*
–	G =/=	–	nim Hisar
G		NAWA	
–	G–b–	–	tik Hijaz
–	*F**	–	*Hijaz*
–	F =/=	–	nim Hijaz
F		JAHARKAH	
–	E =/=	–	tik Busalik
–	*E*	–	*Busalik*
E–b–		SIKAH	
–	*Eb*	–	*Kurd*
–	D =/=	–	nim Kurd
D		DUKAH	
–	D–b–	–	tik Zirkulah
–	*Db*	–	*Zirkulah*
–	C =/=	–	nim Zirkulah
C		RAST	
–	BB1/2*	–	tik Kawasht
–	*BB*	–	*Kawasht*
	BB1/2b	IRAQ	
–	*BBb*	–	*'Ajam 'Ushayran*
–	AA1/2*	–	nim 'Ajam 'Ushayran
AA		USHAYRAN	
–	AA1/2b	–	qarar tik Hisar
–	*AAb*	–	*qarar Hisar*
–	GG1/2*	–	qarar nim Hisar
GG		YAKAH	

were used until the 18th century. In the 20th century, Persian music adopted French solfège terms, which are also used in Arab and Turkish music as alternatives to indigenous note names. Western staff notation is widely used in all three traditions.

The general scale of Arab music comprises two octaves, from *yakāh* (*G*) to *jawāb tīk ḥijāz* (*g′*; see Table 14, after Marcus, 1989, p.99). The individual degrees fall into three hierarchical categories: 1) the fundamental scale degrees with independent Arabic-Persian names; these include the fundamental octave, from *rāst* to *kardān*: *c–d–e½♭–f–g–a–b½♭–c′*; 2) seven *arbā'* (half-tones, also *anṣāf*) per octave, whose Arabic-Persian names are generally the names of the particular *maqām* they characterize; *qarār* (lower octave) and *jawāb* (upper octave) qualify a standard name at the extreme ends of the scale; and 3) five *nīmāt* and five *tīkāt* per octave, named as *nīm* ('low') or *tīk* ('high') plus a standard name, divide the remaining undivided half-tones. Theorists recognizse basic melodic intervals of two, three, four and six quarter-tones; intervals of one and five quarter-tones are rare and their use is highly circumscribed. Although the 24-tone Arab scale was originally conceived as equal-tempered, this notion was challenged in the 20th century, and some Syrian theorists have adopted Pythagorean intonation under Turkish influence (*see also* ARAB MUSIC, §I, 6).

The Turkish 24-tone scale is based on precise interval measurements according to the Pythagorean system of commas (Table 15, after Signell, 1977, p.28). Turkish convention uses letter names a 4th below the Arabic, that is, the fundamental octave is notated *rast* (*G*) – *gerdânîye* (*g*). Theorists recognize five basic melodic intervals: small half-tone (four commas), large half-tone (five commas), small whole-tone (eight commas), large whole-tone (nine commas) and augmented 2nd (12 commas). In practice, both Turkish and Arab musicians may deviate from the theoretical intervals, their intonation depending on factors such as modal and melodic context, regional custom and individual preference.

TABLE 15: The 48 notes of the modern Turkish scale

	Pitch name	*Interval*
1.	Yegâh	D
2.	Kaba Yim Hisar	E–5
3.	Kaba Hisar	E–4
4.	Kaba Dik Hisar	E–1
5.	Aşiran	E
6.	Acemaşiran	F
7.	Dik Acemaşiran	G–3
8.	Irak	G–5
9.	Geveşt	G–4
10.	Dik Geveşt	G–1
11.	Rast	G
12.	Nim Zirgüle	A–5
13.	Zirgüle	A–4
14.	Dik Zirgüle	A–1
15.	Dügâh	A
16.	Kürdi	B–5
17.	Dik Kürdi	B–4
18.	Segâh	B–1
19.	Puselik	B
20.	Dik Puselik	C–1
21.	Çargâh	C
22.	Nim Hicaz	d–5
23.	Hicaz	d–4
24.	Dik Hicaz	d–1
25.	Novâ	d
26.	Nim Hisar	e–5
27.	Hisar	e–4
28.	Dik Hisar	e–1
29.	Hüseyni	e
30.	Acem	f
31.	Dik Acem	g–9
32.	Eviç	g–5
33.	Mahur	g–4
34.	Dik Mahur	g–1
35.	Cerdaniye	g
36.	Nim Şehnaz	a–5
37.	Şehnaz	a–4
38.	Dik Şehnaz	a–1
39.	Muhayyer	a
40.	Sünbüle	b–5
41.	Dik Sünbüle	b–4
42.	Tiz Segâh	b–1
43.	Tiz Fuselik	b
44.	Tiz Dik Pus.	c–1
45.	Tiz Çargâh	c
46.	Tiz Nim Hic.	d′–5
47.	Tiz Hicaz	d′–4
48.	Tiz Dik Hic.	d′–1

In Persian music theory, the 24 quarter-tone scale is conceived as equal-tempered. In practice, Farhat identifies five melodic intervals whose exact intonation is variable: small semitone (minor 2nd), small neutral tone, large neutral tone, whole-tone (major 2nd) and plus-tone (between a whole-tone and augmented 2nd). The whole-tone and semitone are relatively stable, the neutral tones are very flexible, and the plus-tone is particularly unstable (*see also* IRAN, §II, 2).

(iii) Modal nucleus and modal complex in Arab and Turkish music. In Arab and Turkish music theory, the smallest named modal entity is the tetrachord, or *jins* (pl. *ajnās*; Turkish *cins*; derived from Gk *genos*: 'genre') composed of four successive scale degrees (more rarely, trichords and pentachords are identified). An alternative term is *'iqd* (pl. *'uqūd*: 'necklace'). A fundamental concept of both Arab and Turkish music theory, tetrachords originated in medieval Arab treatises, but disappeared between the 16th and 20th centuries. They were reintroduced into Turkish music theory by Rauf Yekta and Sadettin Arel in the early 20th century, and to Arab music theory by Yekta's student, the Syrian SHAYKH 'ALĪ AL-DARWĪSH, principal informant of Rodolphe d'Erlanger. Tetrachords first appear in modern Arab music theory in the 1932 Cairo Congress publications (Kitāb, 1933; Recueil, 1934).

Individual *ajnās* combine in conjunct, disjunct, or overlapping combinations to form complex modal entities. The *ajnās* are identified by their root degree and intervallic structures, and they take the same name as the *maqām* in whose scale they appear as the initial, or root tetrachord. Arab music theory recognizes nine or 11 principal tetrachords; the larger grouping distinguishes *huzzām* (*sīkā* tetrachord) and *'irāq* (*sīkā* transposed to B½♭) from the *sīkā* trichord. Some 20 more *ajnās* are named in modern theoretical sources.

D'Erlanger presents the individual *maqāmāt* as separate ascending and descending scales of two or nearly two octaves comprising four to five consecutive *ajnās* in each direction, sometimes with alternative *ajnās*. The upper octaves do not necessarily replicate the lower. D'Erlanger's model influenced a generation of Arab music theorists, including al-Shawwā, al-Ḥilū and Maḥfūz. Present-day Arab and Turkish theorists have simplified this model: *maqāmāt* (*makamlar*) are typically presented as single octave ascending scales comprising two tetrachords.

(iv) Turko-Arabic simple and mixed modal complexes. Turkish *makamlar* and their Arab equivalents can be mixed together to form compounds (Turkish *mürekkep*; Arabic *murakkab* or *tarkīb*) in two different ways. In the first, a single *makam* dominates the composition and the second enters for a deceptive final cadence, as in ex.30*a*, the last line of a *şarkı* of the Turkish *makam beste-nigar* (*sabā* plus *irak*). Illustrations from the Arabic equivalent, the beginning and end of *taqsīm* in *bastah-nigār*, appear in ex.30*b*. The Turko-Arabic *makam beste-nigār* is composed of the modal nucleus of *makam Sabā* placed above that of *makam Irak*, with which *Sabā* has three scale degrees in common.

In the second type of compound, the constituent *makams*, which may have the same or different finals, co-exist as more-or-less equal partners throughout the piece. A consituent *makam* in either kind of compound need not be 'complete'; it is sufficient that enough motivic or



intervallic individuality, or both, be present for the *makam* to be identified (*see* TURKEY, §IV, 2).

The phenomenon of creating new *makams* by compounding existing ones is associated with the development of the *taksîm* (a novel, non-metred performance-generated genre) in Turkey in the 17th and 18th centuries. Cantemir uses the term *terkîb* to cover all subsidiary modal entities, including compounds. Of the 30 'functioning' *terkîb* he mentions, 12 belong to the first type of compound, and six to the second. New compounds proliferated from the middle to the end of the 18th century, when over 100 *terkîbs*, representing almost all the compounds known in modern Turkish music, were in use. The creation of *terkîbs* declined in the 19th century and virtually ceased in the 20th.

In modern Arab music, the phenomenon of compound *maqāmāt* is recognized more by theorists than by practising musicians, who tend to interpret combinations of *maqāmāt* as temporary modulations from a dominant *maqām*.

(v) Modal nucleus and modal complex in Persian music. In the limited sense of modal nucleus, the term *gusheh* is equivalent to *maqām* (*makam*), although in terms of registral span a typical *gusheh* is comparable rather to a *jins*. However, a *gusheh* is also a specific melodic entity, and certain *gushehs* have formal as well as modal characteristics: while most *gusheh* names identify particular modal structures, others denote characteristic melodic-rhythmic patterns (e.g. *kereshmeh*) or fixed compositions in particular forms or styles (e.g. *pishdarāmad*, *chāhārmezrāb*, *tasnif*, *reng*), whose modal identity is variable.

The sense of a larger modal complex is implicit in the concepts of *āvāz* or *dastgāh*, used to denote whole

Ex.31



collections of modally-related *gushehs* arranged in a fixed order. For example the expressions *dastgāh-e chāhārgāh* and *āvāz-e chāhārgāh* refer either to the complete series of *gushehs* whose principal modal nucleus is called *chāhārgāh*, or to a performance of selected items from the same series. However, both terms may also denote the principal modal nucleus itself, the *gusheh* called *darāmad* (introduction), presented at or near the beginning of the performance. In that sense, *dastgāh-e chāhārgāh* and *āvāz-e chāhārgāh* are synonymous with *darāmad-e chāhārgāh*. Ex.31 (after a synthesis of Farhat, 1990, pp.56–64; Nettl, 1972, *Daramad* and 'Notes'; and the *santūr* performance by Nasser Rastegar-Nejad on Lyrichord CD 7434: *In a Persian Garden*) presents the modal nuclei *gushehs* of *dastgāh-e chāhārgāh* in their characteristic order of performance, aligned to show the modal nuclei in overlapping registers. Also marked are the modal functions: Ā = *āqāz* ('initial'), F = *forud-e kāmel* ('final'), S = *shāhed* ('predominant'), and I = *ist* ('temporary stopping-note').

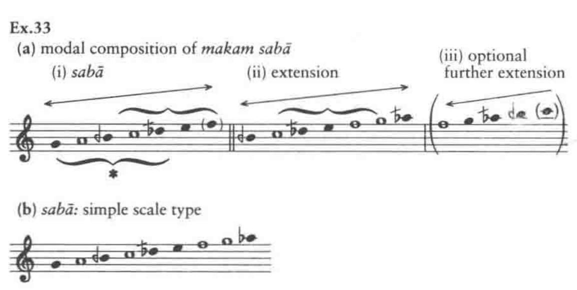
(vi) Modulation. The term is used in Western writings on Middle-Eastern music in three distinct senses. In the first, a modal nucleus is transposed in its entirety to another pitch level, as in ex.30*a* where *irak* is a downward transposition (by a 4th) of *segāh*. In the second, the intervallic structure of the modal nucleus and its position in the general scale remain constant, but there is a change in melodic emphasis, or melody type, as in ex.31, *mokhālef* and the version of *hesār* with *f*♮ and *e*♮ where *g* is replaced as predominant and final with *a*½♭. In the third, a modal nucleus is replaced by another at the same pitch level and with the same root degree, but with a different intervallic structure. This is a change in scale type, as in ex.32 (after Signell, 1977, p.83) where in the third line *makam sabā* on *a* is replaced by *makam hicaz* on *a*. All three senses may (but do not always) entail a change of *maqām* or *gusheh*. The upward extension of *makam sabā* shown in ex.33*a* (reduced from Signell, 1977, p.62F) involves changes of pitch level, scale type, and necessarily melody type, yet it is simply part of the larger domain of *makam Sabā*. In the Arabic tradition, *nahāwand* on *c* remains *nahāwand* when transposed onto *f*, but may become *būsalīk* when transposed onto *d* or *g*.

Evidence of modulation appears in 13th century treatises by Ṣafī al-Dīn and Quṭb al-Dīn, although in these early sources its substance remains obscure. Modulation, especially of the third type, was stimulated by the development of the *taksîm* in the 17th and 18th centuries.

Ex.32



Ex.33



For Cantemir, the major significance of the *taksîm* was its ability to create 'consonance' by uniting the disparate modal entities of the *makam* system through modulation. The seventh chapter of his treatise (1700) closes with a verbal description of a *taksîm* entitled 'nağme-i külliyât-i makamât' (compendium of the makam) that modulates through the entire *makam* system, presenting a total of 41 modal entites (*makam* and *terkîb*).

Cantemir has no term for any of the modulations he describes except transposition (*şedd*); *geçki*, the current

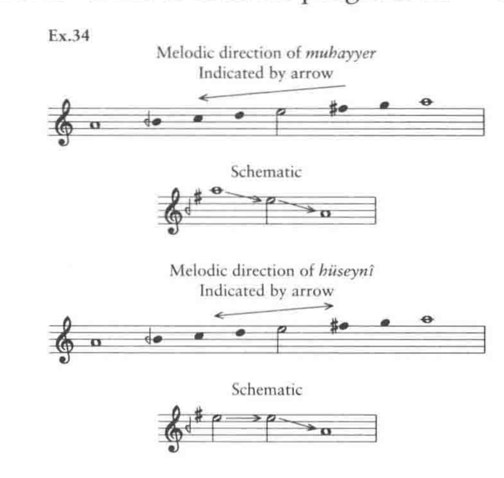
Turkish term for modulation, seems to be of 20th-century origin. Both Arabic and Turkish terminology distinguish between transposition (*taṣwīr* in Arabic; *şet* in Turkish) and other types of modulation (*intiqāl*, *taḥwīl* and *taghyīr* in Arabic). Every *maqām* can in theory be transposed onto all 24 degrees, although in practice, transpositions are normally at a 4th or 5th (the intervals at which the fundamental scale repeats).

Modulation plays an essential role in defining compositional structure. In Turkish music, almost all genres, including the *taksîm*, have the basic *zemîn-miyân-zemîn* structure (*ABA*) where the *zemîn* (ground) presents the nominal *makam* and the *miyân* (middle) modulates to a higher tessitura or a new *makam*, as in ex.32, a Turkish *ilâhî* (hymn) in *makam Sabâ*. In the third line (coinciding with a change of rhyme) the melody enters *makam Hicaz*, at the same pitch level as *Sabâ* but with a completely different intervallic structure. The fourth line returns to *Sabâ*. In the instrumental *peşrev* and *saz semaisi* and their Arab counterparts, the *samā'ī* and *bashraf*, each of the four sections (*hanes*; Arabic *khaānāt*) has a different *makam*, separated by a refrain (*teslîm*) in the nominal *makam*: AA′ BA′ CA′ DA′.

(vii) Tonal function and melodic progression. In the Turko-Arabic tradition, the concept of a distinctive melodic progression for individual *makams* around an octave framework (*seyir* in Turkish, from Arabic *sayr*: 'travel', 'journey') distinguishes *makam* from non-*makam* genres. While Turkish treatises from as early as the 15th century include terms for the opening degree (*ağaze-i, mahreç*), final (*mahat, karar*) and (occasionally) one other characteristic degree, Cantemir (1700) was the first Middle-Eastern music theorist both to define and create a term, 'hareket', for melodic progression. His prose descriptions of the characteristic melodic movement for each *makam* reflect a gradual development in the concept of *seyir* in 17th-century notated sources, a development that continued in both theoretical and practical traditions in the 18th and 19th centuries. In the 20th century, Turkish music theory, with its focus on tetrachords and intervals, has largely relegated *seyir* to the oral tradition of practical musicians. A notable exception is Rauf Yekta (1921) who provides notated *seyir* for 30 *makams*.

The *seyir* of each *makam* spans a framework of specific tonal centres: *karar* (final); *tiz durak* (octave above the final); *güçlü* (usually a 5th, 4th or occasionally a 3rd above the final) and *iptida* or *giriş* (entry tone, or tonal centre of the first musical phrase: generally the *karar*, *tîz durak* or *güçlü*). These degrees mark the beginning, middle and end points of temporary rest. *Makams* sharing the same scale, final and dominant are differentiated by their *seyir* and overall melodic direction, which may be either ascending (*karar, güçlü, karar*); descending (*tîz durak, güçlü, karar*); or ascending-descending (*güçlü, güçlü, karar*). *Hüseynî*, for example, may be considered the ascending-descending version of the descending *makam muhayyer* (ex.34, after Signell, 1977, pp.55–7). The direction that *makamlar* extend beyond their basic octave is related to their melodic direction: ascending *makamlar* tend to extend below the final, while descending *makamlar* extend into the octave above. Extending *makamlar* do not necessarily repeat at the octave (e.g. the upward extension of *makam Sabâ*; see above, ex.33).

Arab music has no universally recognized term for melodic progression. MUSHĀQA (1840), who describes



specific melodic paths for each of 95 *maqāmāt*, is the last Arab source to present melodic progression as a factor, independent of scale and final, in determining the identity of a *maqām*. D'Erlanger (1933; 1949) introduced a new method of describing melodic movement by specifying the order of *jins* in performance. Present-day Arab music theorists generally disregard melodic factors in defining individual *maqāmāt*, a tendency that reflects the lack of a uniform approach in Arab composition. Musicians distinguish between pre-composed genres, whose melodic direction is unspecified, and performance-generated genres, notably the *taqsīm*, which ascend from the final in an overall arch-like shape, regardless of *maqām*. Prior to the 1930s, *maqām* progressions were far more varied, reflecting Turkish concepts of melodic direction. Only 27 of Mushāqa's 95 *maqām* examples start on the final, and of the 68 that start above the final, 53 remain above until the final cadence. A maximum of 14 have an arch-like contour and one third have a clear descending progression. In d'Erlanger (1949) fewer than half the *maqāmāt* (only 45 of 101 illustrated) start with the root *jins*.

While some Western scholars have proposed that individual *maqāmāt* are defined by specific melodic motifs, the idea of obligatory, universally-recognized motifs, exclusive to particular *maqāmāt*, has been challenged by scholars such as Tūāma and al-Fūruqī. However, it seems that both Arab and Turkish traditions use typical cliché phrases to evoke particular *maqāmāt*, especially in performances of *taqsīm*.

In Arabic music, the term *qarār* ('final', or 'resting place') has been replaced by *asās* ('fundamental', 'principal') and *rukūz* ('centre') in the 20th century, reflecting changes in concept and function. The 1932 Cairo Congress proceedings used *qarār* and *asās* interchangeably; later sources use *asās* and *rukūz*. All three terms embrace the concepts of both final and anchor degree, that is, the root degree of the *maqām* on the general scale. However, the *qarār* was not necessarily either the lowest degree (e.g. in *'ajam*, *b♭* not *B♭* is the final) nor the predominant, since it could be neglected until the end of the performance. When the *maqāmāt* began to be presented as scales around the turn of the century, the final acquired the status of principal degree, with a new prominence in performance. The final may also determine nuances of intonation, for instance, *maqām rāst* and *bayyātī* use identical scale degrees; however, *e*½♭ is slightly higher in *rāst* (final *c*) than in *bayyātī* (final *d*).

Mushāqa (1840) is the first to use the term *ghammāz* to signify the degree second in importance to the final and octave. For Mushāqa this degree was always the 5th. Starting with d'Erlanger (1949), the *ghammāz* could also be the 4th or 3rd from the tonic. Present-day theorists equate the *ghammāz* with the lowest degree of the upper *jins* (in most cases, *g*) although the term itself is rarely used outside academic circles. *Markaz* or *marākiz* (centre) is used by d'Erlanger (1949, p.100) to signify 'all passing, momentary or secondary stopping points', effectively the initial notes of the constituent tetrachords of a *maqām*. The term is virtually unknown in Arabic sources.

The concept of a fixed starting degree has been controversial since 1904, when al-Khulā'ī described this concept as distinguishing Turkish from Arab traditions. D'Erlanger follows Mushāqa in specifying a distinctive starting note, which is not necessarily the final, for each *maqām*, but the idea met with only limited approval from the Cairo Congress. There is no commonly accepted Arabic term for starting note, and Arabic sources use a variety of descriptive phrases instead. D'Erlanger's terms *mabda'* and *madkhal* (1949) have been taken up by European scholars, but are not found in any Arab source. Powers (1980) is the only source that uses *āqāz*. Arab theorists and musicians alike deny the existence of a fixed starting note in contemporary practice.

While Persian music shares the same basic Turko-Arabic scales, it lacks the concept of octave division, or melodic progression (*seyir*) within the octave scale: most *gushehs* have an ambitus of no more than a 4th or 5th. Characteristic modal functions include the *āqāz* ('initial'), *forud-e kāmel* ('final'), *shāhed* ('predominant'), and *īst* ('temporary stopping-note'), as indicated above in ex.31.

(viii) Modal systems and cyclical genres. The *maqāms* of Arab and Turkish music are indefinite in number. D'Erlanger's list of 119 *maqāmāt* (1949; produced around 1930) of which 'hardly 30 are in common use' is based on the 95 *maqāmāt* Shaykh 'Alī al-Darwīsh collected in Aleppo and elsewhere in Syria. Other comprehensive lists since the 1930s have identified between 74 and 108 separate *maqāmāt*; the general tendency, however, has been to reduce lists to as few as 12 or eight. Marcus (1989) estimates that in Cairo, about 12 *maqāmāt* are common in mainstream practice, and about 12 more are used occasionally. Signell (1977) estimates 60 to 70 *makamlar* in Turkey.

The predominant system of classifying the Arab *maqāmāt* is by their final degrees. Mushāqa recognized eleven groups, al-Khulā'ī ten, and d'Erlanger proposed first eight (1933) then nine (1949); eight groups are standard, but some contemporary Arab sources recognize only four based on finals *c*, *d*, *e*½♭ and *f*. An alternative classification system introduced by the 1932 Cairo Congress groups the *maqāmāt* into varying numbers of *faṣīlas* ('families') according to the identity of their lower *jins*. The *faṣīlas* may in turn be divided into fundamental *maqāmāt*, which share the same name as the unifying *jins* of each *faṣīla*, and subsidiary or branch *maqāmāt* whose names are different. In a system proposed by an Egyptian government committee (1964), 46 basic *maqāms* are grouped into 11 *faṣīlas* which are further divided into two groups, according to whether or not the basic *jins* use three-quarter tone intervals.

All the above systems comprise phenomena of actual practice, and the criteria of categorization are purely musical (albeit rather mechanical or even arbitrary); as a result, the systems are on the whole non-symmetrical and potentially open-ended at each level. The fact that most of the older classification systems are wholly or partly symmetrical and evidently closed suggests that the classifying began with the system rather than with the phenomena, and that the phenomena which did not fit well were sometimes either forced in or left out. The system reported by Jones (see §V, 1, above) is an extreme case: 12 *maqāmāt*, 24 *shu'bas*, 48 *gushehs*, with each level double the previous level.

Between the 13th and 15th centuries, there developed a four-fold classification system: *pardeh* (*perde*), *shu'ba* (*şübe*) *āvāz* and *tarkīb* (*terkîb*). The distinctions were usually based on extra-musical, specifically astrological criteria. The 12 *maqāmāt* of al-Lādhiqī in the 15th century are correlated not only with three general ethical categories of Platonic origin, but also with the 12 zodiac signs and the four elements; his seven secondary *āvāz* correspond to the seven planets and his four *shu'bas* to the four elements. At the primary level, though, the *tarkīb* ('mixtures') are real musical entities, whose numbers are, in principle, infinite: 'in our time however there are about 30' (d'Erlanger, iv, p.428.

The ancient tension between open-ended and closed modal systems came to a head in Turkey in the 17th and 18th centuries, eventually resolving in distinctive Persian and Turko-Arabic traditions. It was, above all, the proliferation of mixed modal complexes (*terkîb*) in the *taksīm* that laid the foundation for the open-ended, non-hierarchical modal system of the Turko-Arabic tradition. By the 17th century, as concepts of *makam* and modal combination expanded, the standard four-fold divisions gave way to various two-fold systems, in which primary (*shedd*, *pardeh*, *maqām*, *naghma*) and secondary (*shu'ba*, *āvāz*, *tarkīb*) modal entities were distinguished according to purely musical criteria. During the 18th century, the various modal categories and their hierarchial relationships were gradually obliterated until by the mid-19th century all modal entities were called *makam*.

In Persian music, the core vocal repertory, *āvāz*, is based on memoriszed, non-metred melodic formulae called *gushehs*. *Gushehs* began to replace the older Persian composed forms in the late 18th century, providing a tune-like basis for improvisation. Their fixed arrangement in 12 modal families (*dastgāh*) in the 19th century produced the closed, hierarchical modal system (*radif*: 'row') of modern Persian music.

The terms *dastgāh* and *āvāz* refer not only to a system of classifying modal entities, but also to their particular cyclical arrangement in performance. The presentation of the principal modal complex in the *darāmad* is followed by a selection of *gushehs*, generally at successively higher levels, culminating in the highest point, or *owj*. The diverse modal entities are unified by the *forud* ('descent'), a cadential formula returning, both between *gushehs* and at the close of the performance, to the original modal area of the *darāmad*.

Like the Persian *āvāz*, the core vocal repertories of both the Azeri *mugam*, or *mugam-dastgāh*, and the Iraqi *maqām* comprise more-or-less fixed, non-metred melodic models. Both are still theoretically open-ended systems, comparable in their basic organization to the Persian repertory before its codification in the late 19th century. The 130 or so named modal entities of the Azeri repertory

include over a dozen main *mugams*; *sho'bes*, or secondary *mugams* which function primarily as pre-determined modulations within the main *mugam*; and *gushehs*, metred compositions whose melodic types may fit with more than one *mugam*. The *mugam-dastgāh* is an extended presentation of a principal *mugam* with excursions into other *mugams*, *sho'bes* and *gushehs*; unlike the *gushehs* of the Persian *dastgāh*, however, the precise arrangement of the Azeri melodies, including their sequence of modulations, is flexible.

The 50 or so Iraqi *maqāmāt* include some 30 modulatory pieces, or *quṭa'* which, like the Azeri *gushehs*, are transferable between *maqāmāt*. Like the Persian *dastgāh*, the modal-melodic features and overall structure of each *maqām* are pre-determined; the more complex *maqāms* ascend to a high register in a section called *al-meyāna*, comparable to the Persian *owj*.

The cyclical formats of the Iranian *dastgāh*, Azeri *mugam-dastgāh* and Iraqi *maqām* are characterized by tonal-melodic principles of sequencing. In the four national traditions of the North African *nūba* (pl. *nūbāt*), in contrast, the fundamental principle of sequencing is rhythmic-metric. The core vocal repertory, allegedly of medieval Andalusian origin, is based on specific rhythmic-metric patterns called *īqā'āt*, and grouped *maqām* into a fixed number of *nūbāt*: 11 in Morocco, 12 in Algeria, and 13 in both Tunisia and Libya; each *nūbā* is named after the *maqām* or predominant *maqām* of its component repertory. Within each *nūbā*, the individual songs are arranged in a fixed order of *īqā'āt*. The *nūbāt* themselves are conventionally performed in a fixed order, thus producing a macro-cycle based on tonal-melodic criteria. In theory, the *nūbāt* are closed systems, admitting no new repertory.

In the various Ottoman cyclical concert formats (e.g. the Mevlevi *âyîn*, the various types of *fasıl* and the eastern Mediterranean *waṣla*), the sequencing of individual items likewise emphasizes rhythmic-metric contrast, although the specific rhythmic-metric patterns (*uṣūls*) are variable. In each of these cyclical formats, different types of pre-composed genres are grouped together with improvisatory genres in the same predominant *makam*, in a specific order of performance.

The fixed, metred compositions constituting the core vocal cycle of the Central Asian *shashmakom* form both rhythmic-metric and tonal-melodic cycles. The principal part, *sarakhbār*, introduces the essential tonal-melodic material of the entire cycle; the gradually ascending tone-groups in the principal *maqām* culminate in a melodic and emotional climax, *owj*, where modulations, or *namuds* ('reflections'), are introduced before a final descent to the initial modal nucleus. In its tonal-melodic organization, the *sarakhbār* thus follows the basic structure of the Iranian *dastgāh* or Iraqi *maqām* with *meyāna*. After a series of song genres in the same principal mode (*shu'ba*) but different rhythmic-metric patterns, a seamless transition (*suparish*) introduces a new *shu'ba*, whose principal part (*nasr*) is again followed by a song or series of songs with characteristic rhythmic-metric patterns. Normally two or three *shu'bes* constitute a single performance. Until the mid-20th century, it was customary for a final *suparish* to lead back to the original *maqām*. With its sequencing of registral levels and modulations in the highest register, the *sarakhbār* foreshadows the sequencing of principal *maqām* followed by contrasting modal types (*shu'bes*) in the cycle as a whole.

See also BEDOUIN MUSIC.

3. SOUTH ASIA: 'RĀGA'.

(i) The basic terms. The two art musics of South Asia, Hindustani and Karnatak music, are similar and dissimilar in roughly the same degree as West Asian musics. Of the span of the scale-tune spectrum covered in West Asia by the Arabic word *maqām*, the major part, stretching towards the tune end, is designated in South Asia by the Sanskrit word *rāga* (*rāg* in North Indian languages, *rāgam* in the South). The feminine derivative *rāginī*, regularly found along with *rāga* in North Indian sources from the 16th century to the 19th, is identical with *rāga* in musical meaning.

The basic meaning of the Sanskrit word *rāga* is 'emotion', 'affect', 'passion'. Like the Arabic word *maqām* ('position', 'place') and the Persian word *dastgāh* ('system'), *rāga* is used widely in its common-language senses as well as in its musical sense. The strikingly different semantic fields of the musical terms *rāga* and *maqām* suggest that their musical senses may have less in common than at first appears. The identity of a *rāga* seems ultimately to devolve from the associative and expressive effects of its tonal configurations, while the identity of a *maqām* seems to depend more on the means of producing those configurations, ultimately on the position of the *maqām* in, and its relationship to, an instrumentally definable scale. This is not to say that a *rāga* cannot be discussed in terms of its scale. On the contrary, for several hundred years Indian theory has had precise, instrumentally determined means for describing intervallic structures and scale-types. But from the outset a clear distinction has been made between a *rāga* and its scale-type.

The word *ṭhāṭ* ('framework', 'arrangement') is used in the North precisely to denote 'scale-type'. The *ṭhāṭ* of a *rāga* was originally the 'arrangement' of frets that would produce the intervals needed for the *rāga*. The term *ṭhāṭ* first appears in the commentary of a musical treatise of 1609 (Somanātha, *Rāga-vibodha*), where it is used as the equivalent of the Sanskrit *mela* ('assembly'), an assembly of degrees of a scale. The word *melam* is still used in the sense of scale-type in South Indian theory; another 17th-century term *melakarta* ('that which produces a *mela*') is also used, and helps to prevent confusion with other musical senses of the word *melam*.

The terms *mūrcchanā* and *jāti*, theoretically connected with the idea of mode, are often encountered in the literature on Indian music, but refer to the musical systems of the pre-Islamic period. *Mūrcchanā* signified the sets of octave species (actually heptads) drawn from background pitch collections (a pitch collection is called *grāma*); the word *mūrcchanā* is not in current usage in this sense. *Jāti* – literally 'genre' or 'type' – is now used in only one restricted musical sense. It denotes the type of a *rāga* in terms of the number of scale degrees it includes within an octave: the *jāti* of a *rāga* can be *auḍava*, *ṣāḍava* or *sampūrṇa*, as it allows five, six or seven different scale degrees.

It is believed that the melodic types (*jāti*) first described in chapters 28–9 of the *Nāṭyaśāstra* must have been a classification for modal structures similar to *rāga*; the word *rāga* is not used as a technical musical term in the *Nāṭyaśāstra*, however, and appears for the first time in

that sense only in about the 8th century (*see* INDIA, §III, 2(ii)).

(ii) Modal entities and the general scale. There are a few evident parallels between South Asian and West Asian orderings of modal complex and general scale. For instance, in both cases a given modal entity will use only some of whatever pitch positions an octave span of the general scale makes available – in principle seven – and normally no more than two intervals of the semitone class will occur in succession in a single modal complex. But the designation of degrees of a scale in Indian music, their organization into modal complexes, and above all the relationship of modal complex to general scale are very different from West Asian conceptions.

The underlying point of reference in Indian pitch nomenclature is melodic function rather than intervallic structure. The basic note names are vocal solmization syllables that were only secondarily adapted to the designation of measured intervals. An octave span in the centre of the Indian general scale provides seven independent note names – *sa ri ga ma pa dha ni* – as compared with 14 in the central octave of the West Asian general scale. Extension to registers above or below produces replications of note names in the central octave. In other words, the basic set of West Asian note names denotes in principle a general scale of all available pitches, while the basic set of Indian note names denotes degrees of the scale of any possible modal entity but without specifying precise pitch relationships.

To provide for more precise description, Indian theory declares that some one particular scale-type, some particular intervallic arrangement of seven pitch positions, is to be deemed 'basic' and that any pitches other than those occurring in the defined 'basic' scale will be considered as having been 'altered'. 'Altered' scale degrees have the same names as 'basic' ones, but with an attributive term added.

The term denoting a degree of a solmization scale is *svara*. A *svara* in the 'basic' scale is called 'pure' (*śuddha*); any alteration of its pitch makes it 'modified' (*vikṛta*), and different terms for designating the 'modified' degrees came into use. By the 17th century the designation of pitch as 'pure' or 'modified' had been adapted to the fret positions on the contemporary *vīṇā*. The frets provided for 12 semitone positions in an octave. Note names of the seven 'pure' solmization degrees (*svara*) plus from five to ten 'alterations' of them (including enharmonic equivalents) were assigned to the semitone positions determined by the frets, each of which was called *svarasthāna* ('position for the solmization degrees'). From the general scale of 12 such positions to the octave, various systems of seven-degree scale-types were extracted. These systems were based on intervallic structures found in *rāga* of contemporary practice, and named for them; each of these was known as a *mela* or *ṭhāṭ*.

The distinction between a general scale of available pitches and numerous particular scale-types is an important part of Indian scale theory today, for both Hindustani and Karnatak music. The particular scale-types may be considered either as abstractions from *rāga* (modal entities) or as selected subsets of all the available pitch positions.

(iii) The system tonic. The emphasis in modern Indian theory on an abstract scale-type (*mela* or *ṭhāṭ*) intervening between the general scale (the whole set of pitch positions) and a specific modal complex (the *rāga*) is directly related to a basic feature of Indian music that radically differentiates it from West Asian music. Every Indian *rāga* has a tonic, the *svara* named *sa*, which occurs in every *rāga* and which has only one *svarasthāna*, that is, no higher or lower varieties. In terms of the Indian general scale all *rāga* have the same tonic, unlike the Turkish, Arabic or Iranian *maqām*. (The scale degree *pa*, a 5th above *sa*, also has no higher or lower varieties, but it is omitted altogether in some *rāga*, such as those illustrated below in exx.35 and 36.) All the abstract seven-degree scale-types (*ṭhāṭ* and *mela*) take *sa* as the first degree. The pitch used by a performer for *sa* is the system tonic for every item he or she may render. In Hindustani music it is the *sur*, in Karnatak music the *śruti* or *ādhāra-ṣaḍja*.

Note that 'tonic' does not mean 'final' nor 'predominant' nor any other modal function. The tonic in Indian music belongs to the system as a whole, not to individual modal complexes. Every *rāga*, like every *maqām*, has its own set of modal functions and its own internal melodic and harmonic relationships, motif to motif as well as note to note. But beyond and in addition to all that, every note and every motif and every relationship is additionally related to the system tonic. In normal performance the system tonic is constantly present as an unchanging drone, in contrast to the sporadic drones of West Asian music, which may change pitch not only from one modal entity to another but also between one part and another in the same modal entity. Of course *sa* as a degree of the scale may well have a modal function specific to the *rāga* as well, but that is not the same as its general function as tonic for the whole system.

As a rule a performer at the end of an item will indeed subside to the system tonic; but this is 'repose' not in the sense of 'finality' for the particular *rāga* being performed but in a universal sense. In the Hindustani *rāga Mārvā*, for example (see ex.35*a*, after O. Thakur, *Saṅgītāñjalī*, iv, 134), the degree *sa* (*c′*) is mostly avoided, and this avoidance is a most essential element in the individuality of the *rāga*. When *Mārvā* finally subsides to *sa*, with no more motions towards other degrees, it is the system tonic, not a modal tonic, that has emerged. The system tonic, in short, pervades and overrides all *rāga*; by being a required part of each it is a definitive part of none.

There is no tonic of this kind in West Asian music. If one chooses to take 'tonic' as synonymous with the modal function *qarār* ('final, repose') or with *shāhed-ghammāz* ('predominant'), or any other modal function, then West Asian modal entities have different tonics, in terms of the background system. So for example simple melodies in the Arabic *maqām sīkā* and *maqām rāst* work with the same basic aggregate of intervals – the nucleus may be written *c′*-*d′*-*e*–½♭′-*f′*-*g′* – and are distinguished sometimes only by whether they cadence finally to *e*–½♭′ (*sīkā*) or *c′* (*rāst*). In Indian music the system tonic and the general scale are inseparable, and together they provide the frame of reference for the individual modal entities, the *rāga*. In West Asian music there is a general scale as frame of reference, but no system tonic.

(iv) Modal nucleus and modal entity. An Indian *rāga* in performance is developed in the same general way as a Persian *āvāz* (see above, ex.32): low-register modal nuclei are brought in first; then the general tessitura moves up through ever higher-pitched modal nuclei (with occasional *forud*-like gestures back to the original cadential material);

Ex.35

(a)

(i) *calan* in *rāg Mārvā*

[1] [2] [3] [4] [5]

(ii) *mukhyāṅga*

(iii) *āroha–avaroha*

(b)

(i) *calan* in *rāg Pūriyā*

[1] [2] [3] [4] [5] [6] [7]

(ii) *mukhyāṅga*

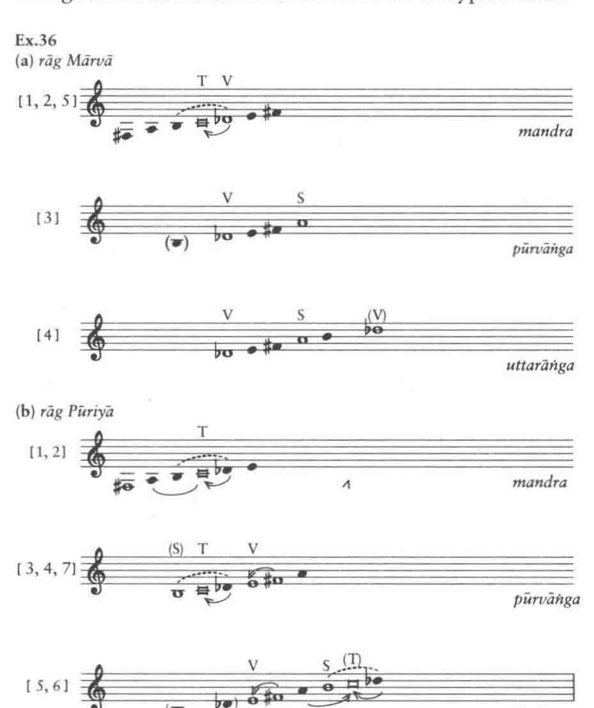
(iii) *āroha–avaroha*

after the highpoint has been established a return to the original register is made. (Ex.35*a*(i), *b*(i), after O. Thakur, iv, pp.109–10, shows typical though compressed sequences of phrases in two Hindustani *rāga*.)

The characteristic Persian use of separate names for different levels of register of the same modal complex, however, has no counterpart in Indian music. Instead a general term *aṅga* – 'limb' (of the body), 'member', 'component' – may be coupled with various attributives to designate different 'components' of a *rāga*. The compounds *pūrvāṅga* and *uttarāṅga* designate formal and registral components or both, *mukhyāṅga* and *rāgāṅga* designate thematic or motivic components, which are referred to specific *rāga* by compounds with the *rāga* names, such as *kānaḍāṅga* or *bihāgāṅga*. All these compounds extend the basic term *aṅga* in many different directions but all convey the fundamental sense of a distinctive yet fully integrated part of some larger whole. (The word *rāgaṅga* is used in Karnatak music with a different meaning, where it signifies a *rāga* which is used as a scale-type, a *melekarta*.)

The two principal components of a *rāga* are the *pūrvāṅga* 'prior component' and *uttarāṅga* 'higher component', to give *pūrva* and *uttara* their primary meanings. Actually two contrasts are implied in the dichotomy between *pūrva* and *uttara*: prior-subsequent (temporal) and lower-higher (registral). These contrasts are of course mutually consistent, since in a typical presentation of a *rāga* the lower-pitched material is in fact supposed to appear first, the higher-pitched afterwards as a 'response' (another meaning of *uttara*). Ex.36*a*, *b*, shows three registrally delineated components (*aṅga*) of the Hindustani *rāga Mārvā* and *rāga Pūriyā*, based on the epitomes in ex.35*a*(i), *b*(i). The first *aṅga* to be fully developed in performance, even before the full elaboration of the *pūrvāṅga*, is the *mandra* ('low [register]'); in a full rendition there would also be an extension of the *uttarāṅga* into the *tāra saptaka* ('high heptad') before the return to the *pūrvāṅga*. (In ex.36 T = *sa* ('system tonic'), V = *vādī* ('predominant'), S = *saṃvādī* ('secondary predominant').)

The registral components of an Indian *rāga* contrast with their West Asian counterparts in yet another way. In addition to other features, a *rāga* is almost always characterized by one or more striking motivic tags, by recognizable thematic elements. Such 'stereotyped motifs'

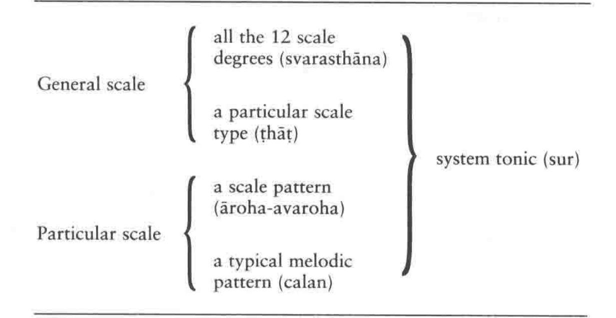


are not merely ancillary to the *rāga* system, they are its central feature. One term for such an element is *mukhyāṅga*, 'chief component'. Ex.35*a*(ii), *b*(ii), show *mukhyāṅga* for *rāga Mārvā* and *Pūriyā*. Emphasis on their modal degrees is of course part of the identity of each *rāga*, but in *Pūriyā* particularly there are characteristic melodic ideas dominating every stage of the proceedings (see ex.35*b* (i)). In the *pūrvāṅga* of *Pūriyā* the last two segments of units [4] and [7] represent a characteristic rising contour followed by the cadential figure; unit [2] is another version of the same sequence, and unit [3] is a less characteristic form of the rising figure (as before, ending with *ga* resolved from a long held *ma*). In the *uttarāṅga* the configuration *ma-dha-s'a* establishing the upper tonic is striking, but this motif is found in a number of other Hindustani *rāga*. Absolutely characteristic for *Pūriyā*, though, is the way of making the descent from *ni* to *ga* that is shown in unit [6]. In any rendition (improvised or otherwise) of a *rāga* some such absolutely characteristic phrases, or group of phrases, of the *rāga* must be heard first, before anything else, so that the identity of the *rāga* is unmistakably clear.

A glance through the sample procedures (*calan*) for *Mārvā* and *Pūriyā* shown in ex.35 will illustrate how each thematic-registral component is fully developed in both rising and falling configurations before a shift is made to the next level. In *Pūriyā*, for instance, units [1–2], [3–4], [5–6] and [7] are each self-contained cycles within *mandra*, *pūrvāṅga*, *uttarāṅga* and return to *pūrvāṅga*, respectively. Yet the levels can be bridged by a wide-ranging flourish across two or more registers, as in the *Mārvā calan* in the middle segment of unit [4], or in the *Pūriyā calan* at the beginning of unit [5]. To run through such a full sweep of a *rāga* is to show its *āroha* and *avaroha*, its ascent and descent. Indian theoretical descriptions tend to summarize *rāga* in terms of a full scalar ascent and descent – *āroha* and *avaroha* – across the registers, showing in the process both which degrees in the *mela* or *ṭhāṭ* (abstract scale type) are to be omitted (*varjya*), and which degrees (if any) occur out of straight ascending or descending order (*vakra*) as a result of required motivic configurations. Ex.35*a*(iii), *b*(iii) shows the *āroha* and *avaroha* for *Mārvā* and *Pūriyā* as given by Omkarnath Thakur. In the *Pūriyā āroha-avaroha* the suggested ascent-descent is so characterized by out of order scale degrees (*vakra svara*) as to be no 'ascent-descent' at all but rather an abbreviated *calan* ('procedure'). His ascent-descent for *Mārvā* is a more straightforward scale pattern, though it does show how the system tonic *sa* (C) is characteristically omitted (*varjya*) in the ascent.

The conventional type of ascent-descent description adds yet another stage to the progressive crystallization of modal individuality from the general to the particular scale. The points on the scale-tune continuum for a Hindustani *rāga* can be summed up as in Table 16, reading from top to bottom. The same scheme would apply to the description of a Karnatak *rāgam*, substituting the words *mela* for *ṭhāṭ*, *sañcāra* for *calan* and *śruti* for *sur*.

TABLE 16



General scale	all the 12 scale degrees (svarasthāna)	system tonic (sur)
	a particular scale type (ṭhāṭ)	
Particular scale	a scale pattern (āroha-avaroha)	
	a typical melodic pattern (calan)	

(v) 'Pure' and 'mixed' modal entities. An old tripartite classification divides *rāgas* into *śuddha* ('pure'), *chāyālaga* ('[with] tinges added' from other *rāgas*), and *sankīrṇa* ('mixed'). This appears not unlike the distinction of simple and compound *maqām* in Turkish and Arabic music, but there are significant differences. The underlying conception of 'pure' (*śuddha*) in this context has nothing to do with the mechanics of mixed versus unmixed scale types, but rather with how a given *rāga* is directly apprehended. 'Pure' means uncontaminated by melodic configurations audibly reminiscent of other *rāga*. As explained by Somanātha in 1609, 'pure [*śuddha*] is what is pleasing by itself, that is of its own accord, and without resorting to other tinges [*chāyā*]' (*Rāga-vibodha*, iv, 3, comm.; cf. Kallinātha comm. *Sangīta-ratnākara*, ii, 133).

This conception is still current. O. Thakur (ii, 1954, p.1) began by defining 'purity' of *rāga* the same way, then speculated that a concomitant feature of 'pure' *rāga* may be parallel tetrachords:

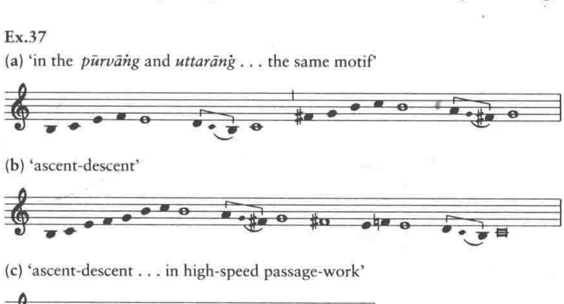
> A *rāg* in which there is no tinge or mixture [*chāyā yā miśraṅ*] of another *rāg* is regarded as a pure [*śuddha*] *rāg*. But there is another key for understanding pure *rāg*, arising from experience .... In the pure *rāg* the same [intervallic] structure of degrees of the scale is found in the *pūrvāṅg* and uttarāṅg [lower and upper sections of the central octave]. There are even some *rāg* of this sort in which the same motif is found in both components [*aṅga*]. *Bihāg* is one such *rāg*; the [parallel] motifs in *bihāg* are like this: [ex.37*a*].

Thakur then showed an *āroha-avaroha* ('ascent-descent') incorporating these figures (ex.37*b*), and a simple rising-falling scale (ex.37*c*).

The conception of *chāyālaga* – 'a tinge [of another *rāga*] added' – is the clearest illustration of the difference between the Turkish and Arabic and the Indian approaches to mixture of modal entities. Since the *chāyā* ('shadow', 'image', 'reflection', tinge') of a *rāga* is produced whenever a particular melodic configuration brings that *rāga* to mind, there need be neither a change of register nor a change of scale-type for the *chāyā* of an extraneous *rāga* to be evoked. A characteristic motif from the other *rāga*, or even an emphasis on one of its modal degrees (if that contrasts with those of the established *rāga*) is sufficient.

Ex.38*a* (after O. Thakur, i, 39) shows a few configurations illustrating the pentatonic Hindustani *rāga Sārang*.

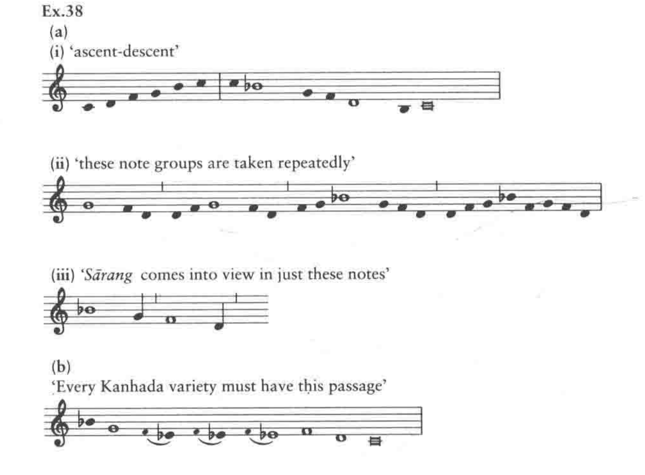
Ex.37



(a) 'in the *pūrvāṅg* and *uttarāṅg* . . . the same motif'

(b) 'ascent-descent'

(c) 'ascent-descent . . . in high-speed passage-work'



A *chāyā* ('tinge') of this *rāga* in turn strongly permeates the large and important group of Kānaḍā *rāga*, of which one, *Darbārī Kānaḍā*, may be the most widely performed and recorded of all Hindustani *rāga*.

The link among all *rāga* of the *Kānaḍā* class is a recognizable melodic configuration with several elements (Ratanjankar, 1951, 103):

The mark of the Kanhada [Kānaḍā] *anga* [component] is an oscillating Komal Gandhara [*ga*], Komal Ni-Pancham Swara Sangati [*ni-pa* interval] and Vakra Gandhara in the *avaroha* [out-of-order *ga* in the descent]. To illustrate: [see ex.38*b*]. Every Kanhada variety must have this passage, whatever else it may have.

Ex.39*a* is a *calan* for the *rāga Darbārī Kānaḍā*. The *Kānaḍā* component appears in full in the final descent at the end, and elements of it appear separately earlier; all are marked *.

The *chāyā* ('tinge') of *Sārang* permeates the *rāga Darbārī Kānaḍā* because of the prominence of two of its principal elements as parts of the *Kānaḍā* component (O. Thakur, v, 122):

The very sustenance of this *rāg* [Darbārī Kānaḍā] is coming onto these *Sārang* notes *b♭′-g′* [*ni-pa*] and *f′-d′* [*ma-ri*]; ... taking these two intervals in the descent is unavoidable because from them the *rāg* is manifested. It is true what the learned say, that the *Kānaḍā* component is formed by the use of out-of-order *e♭′* [*ga*] and *a♭′* [*dha*] in the *Sārang* degrees of the scale [i.e. *ni-pa* and *ma-ri* become *dha-ni-pa* and *ga-ma-ri*]. These *Sārang* elements are found in almost all *rāg* of the *Kānaḍā* type.

The addition of *dha* in the *ni-pa* component to make the *uttarāṅga* descent in *Darbārī Kānaḍā* is not a matter of a different scale-type for *Darbārī* than for *Sārang*. The *rāga Sahānā* (ex.39*d*) uses *śuddha dha*, and *Nāyakī* (ex.39*c*), like *Sārang* itself, has no sixth degree at all. Nonetheless, all three are clearly *Kānaḍā* melodic types, and *a fortiori* all three show a *chāyā* ('tinge') of *Sārang* in the *uttarāṅga* because of the *ni-pa*.

The *Kānaḍā* component, as a whole or in part, provides much of the descent material for the *rāga* in the *Kānaḍā* group, as may be seen in the four *rāga* illustrated in ex.39*a–d*; the *Kānaḍā* component is marked *. Each has its own melodic individuality as well as its own *rāgāṅga* – *rāga* component – that is, its characteristic motivic configurations (marked with daggers in ex.39).

The melodic contrasts among these four related *rāga* in some cases also entail registral emphasis or pace, or both. For instance, a contrast of serious and stately (*gambhīr*) versus playful and wild (*cancal*) in *Darbārī* versus *Aḍāṇā* is a reflection of the rather faster than average performing tradition of *Aḍāṇā* as well as of its characteristic emphasis on a higher tessitura.

Thus the *Kānaḍā rāga* illustrated in ex.39 show a twofold layering of purely melodic allusion. All the *rāga* have the elements of the *Kānaḍā* component, a common *rāgāṅga*; but in addition the *Kānaḍāṅga* in all its contexts incorporates a shading, a 'tinge', of the 'pure' *rāga Sārang*.

None of these *Kānaḍā rāga*, however, would be called *sankīrṇa*, that is 'mixed', since none of the individuating non-*Kānaḍā* components by itself suggests any different *rāga*. It is quite otherwise with another much-performed and recorded Hindustani *rāga*, a variety of *Bihāg* called *Māru Bihāg*, in which virtually every element is also an element in another fully independent *rāga*. The configurations of *Māru Bihāg* are illustrated in ex.40; bracketed numbers in ex.40*a* are keyed to O. Thakur's analysis (ii, 15):

This *rāg* [*Māru Bihāg*] has obtained a widespread currency these days. Going *sarinisa*, *ga-ma* [1] and then back to *ga* is quite like *Bihāg*; but if one makes a pause on *ma* it [*Bihāg*] is suppressed and the *chāyā* of *Nand* is shown. Having shown its *chāyā* to that extent, then do *pa ma ma ga-sa* and again *Bihāg* is manifested [2]. And from then doing *sa-ga-ma♯ pa gama♯-pa* [3], at that point comes a view of *Suhāg*. In the *uttarāṅg*, show the *chāyā* of *Nand* [with] *pa dha ni pa, dha ♯ma, pa ga* [4] for the *Bihāg* component [i.e. instead of using the *uttarāṅg* in the *Bihāg* fashion, as in the second unit of ex.37*a*, do the same notes in such a way as to call to mind the *rāga Nand*]. Then couple this with the *Kalyāṇ* motif *♯ma ga gari-sa* [5]. From these gestures collectively a complete form of the *rāg* [*Māru Bihāg*] stands forth. Remember that



Ex.40



showing any one component repeatedly in the whole structure of this *rāg* will be a mistake. The *rāg* arises from the mingling of the components indicated above. Therefore when singing this mixed [*sankīrṇa*] *rāg* one has to develop it keeping in mind the varying movements in its assorted components.

In ex.40*b* a typical *calan* of *Māru Bihāg* is shown. Of the elements not already identified in the above analysis only the *sa-ga-ma-ga* in the last segment is special to *Māru Bihāg*. The approach to and descent from the upper tonic are found in the already mentioned *rāga Nand*, which is itself a mixed *rāga*; the upper register descent, considered separately, shows a *chāyā* ('tinge') of *Kalyāṇ*. Ex.40*c* is a less elaborate form of the first three segments of ex.40*b*, the *rāgāṅga* or *pakaḍ* ('catch') for *Māru Bihāg*.

(vi) Modal functions. Modal functions in Indian music have been defined in two ways: according to general tonal function; and according to phrase structure. Sets of terms for each exist in traditional music theory, both originating from lists in the *Nāṭyaśāstra*, where they are applied to *jāti*; hence the names of modal functions antedate the appearance of the word *rāga* in the meaning of modal entity: *vādī*: 'sonant' (i.e. sounding out); *saṃvādī*: 'consonant'; *anuvādī*: 'assonant' (i.e. auxiliary); *vivādī*: 'dissonant'. These four terms originally designated interval classes (*vādī* being unison and octave), but by an easy transition came to be applied to individual degrees of the scale as well. The last two terms are obsolete, but *vādī* and *saṃvādī* are important in Hindustani terminology, where they designate the 'predominant' and 'secondary predominant' degrees in a *rāga*. In ex.36 and ex.39 – the *Mārvā* and *Pūriyā* registral segmentations and the outline of four *Kānaḍā* type *rāga* – these two modal functions are marked 'V' and 'S'. *Vādī* is analogous to the Iranian *shedd*; *saṃvādī* would be analogous to the *shedd* of a principal *gusheh* in another register (see §V, 2(i) above and ex.31).

Two things may be observed of the *Mārvā* and *Pūriyā* modal functions (and compare also the melodic outlines in ex.35). First, the two *rāga* share the same scale type exactly, and a contrast in the *vādī-saṃvādī* pair is a major aspect of their modal differentiation. *Mārvā* stresses the degrees *komal* ('flat') *ri* and *dha*. The chief degrees of *Pūriyā* are *ga* – the normal phrase final in both *pūrvāṅga* ascent and *uttarāṅga* descent, in both cases usually following a prolonged *tīvra* ('sharp') *ma* – and *ni* at phrase beginnings, and often sustained. Second, while the *vādī-saṃvādī* degrees are normally mutually separated by 4th or 5th, the 4th or 5th is not necessarily perfect (though it almost always is); in *Mārvā* the augmented 5th or diminished 4th interval of *vādī* and *saṃvādī* is due to the retention of the traditionally predominant pair even after the original scale type of *Mārvā* had undergone a change.

The registral placement of predominant and secondary predominant degrees – *vādī* and *saṃvādī* in the four *Kānaḍā rāga* illustrated in ex.39 – suggests the enormous range of contrasting possibilities available even to melodically related modal entities. Four different predominant pitches (*vādī*) are represented: one is high (*Aḍāṇā*) and the others are low; two are established in descent (*Nāyakī* and *Sahānā*), one is established in the ascent (*Aḍāṇā*), and the oscillating *komal ga* of *Darbārī* is approached freely from both sides. (According to a different view, the *vādī* of *Darbārī* is *ri* and the *saṃvādī* is *pa*.)

The other way of characterizing the function of a single degree of the scale in a modal entity is according to registral or temporal position. The various forms of the rather longer list of such terms differ slightly in different sources and at different times or places. The following list of *rāga* characteristics – *rāga-lakṣaṇa* – is typical; it is taken proximately from Śarṅgadeva (ii, 23–4), where it is said that the degrees of the scale exhibiting these features of a *rāga* must be made manifest in an *ālāpa*, that is, in an improvised exposition:

1. *graha*: initial
2. *aṃśa*: predominant
3. *mandra*: low point
4. *tāra*: high point
5. *nyāsa*: final
6. *apanyāsa*: secondary final
7. *alpatva*: weakness: a degree of the scale that is not repeated (*anabhyāsa*), and is 'skipped over' (*langhana*), that is, omitted or 'touched lightly' as a passing note
8. *bahutva*: strength: a degree of the scale which can be repeated (*abhyāsa*), and is not 'skipped over' (*alanghana*)
9. *ṣāḍava*: hexatonic (one of seven possible degrees of the scale is wholly absent)
10. *auḍava*: pentatonic (two degrees of the scale are wholly absent)

The purely negative property of complete absence – today called *varjatva* – is covered by characteristics 9 and 10. The two criteria for strength/weakness of a degree are reiteration (or presumably prolongation) and temporary omission or 'touching lightly' (see Śarṅgadeva, i.7, 49–50; Widdess, 1995, 264–7). The *mandra-tāra* 'low point-high point' couple – *lakṣana* no.3 and no.4 above – is associated in ancient and modern times alike with the registers below and above the central operating register. The simple designation of specific degrees of the scale as outer limits is not common, though it is easy in almost any *rāga* to see points where to ascend or descend beyond a certain degree of the scale would require further movement in the same direction in order to complete the gesture thereby begun. For instance, in the Hindustani *rāg Pūriyā* illustrated in ex.35*b* and ex.36*b*, the note *ga* is a phrase ending in descent. To go below a low *ga* in the *mandra* register would require continuing through low *ri* to low *sa*, with the sequence *ma-ga-ri-sa*, since *ri* can neither begin nor

end a phrase in *Pūriyā*; hence, low *ga* is an effective lower limit to a rendition of *Pūriyā* for most singers.

The remaining four modal functions – nos. 1, 2, 5 and 6 – are analogous to the four principal modal functions in the modal entities of West Asia, as suggested in Table 17.

In the older Sanskrit technical literature there is some argument about whether there is any difference between the terms *graha* and *aṃśa* – initial and predominant – in this list, since in most sources the *aṃśa* and *graha* are invariably the same degree. The distinction is between two aspects of modal predominance. The *aṃśa* was a temporal-formal predominant, marked by frequency, reiteration, prolongation etc. *Vādī* refers not only to the 'strength' of the *aṃśa* but also to its support by the consonant *saṃvādī*. In time the terms became effectively synonymous.

Ex.41 illustrates these modal functions; it is a metrical melody illustrating the *rāga Madhyama-grāma* preserved in the *Saṅgīta-ratnākara* (ii, 2, 67–8; Widdess, 1995, pp.264–5). As transcribed here, the initial (*graha*) and predominant (*aṃśa*) are C, the low point (*mandra*) C, the high point (*tāra*) E♭, the final (*nyāsa*) F, the secondary final (*apanyāsa*) C (note the cadence on this pitch at the end of the fourth bar, half-way through the melody), the weak notes D and A, and the strong notes C, E♭, F and B♭. The strong notes are all frequently reinterated, whereas D and A occur only singly (*i*), or are omitted altogether (*ii*). The last bar perhaps illustrates 'touching lightly' (*iii*). G is less strong than the strong notes: it is sometimes reiterated, sometimes used singly and sometimes omitted.

Another historical confusion around the terms *graha-aṃśa-nyāsa* (initial-predominant-final) anticipates the present-day ambiguities regarding the system tonic. The group of 16th- and 17th-century treatises in which the notion of scale-type – *mela* or *ṭhāṭ* – was first developed also report the degree *sa* as initial, predominant and final for almost all *rāga*; only in a few evidently exceptionally striking cases are other degrees of the scale reported as having any modal function.

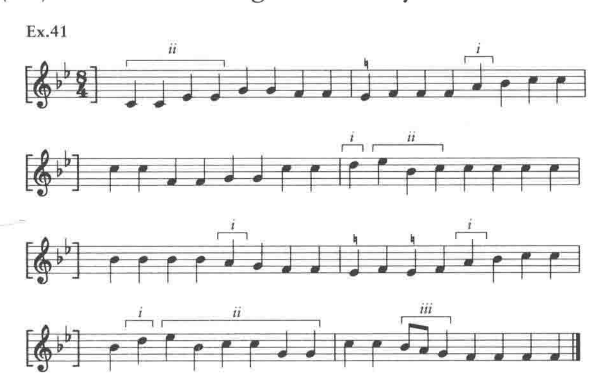
Other than the *vādī-saṃvādī* couple in Hindustani music, few terms for modal functions are used consistently by practising musicians, North or South. In Karnatak music the term corresponding to the Hindustani *vādī* is *jīva-svara*, meaning 'life[-giving] degree of the scale'. The Tamil *eṭuppu* 'taking up' is used for the initial note of a phrase; it is a translation of *graha* ('taking, seizing'). The term *nyāsa* is used, but in the sense of a mid-phrase note sustained without oscillation, as well as in the sense of a phrase-final degree of the scale: it can mean a note to finish with, but it can also mean a note to pause upon, a function also conveyed by the term *viśrānti-svara* ('resting degree'). The common Hindustani expression for sustaining a tone in this way is *mukām karnā* ('to make a halt').

(vii) Modal systems. In the oldest sources of Indian music theory modal entities are associated with performance in the theatre, and the systematizations of them reflect this connection in various ways. But well before the 13th century (when the treatise *Saṅgīta-ratnākara* was written) music theory was quite independent of dramaturgy, and post-13th-century modal systems are clearly akin to modern ones.

TABLE 17

Sanskrit	*Persian*
graha	āqāz
amśa	shāhed
nyāsa	forūd[-e kāmel]
apanyāsa	īst

Ex.41



The number of *rāga* current in either Hindustani or Karnatak music is indeterminate (*see* INDIA, §III, 2(i)(c)). Some of the systematizations of Indian modal entities have been symmetrical and closed, others have been open-ended and asymmetrical. Sometimes the criteria for structuring a system have been musical, sometimes extra-musical. Sometimes systems are closed at superordinate levels but open at the primary level.

An idea of the diversity of past Indian modal systems may be gleaned from Gangoly (1935) and Bhatkhande (*c*1930). An outline of three models still current will indicate the range of possibilities:

A traditional group of *rāga* still respected by some older musicians is called the 'Hanuman doctrine'. It is a closed symmetrical system of 36 entities comprising six *rāga* personified as male, to each of which are assigned five (female) *rāginī*. This system is known with two slightly differing distributions of *rāginī*. One is attested in a number of musical treatises; the other form is widely represented in numerous sets of 36 miniature paintings in which each personified *rāga* or *rāginī* is depicted in some stylized indoor or outdoor setting. There are several older schemes which also have superordinate classification levels of six *rāga*; in some the six *rāga* are specifically assigned to the six seasons of the year in North India: cold season, spring, summer, rainy season, autumn, winter. Beyond this extra-musical association there is no certain iconographical or musical basis for the grouping in these symmetrical systems, though an argument can be made for an original pentatonicism of the six superordinate *rāga*. The systems are purely traditional associations of *rāga* names and iconographies, found together long before any record of their musical properties exists. In some cases, in fact, differences over time or geography, or both, in both melodic type and scalar type in particular *rāga* can be demonstrated to have taken place during the long period over which the names of these *rāga* have been classed together. The earliest fully comprehensible source for both scale-type and melody-type for a complete set of 36 *rāga* and *rāginī* is the treatise *Saṅgīt-sār*. It was compiled some time before 1805, and there was then no more musical basis for the classification than there is now; indeed, some of the 36 are unmistakably the same musically as their modern embodiments.

The present South Indian system is closed and symmetrical in its superordinate levels but open-ended at the level of the modal entities themselves. The closed system is a symmetrical arrangement of 72 scale-types (*melakarta*) whose generating algorithm was devised by Venkaṭamakhin of Thanjavur in the 17th century. In his time only between 12 and 23 scale types had been inferred from existing *rāga* (he himself mentioned 19). Venkaṭamakhin proposed a method for providing scale-types for any and all modal entities that might evolve in the future, based on systematic permutation of the variable pitches of the five degrees of the scale subject to 'modification' – that is, all but the system tonic and its invariant upper 5th (*see* INDIA, §III, 2, ex.7). Within each scale-type, however, an infinite number of ascent-descent patterns are possible, since in actual *rāga* one or two degrees may be omitted (*varjya*), one or more degrees may be taken out of order (*vakra*) and this sometimes more than once, or an altered variety (*anya-svara*) of one or more of the variable degrees of the scale may be used in some contexts. *rāga* showing any of these three 'deviations' from scalar regularity are often said to be *janya* ('born', 'generated') of their superordinate scale-type, called *janaka* ('giving birth', 'generator'). Early in the 20th century V.N. Bhatkhande, after investigating the southern system of scale-types and its historical prototypes, devised his own system of ten scale-types (*ṭhāṭ*) for Hindustani music. He chose to follow the principle of Venkaṭamakhin's predecessors and contemporaries, however, using the fewest scale-types possible that might still be made to accommodate modal entities existing in musical practice.

In South India the term for a *rāga* whose degrees are taken as representing one of the 72 scale types is *rāgāṅga-rāga*. In North Indian usage, however, the word *rāgāṅga* means the *aṅga* – melodic 'component' – that characterizes a *rāga*, as the *kānaḍāṅga* (ex.38*b*) characterizes the *rāga Darbārī Kānaḍā* and a number of other *rāga* (ex.39), or as the *bihāgāṅga* (ex.37*a*, first unit) characterizes a small group of *rāga* including *Māru Bihāg* (ex.40).

Musicians and theorists (including V.N. Bhatkhande) often draw attention to the fact that there are many clusters of *rāga* like the *Kānaḍā* and *Bihāg* groups in Hindustani music. Ratanjankar (1951, p.100) observed that:

> distinctions in the swara sancharas [scale degree patterns] have given rise to classifications and groupings of ragas from an aspect totally different from the Janya Janaka [modal entity scale-type] aspect. There are about 20 such ragangas [generalized nuclear motifs] which have given rise to as many groups of ragas, whatever melakartas [scale-types] they might belong to as regards their flats and sharps.

He went on to list some *rāgāṅga*, and discussed five of them, including the *kānaḍāṅga* (see above and ex.39*c*). A number of motivically characterized components (*rāgāṅga*), each dominating a group of its own, is of course as much a two-layer modal system as any formally symmetrical *rāga-rāginī* system or any rationally ordered *ṭhāṭ-rāga* system. Being open-ended and asymmetrical at all levels it has many more loose ends. On the other hand it also has the same expanding-contracting capacity as any of the innumerable modal entities, the *rāga* themselves, whose separate individualities emerge into musical practice or are submerged by it as the passing of years and the tenacity of tradition continue their endless conflict.

See also INDIA, §III, 1–2 and (for bibliographical details of treatises), §§I–III, bibliography.

4. SOUTH-EAST ASIA: PATHET.

(i) Introduction. What have been deemed to be modes and modal systems in South-east and East Asia contrast strikingly with the *rāga* and *maqām* systems. In heterophonic ensemble music such as that of the Javanese gamelan, a given underlying melodic or modal structure will be expressed in very different ways by the various instrumental and vocal parts. These parts are rendered distinctive by their strongly contrasting idioms, distinguished by tone colour, range and rhythmic density. The melodic phrases (*cèngkok*) of the *gendèr barung* (metallophone) and multi-octave *gambang* (xylophone) parts are pulsed and relatively rapid; the corresponding phrases (*gatra*) of the single-octave *saron* metallophone are also metrically bound, but in much longer note-values. The *rebab* (spike fiddle) and *suling* (flute) parts are rhythmically free, as is the vocal line of the *pesindhèn* (female solo singer). These parts have diverse ways of expressing affiliation with the *pathet* (modal category).

(ii) Pathet.

(a) South-east Asian modal systems. There are generally at least two basic modal levels in South-east Asian musics, as in South Asian and Western Asian, but the numbers of named entities involved, and even to some extent the relationship of the hierarchic levels, are very different. In Myanmar (Burma), for instance, over a dozen basic named song types are grouped into four superordinate named categories; for each of these four 'modes' some of the strings of the Burmese bow harp *saùng-gauk* have to be retuned. In traditional Vietnamese music there are two modal categories called *điệu* – named *bắc* ('north') and *nam* ('south') – and each *điệu* has three or four subordinate 'nuances' appended; *điệu* and 'nuance' alike are mutually distinguishable on the basis of pitch content and organization, as well as by circumstances of performance or type of ensemble, or both.

(b) Modes and scales in Javanese gamelan music. There are two different tunings for the fixed-pitch instruments of Javanese gamelan, called *laras pélog* and *sléndro*. The two *laras* are similar to the two *điệu* of Vietnam in that the contrast in their intervallic structuring involves much more than a mere choice of different degrees or intervals from a common stock; *pélog* and *sléndro* are altogether different from each other. The difference has nothing to do with the fact that interval sizes differ from one gamelan to another in any case; the basic contents and even concepts of the two tunings differ. *Sléndro* is always an anhemitonic pentatonic tuning, with only five named degrees of the scale. *Pélog* is always a heptatonic tuning of seven named degrees of the scale, with two conjunct intervals somewhat smaller than the others; (in any specific musical context only five degrees of the scale are prominent, but at least one 'semitone' must be among them). The degrees of these two tunings are listed in Table 18 as though naming the keys of two single-octave metallophones *saron* (one tuned for *pélog* and one for *sléndro*), with Javanese names and modern cipher equivalents, to which are added Western equivalents. The Roman letter A is arbitrarily set as though it were a common pitch (*tumbuk*) for the degree *nem*/6 between a set of paired gamelan; all other apparent pitches are necessarily approximate and the intervals

TABLE 18

Pélog			*Sléndro*		
barang	7	B	C	1	barang
nẹm	6	A	A	6	nẹm
lima	5	G♯	G	5	lima
pelog	4	F♯			
dḫadḫa	3	E	E+	3	dḫadḫa
gulu	2	D	D	2	gulu
panunggul	1	C♯	C	1	barang

would differ widely from one gamelan to another in either system. Degree 4 (*pélog*) is normally much closer to 5 (*lima*) than to 3 (*dhadha*); degree 3 (*dhadha*) in *sléndro* may be closer to 5 (*lima*) than to 2 (*gulu*) in certain gamelan. In short, the note *pélog* might as well have been represented by F$_\times$ and *dhadha* (degree 3) in *sléndro* by F♮; the same applies with only slightly less force to other scale degrees, and instruments not having pre-set tunings (including the human voice) seem to be inflected one way or another, according to *pathet* ('mode') even within a single gamelan ensemble.

In the Central Javanese gamelan, traditional repertory items in each *laras* are assigned to one of three *pathet*; *pathet* is the term customarily rendered as 'mode'. To consider each *laras* – *sléndro* and *pélog* – as a 'mode' with several subdivisions would make the word 'mode' merely synonymous with 'scale type'. Therefore it seems quite natural to think of the relationship of *laras* and *pathet* as analogous rather to the relationship of *échelle générale* and *gamme particulière*. In that case, however, there would be two *échelles générales*, not one. At the same time, for each of the two *échelles générales*, *sléndro* and *pélog*, there are only three *gammes particulières*, the three *pathet*. Furthermore, each of the three *sléndro pathet* uses all the degrees of the *laras*, so there is no question of *gammes particulières* using particular degrees selected from a larger stock contained in an *échelle générale*. At the same time, in *laras pélog* just such selections of *gammes particulières* are made: *pélog pathet barang* uses scale degree 7 (*barang*/B) to the virtual exclusion of scale degree 1 (*panunggul* C♯); the latter is featured in the other two *pélog pathet*, where degree 7 plays a subsidiary role, normally being omitted altogether. Degree 4 (*pélog*/F♯) is an 'exchange note' (*sorogan*), normally for degree 3(*dhadha*/E) in two *pélog pathet* and normally for degree 5 (*lima*/G♯) in the third, *pélog pathet barang*. Thus in *pélog* several different pentatonic *gammes particulières* are selected from a heptatonic *échelle générale*, by selecting either 1 or 7, and exchanging 4 for 3 or 5; in *sléndro*, on the other hand, each *gamme particulière* is coextensive with the *échelle générale*.

(c) Pathet versus rāga. Both the number of entities – six *pathet* divided between two *laras* – and their hierarchic relationship contrast strongly with the multiplicities of modal entity versus singular *échelle générale* of Western and South Asia. But in addition to numbers and systems, there is a difference in the way modal entities are related to the repertory in performance and to what is expected of the performer. For Javanese musicians the closest quantitative equivalent to the dozens of *rāgas* an Indian musician must control is not the six *pathet* but the hundreds of *gendhing* – compositions set in gong cycles – that they know and can play. Indian musicians must know compositions too, but they are conceived as the embodiments of *rāgas*, and any major performance is dominated by the artist's own ad hoc elaborations in the *rāga*, attached to a composition only as to a convenient peg. Thus, for example, the improvised *ālāpana* of a south Indian artist in a major *rāgam* could be followed by any of several dozen *kīrtanam*.

The opening solo *bubuka* of a Javanese *gendhing*, conversely, is a fixed pattern attached to that particular *gendhing*; if it foreshadows anything, it is no so much the *pathet* in general but rather specific passages of the *gendhing* itself. A musician is not at liberty to transfer a *bubuka* belonging to one piece to some other piece in the same *pathet*. So too the closing soloistic *pathetan* after a *gendhing* is an instrumental elaboration not on the *pathet* as an abstract modal entity but rather on a specific vocal composition in that *pathet*, traditionally attached to the *gendhing*. In short, where a *rāga* is one of hundreds of more-or-less sharply defined musical entities, under the direct control of the artist and in the forefront of his consciousness, a *pathet* is one of a tiny handful of musical categories embodying in the most general kind of way features of hundreds of individual and distinct traditional compositions.

(d) Modal entity and modal functions. The task of explicitly identifying the distinguishing characteristics of the *pathet* has received a great deal of attention both from Javanese musicians and foreign scholars. Since this work has come to focus increasingly on the musical tradition of the city of Surakarta (Solo) rather than the closely related, but distinct, tradition of Yogyakarta, the following description applies to the Surakarta style unless otherwise indicated.

Clear and distinct separate modal functions like predominant, final and the like cannot be established for the *pathet*. The notion of modal 'tonic' (Javanese *bakuswara*: 'basic note') is more plausible, and the word *tonika* has been borrowed in modern Indonesian (McDermott and Sumarsam, 1975, p.236; see also Hood, 1954). The 'tonic' or 'tonics' of a *pathet*, however, are neither finals nor necessarily predominants; they are simply those degrees of the scale that tend to occur more often at important structural positions. Of equal or greater importance in *pathet* recognition, however, is the general avoidance in each *pathet* of a particular degree of the scale at important positions.

The pivotal positions in the structure of gamelan music are the goal notes of the largest divisions: those divisions are called *gongan* because their goal notes are marked by a stroke of the hanging *gong ageng* ('large gong'), and their goal notes are gong notes. Each *gongan* in turn is divided into two or more *kenongan*; mid points of *kenongan* are sometimes marked by the gong *kempul*. The fourth and last of every group of four *saron* beats (every *gatra*) is the goal note for the three that lead up to it. The more important the structural position, the more likely in any given *pathet* that certain degrees will occur with significant frequency at that position and that others will not be heard there.

The predominant usage for degrees of the scale in the three *pélog pathet* is summarized in Table 19, with comments following. (For Javanese note names and approximate intervals, see above, Table 18.) Degree 1 (*panunggul*/C♯) is rare in *pathet barang*, as is degree 7 (*barang*/B) in *pathet lima* and *pathet nem*.

TABLE 19

Pathet	*Basic pentatonic* (*strong*)	(*others*)	*With 4 (pélog) substituted*	*Weak/absent*
lima	1,5	2,3,6	1 2 4 5 6	7
nẹm	6,5	1,2,3	1 2 4 5 6	7
barang	6,2	3,5,7	2 3 4 6 7	1

TABLE 20: Relative strength of pitch classes in sléndro pathet

Pathet	*'Tonic'*	*Also strong*	*Avoided*
nẹm	2	6, 5	—
sanga	5	2	3
manyura	6	2, 3	5

The three *pélog pathet* can be distinguished most concretely by the tonal resources they exploit. The unique pitch content of *pathet barang* is reflected in the provision of separate fixed-pitch idiophones (the *gendèr barung*, *gendèr panerus* and sometimes the *gambang*) for use in *pathet barang*: for example, the *gendèr barung* used for *pathet barang* contains a key for *barang* (7/B) but not for *panunggul* (1/C♯), while the other, used for *pathet nem* and *pathet lima*, has *panunggul* but not *barang*. The latter two *pathet* are identical in pitch content (indeed, the Yogyakarta tradition refers to them collectively as *pélog bem*) but they differ in range. *Pathet lima* makes use of *panunggul* (1/C♯) in the lower octave, a tone not used in any other *pathet*; to reach it, the *rebab* strings must be tuned to *lima* (5/G♯) and *panunggul* (1/C♯), one step lower than their usual tuning (apparently this retuning is not practiced in Yogyanese style). The other distinguishing marks of *pathet lima* and *pathet nem* involve the relative strength of degrees as structural goal tones; for example, degree 6 (*nem*/A) is more probable at points of structural weight in *pathet nem* than in *pathet lima*.

The strength and avoidance of degrees at structurally significant points is also important in identification of the *sléndro pathet*, where each *pathet* uses all five tones of the *laras*, and hence no *pathet* can be distinctive for its unique pitch content. (However, there are *pathet*-related differences in the use of *barang miring*, the importation into *sléndro* compositions of *pélog*-like interval patterns by singers and *rebab*.)

Table 20 compares the relative strength of pitch classes in the *sléndro pathet*. The strongest contrast is that between *pathet sanga* and *pathet manyura*. *Sanga* is in fact the most distinct of the *sléndro pathet*, and the frequency of degree 5 (*lima*/G) at the goal tones of *gongan* and *kenongan* contributes most strongly to this distinctiveness. *Pathet manyura* by contrast avoids degree 5 at strong goal notes; strong positions in *sanga* in turn avoid 3 (*dhadha*/E), a note correspondingly emphasized in *manyura*.

Distinctions between *pathet nem* and *pathet manyura* are less evident when only the functions of pitch classes are considered, as these two *pathet* share strong degrees 2 and 6. *Pathet nem* is distinctive in that it accords roughly equal strength to degrees 5 and 6, whereas *manyura* emphasizes the latter at the expense of the former. The individual profile of *pathet nem* becomes even clearer if we examine the functions of pitches rather than pitch classes. The statistics in Table 21 show the distinctive emphasis of *pathet nem* on degree 2 in the lower octave. By contrast, almost all *kenong*-strokes coinciding with 2 in *manyura* compositions fall on middle-octave 2.

While these features are diagnostic of the *pathet nem* repertory taken as a whole, they are not always useful in identifying the *pathet* of individual compositions, which may avoid low 2 and stress either 5 or 6 but not both. This can lead to disagreement over the assignment of *pathet* labels to particular compositions. Furthermore, emphasis on degrees 5 and 6 (the 'tonics' of *pathet sanga* and *pathet manyura*, respectively) gives *pathet nem* something of the nature of a mixture of these two *pathet*. In fact, *pathet* mixture is quite common and even compositions in the other two *pathet* frequently modulate outside of their home *pathet*. In attempting to explicate these aspects, scholars have come increasingly to study not only the use of scale degrees as structural goal tones but also the manner of approach to those tones.

(e) Melodic aspects: balungan. Goal tones are points of convergence, where the elaborating parts sound the same pitch-class as the 'core melody' (*balungan*). These points of convergence occur at *gong*- and *kenong*-strokes, but also more frequently, normally at the end of every four-beat *balungan* phrase (*gatra*). (The *gatra*, essentially a metric unit, is usually, though not invariably, coextensive with melodic phrases.) It has become customary, in teaching certain elaborating parts, to isolate a number of re-usable *gatra*-length melodic phrases, called *cèngkok* (for this and other senses of this polyvalent term, see Perlman, 1994, pp.555–77).

The *cèngkok* of certain parts have more-or-less marked *pathet* associations and there have been attempts to find similar associations in *gatra*-length *balungan* phrases. Hood was the first to study the latter. He proposed several four-tone 'cadential formulas' (1954, p.124) for each *pathet*. Becker's sophisticated statistical study, the most ambitious to date (1980, pp.78–88), widened the inquiry to encompass all *balungan gatra* in a much larger corpus, nearly 300 compositions. She pointed to significant correlations between *pathet* and the *gatra* appearing at certain structural positions. Her sample has been criticized as unrepresentative (Supanggah, 1985, p.180). It is true that Becker's study mixes idiomatically distinct Yogyanese and Solonese *balungan*, conflates certain two-*gatra* units with normal *gatra*, ignores registral information and includes non-canonical compositions while omitting the extremely common *jineman*, *ayak-ayakan* and *srepegan* genres; nevertheless, its results are consistent with the pattern of pitch-class strength in Table 20, for example regarding the distinctiveness of *sléndro sanga*. This suggests both the robustness of this overall pattern and

TABLE 21
Percentage of all kenong strokes (including gong strokes) in gendhing and ladrang of the sléndro pathet which fall on given balungan pitches (based on Mloyowidodo, 1977, i; columns do not total 100 due to rounding off of figures)

Pitch	*Nem*	*Sanga*	*Manyura*
$\dot{1}$	1	2	2
6	6	7	11
5	4	17	3
3	5	3	19
2	20	10	23
1	3	18	7
$\underset{\cdot}{6}$	21	4	26
$\underset{\cdot}{5}$	21	35	1
$\underset{\cdot}{3}$	5	1	6
$\underset{\cdot}{2}$	13	2	1

Dots below numerals indicate tones in the lower octave; dots above indicate the higher octave.

the soundness of Becker's analysis, at least as far as these broad tendencies are concerned.

Few, if any, of these four-beat phrases are exclusive to any *pathet* and in any case the most distinctive *balungan gatra* are not prominently displayed; they seem to be used less frequently than those *gatra* shared equally by all *pathet*. Hence no single *gatra* functions as a modal identifying tag, like a North Indian *pakaḍ* or a South Indian *piṭuppu* ('catch'). The combination of *balungan gatra* with structural position is more informative: thus 6 5 3 2 is found in all three *sléndro pathet*, but while it is common at gong positions in *nem* and *manyura*, in *sanga* it is extremely rare.

Pathet is more easily deduced from *balungan* phrases longer than a single *gatra*. The Javanese theorist Martopangrawit identified certain two-*gatra* phrases as diagnostic of particular *pathet*. Ex.42 shows these 'fixed patterns' (*cèngkok mati*) for the *sléndro pathet* (Sri Hasanto, 1985, pp.87–8).

(f) Melodic aspects: garap. The *balungan* is one of the main reference-points for the group of 'elaborating' parts. The instruments and voices of this *garap* group (so-called because they 'work' or interpret the *balungan*) include multi-octave fixed-pitch instruments such as the *bonang* (gong-chime), *gendèr barung* and *gendèr panerus* (metallophones) and *gambang* (xylophone), the metrically-bound unison melodies of the *gérong* male chorus, as well as three parts which contribute more-or-less unmetrical elaborations: the spike-fiddle, end-blown flute and solo female voice (*rebab*, *suling* and *pesindhèn*).



Balungan passages which, considered in isolation, are ambiguous with respect to *pathet* can be given a clear *pathet* identity by the elaborating parts (Brinner, 'Knowing Music. . .', 1995, p.62). Indeed, Martopangrawit defines *pathet* in terms of *garap* (1984, p.47), though in this statement *garap* should not be understood to refer narrowly to the elaborating parts, but broadly, to performance practice in general. The elaborating parts are not the only ones to reinforce or clarify the *pathet* implications of the *balungan*; on occasion even the form-defining or colotomic parts play this role. When, in a *sléndro* composition, the *balungan* goal-tone middle-register 1 falls at a *kenong* or *kempul* stroke, the pitch played by those instruments depends on the *pathet*: 1 in *manyura*, 5 in *sanga*. On the other hand, neither are all of the elaborating parts governed by *pathet*. For example, the *pipilan* playing technique of the *bonang* (which involves anticipation of and oscillation between pairs of notes) is too tightly tied to the *balungan* to give any *pathet* indications.

Individual parts have idiomatic ways of marking *pathet*. The *bonang barung* and *bonang panerus* indicate *pathet* through their interlocking figuration (*imbal*). The higher hand positions on the *rebab* distinguish between *sléndro sanga* and *sléndro manyura*: for *sanga* the index finger produces the tones 2 and 5, for *manyura* 3 and 6. The *gendèr* can use choice of register to display *pathet*. When 2 and 3 appear as goal-tones in the middle octave of the *balungan*, the *gendèr* can often choose to represent these pitches with 2 and 3 in either its low or high register. In such cases, use of the low register can suggest *sléndro nem*.

However, recent research has focussed on the patterns (*cèngkok*) which form the more-or-less standardized vocabulary of certain elaborating parts. Some of the principles governing these *cèngkok* seem to apply as well to parts (such as the *gérong*) which are not taught by means of standardized *cèngkok*.

Normally the performer will force an ambiguous *balungan* phrase to be heard in a certain *pathet* by choosing a *cèngkok* with a strong flavour of that *pathet*. However, there are cases in which the performer does not (or cannot) do so, using, for example, a *cèngkok* of *manyura* even though he or she considers the *balungan* to be in *sléndro nem* (McDermott and Sumarsam, 1975, pp.242–3; Mendonça, 1990, p.68). To some extent this may be due to the fact that *cèngkok* with distinctive *pathet* identities are not evenly distributed across *pathet* categories. There are few *cèngkok* diagnostic of the *pélog pathet*, and within *sléndro* there are fewer *cèngkok* strongly associated with *nem* than with *sanga* or *manyura*. The discussion that follows will consequently be limited to the latter two *pathet*.

Cèngkok can be more-or-less strongly stamped with *pathet*, defining characteristics, and the various instrumental and vocal *cèngkok* mark *pathet* in various ways. While some *pathet* markers may be purely conventional, it is nevertheless clear that some of the same tonal emphases and avoidances operative in the *balungan* also define *pathet* in *cèngkok*. This is most easily seen in *cèngkok* approaching tones which have no strong associations with either *sanga* or *manyura* (such as tones 1 or 2). The manner of approach to the goal-tone can signal a particular *pathet* by featuring tones with distinctive modal roles, such as 3 and 5. Since 3 is the 'avoided' tone of

sanga – rarely used at strong metrical positions – its prominence in *manyura* patterns prevents any hint of *sanga* from appearing. 5 is the 'avoided' tone of *manyura* (as well as the tonal focus of *sanga*), so its prominence in *sanga* patterns reduces the feeling of *manyura* and reinforces the sense of *sanga*. Three means for emphasizing such diagnostic tones are illustrated here: the final simultaneities of patterns, the internal caesura tones of the patterns and the pitch boundaries of the cadential gestures of patterns. Ex.43 shows *cèngkok* used by the *pesindhèn* (female solo vocalist), *gendèr barung* metallophone, and *gambang* xylophone to reach the goal-tone 1/C. Two sets of *cèngkok* are presented, one for *pathet manyura* (ex.43*a*) one for *pathet sanga* (ex.43*b*). They are represented with the *balungan gatra* · 2 · 1, though they can be used with other *gatra*, such as 2321. Each *gatra* is common in both *pathet*.

Final simultaneity acts as a *pathet* marker primarily in the *cèngkok* of the *gendèr barung*, though also in the patterns of the *gendèr panerus* and the *celempung* zither (not shown). The cadential pitch of a *gendèr cèngkok* is played by the left hand; the right hand will either duplicate this pitch at the upper octave (*gembyang*) or will strike a tone one *kempyung* (three scale-steps) above it. The interval used is sometimes dictated by the cadential pitch itself. When the cadential pitch is tone 1/C, however, the choice is determined by *pathet*: *gembyang* indicates *manyura*; while in *sanga* the right hand strikes 5/G against 1/C in the left, forming the *kempyung* interval.

The pitches occurring at caesura points within the *cèngkok* also bear *pathet* significance. For the metrically-bound parts, chief metrical stress falls on the final stroke (the goal-tone), with secondary stress at the midpoint. For the unmetred *pesindhèn* line, a caesura may usually be identified at the third syllable from the end, where she would pause, if necessary, to wait for a drum cue in certain genres (Brinner, 1995, pp.234–44; Walton, 1987, p.32). In *manyura*, the *gendèr* and *gambang* patterns have 3/E at their midpoints, while the corresponding location in the *sanga* patterns has 5/G. Similarly, the caesura tone in the *pesindhèn* patterns is 3/E in *manyura*, 5/G or 2/D in *sanga*.

Each of the illustrated melodic patterns approaches its destination with a gesture that occupies a certain segment of tonal space. The pitches forming the outer boundaries of this segment (and in this way given prominence) can usually be correlated with the *pathet* of the pattern. The cadential gestures in the *gendèr* part are played by the left hand. The gesture approaching the final 1/C in the *manyura* pattern has 3/E as its lower limit, compared with 5/G in the *sanga* pattern. The same holds true for the *gambang* patterns (as can be seen by comparing the final four notes in each) and for the *pesindhèn* patterns to upper-octave 1/C.

There have been other attempts to locate general *pathet* markers in the elaborating parts. Hood (1988) analyses these parts motivically, viewing them as successions of elaborated, extended and elided versions of three- and four-tone cadential patterns specific to each *pathet*.

(g) Transposition, transformation and the relationships between pathet. In ex.43 below, the opening gestures of the *pesindhèn cèngkok* for middle-octave 1 in *sanga* and *manyura* share the same contour: the first seven tones



are identical under transposition. The relationship implied here – in which the *manyura* melodic shape is identical to *sanga*, but located one *sléndro* step higher – is in fact generally recognized by Javanese musicians and theorists. Compositions and *cèngkok* can be transposed between *pathet* within one tuning-system, and also 'translated' between tuning-systems. We may look to these possibilities of transposition to study the general relationships between *pathet*; however, they do not describe a consistent system.

Transposition of compositions: between laras. The performance of *sléndro* compositions in the *pélog* tuning system is very common, though the reverse is rare. Due to the conceptual equivalence of tones between the tuning systems, the transformed compositions are not thought of as shifting scale position: the tone *lima* in *sléndro* becomes *lima* in *pélog*, *dhadha* becomes *dhadha* etc. The *sléndro* tone *barang* becomes *panunggul* in *pélog nem*, *barang* in *pélog barang*. The tone *pélog* is sometimes substituted for *dhadha* (in *pélog nem*) or for *lima* (in *pélog barang*). *Sléndro gatra* which would sound unidiomatic if translated literally into *pélog* are often modified, usually preserving the goal-tone: thus in *pélog barang*, the *sléndro* pattern 2321 may become not 2327 but 3567.

In general, compositions in *sléndro sanga* become *pélog nem*, while compositions in *manyura* become *pélog barang*. Compositions in *sléndro nem* display no regular pattern of transformation; in *pélog* they may become *pathet lima* (e.g. *gendhing Rèndèh*), *pathet nem* (e.g. *gendhing Titipati*) or *pathet barang* (e.g. *gendhing Majemuk*). Even in *sanga* and *manyura*, some compositions have multiple possibilities of transformation. *Gendhing Bondhèt sléndro sanga* can be played (under different names) in both *pélog nem* and *pélog barang*; some pieces in *manyura* have, besides the usual *pélog barang* transposition, a *pélog nem* one as well (for which the term *nyamat* or *pélog manyura* is sometimes used).

Transposition within laras: sléndro. Transposition of compositions within *sléndro* is less common than *sléndro-pélog* transformation. Virtually all such cases involve *sanga* and *manyura*, with the *manyura* version one step above the *sanga* version. Most of these compositions are in the smaller forms (*ladrang*, *ketawang* or *jineman*); the few large compositions that shift *pathet* may alter considerably in the process.

Exceptions to this generalization occur in the repertory of songs (*sulukan*) sung by the *dhalang* (puppet master) in the *wayang kulit* shadow-play. (The instrumental parts to these songs are played as preludes and postludes to compositions in gamelan performances, when they are known as *pathetan*.) Many *sulukan* in *manyura* have melodies identical to those of *sanga sulukan*, transposed up one step. However, some *manyura sulukan* are longer than the corresponding *sanga* versions, containing additional phrases at the end. There is also an unusual case of a melody which is played at three pitch-levels, representing all three *sléndro pathet*: it is known as *sendhon Panangalan* in *nem*, *sendhon Rencasih* in *sanga*, and *sendhon Sastradatan* in *manyura*. Remarkably, the *manyura* version is located one step below the *sanga* version, rather than above it (Perlman, 1997). The *sanga* version is two scale-steps above the *nem* version, as might be expected from table 20. However, there is also a contrary example of the *nem–sanga* transpositional relationship: the *sulukan ada-ada Manggalan* in *pathet sanga* (Probohardjono, 1984, p.470) has the same melody as *ada-ada Girisa* in *pathet nem*, but lowered by one step.

Transposition within laras: pélog. Transposition of compositions between *pélog pathet* is less common than in *sléndro*. The few cases of transposition between *pélog nem* and *pélog barang* involve only the replacement of tone 1 by 7 (e.g. *ladrang Sarono* and *ladrang Kagok Liwung*). More common is transposition between *pélog lima* and *pélog barang*. The *pathet barang* version is usually one tone higher than the *pathet lima* version (e.g. *ladrang Retnaningsih pélog lima* and *ladrang Retna-asih pélog barang*), though transposition by one *kempyung* is also found in sections of certain compositions (parts of *gendhing Dhenggung Sulur Kangkung pélog lima* and *gendhing Silir Banten pélog barang*).

Transposition of garap: between laras. Most *sléndro cèngkok* have *pélog* equivalents. In the case of the *bonang*, *gendèr* and *gambang*, the *pélog* patterns often have contours identical to their *sléndro* cognates; this is not the case with vocal lines and *rebab* parts, which may undergo considerable reshaping (ex.44).

Transposition within laras: sléndro. As mentioned above, the transpositional equivalence of *sanga* and *manyura cèngkok* is generally assumed by Javanese musicians. Indeed, published compilations of *cèngkok* often notate either *sanga* or *manyura* forms, but not both, instructing the reader to generate the omitted forms by transposition (Martopangrawit, 1976; Supadmi, 1984). Nevertheless, there are also some untransposable *cèngkok*. A certain degree of transpositional equivalence is found in elaborating parts such as the *rebab* or *bonang*. However, these parts also have idiomatic formulae attached to certain absolute positions of the scale, which are never transposed; for example, both *rebab* and *bonang* (when using the *pipilan* technique) have distinctive ways of approaching the tone 6 in the lower register, regardless of *pathet*. Hence Martopangrawit (1984, p.48) points out that the performance practice of a composition can never be transposed intact between *sanga* and *manyura*.

Transposition within laras: pélog. Many *cèngkok* in *pélog* are regarded as derived from *sléndro* and their *pathet* identities are labelled with the names of *sléndro pathet* (especially *sanga* and *manyura*) rather than *pélog*

Ex.44 Excerpt from the vocal part of *Kinanthi*, comparing *sléndro manyura* and *pélog barang* versions (based on Supanggah, 1985 p.156)



pathet. Musicians do not speak of the relationships of *pélog lima cèngkok* with *pélog nem cèngkok*; instead, they discuss the relative appropriateness of *cèngkok* of *sléndro sanga* or *sléndro manyura* for compositions in *pélog lima* or *pélog nem* (Martopangrawit, 1984, p.136–7).

The only significant example of the transposition of performance practice between *pélog pathet* concerns the *rebab*. Its strings are tuned to 1̣ and 5̣ for *pélog lima*, one tone lower than the usual tuning. As a result, the *rebab* can often use the same fingering for *pélog lima* and *pélog barang*: the hand position for the tones 5̣–6̣–1–2 in *pélog lima* will produce, with slight adjustments of intonation, the tones 6̣–7–2–3 in *pélog barang*. Many of the idiomatic *rebab* gestures for *pélog barang* are transpositions up one tone of *pélog lima* gestures.

(h) Pathet and intonation. It has long been recognized that the intonation of the *sléndro* and *pélog* tuning systems varies from one set of gamelan instruments to another; such variants are called *embat*. Individual musicians are also said to have their own *embat* (Perlman, 1994, pp.534–40). Martopangrawit (1984) suggested that the different *sléndro pathet* imply different patterns of intonation, and that some of the variability of tuning in *sléndro* is due to the variety of ways to reconcile these conflicting intonational demands. Table 22 schematically illustrates the key features of the ideal *embat* for *sanga* and *manyura*.

The intonation pattern for *manyura* is clearly a transposition upwards by one tone of the *sanga* pattern, as is consistent with the general relationship between the *cèngkok* of these two *pathet*. This produces a conflict in the tuning of the intervals 6̣–1 and 1–2 on fixed-pitch instruments, as intervals which should be tuned wide to accord with the feeling of *sanga* must be narrow to accommodate *manyura*, and vice versa. The tuning of the fixed-pitch instruments in actual gamelan sets is a compromise between these possibilities, but musicians identify certain sets as leaning more-or-less strongly towards one or another of the two (*sléndro* instrument tunings are not usually associated with *pathet nem*).

It is possible that flexible-pitch instruments and voices shade their intonation contextually, expanding the 5–6 and 1–2 intervals in *sanga* compositions, the 6–1 and 2–3 intervals in *manyura*. Hatch (1980, pp.130–58) attempted to test this proposition by analyzing the vocal intonation of a *dhalang* (shadow puppet master) during the progression of a performance through *nem*, *sanga* and *manyura*. Setting the boundary between narrow and wide *sléndro* intervals at 250 cents, Hatch's summary findings (no pitch measurements are provided) suggest a tendency to approximate the theoretical pattern of table 22 increasingly closely during the course of a performance.

It is plausible that Javanese musicians feel more cadential weight in a *sléndro* tone which is approached from above by a relatively large interval and tend to contextually exaggerate this effect (such a practice would be comparable to the sharpening of the leading-tone in Western tonal music, where a tone has more cadential significance when approached from below by a relatively small interval). However, this hypothesis has not yet been rigorously tested. Current research focusses once again on the tunings of the fixed-pitch instruments (cf. Arom, Léothaud and Voisin, 1997, pp.22–5). However, it is reasonable to expect individual variation in *pathet*-related ideals of *embat*. Musicians do not always agree on the *pathet* tendency of a given *sléndro* instrument: a tuning heard by some as suitable for *sanga* may be judged by others as suggestive of *manyura*. This fact alone implies that idealized *pathet* intonation profiles, if they exist, may differ from one musician to another.

TABLE 22: Two alternative distribution patterns of wide and narrow intervals along a portion of the sléndro scale, corresponding to two different pathet; based on Martopangrawit, 1984, p.45

	6̣–1	*1–2*	*2–3*	*3–5*	*5–6*
sanga:	*narrow*	*wide*			*wide*
manyura:	*wide*	*narrow*	*wide*		

(i) The nature of pathet. As a modal system, *pathet* is not clearly ordered on consistent, uniform lines. This is due only in part to the existence of modally-ambiguous repertory items, or to compositions whose traditional *pathet* labels seem not to match their melodic content. More fundamentally, *pathet* distinctions are not made by a uniform set of diacritic features: 'a given parameter may be significant in one part of the system and insignificant in another' (Becker, 1981, p.533). The distinguishing features of certain *pathet* are not obvious, even to Javanese musicians and theorists.

Taking these facts into account, recent research has moved away from the attempt to reduce *pathet* to a determinate set of musical characteristics, considering instead how *pathet* functions as a category of musical thought, knowledge or discourse. This has drawn attention to processes of historical change, to the use of the *pathet* system itself to confer social legitimacy and to individual variation in interpreting the *pathet* of specific compositions.

Javanese musicians may differ among themselves concerning the criteria of modal identification, differences which will be reflected in both their conceptualization and practice. As in other modal traditions (Wiering, 1995, pp.101–41), these differences may be conditioned by differing individual experiences or musical roles. But musicians may also respond to the tension between multiple representations of *pathet* embedded in their tradition (Perlman, 1997). Javanese musicians find *pathet* embodied more-or-less clearly in the traditional repertory and norms of performance practice, as well as in the traditional *pathet* labels for compositions. They also inherit cultural tools for ordering and making sense of modal practice, such as traditional styles of discourse about *pathet* (including homiletic, poetic and mystical styles; see Sastrapustaka, 1984) and a cultural schema organizing the *pathet* categories. The latter, an arrangement of six *pathet* in two parallel tripartite groups, one for each tuning system, represents what Brinner terms a 'cultural matrix' (1995, p.437).

This matrix serves most concretely to regulate the sequence of compositions in a performance (whether it be *wayang kulit* shadow-puppet play or *klenèngan*, a musical gathering). A typical evening event has three sections, each divided from the next by the playing of a specific *pathetan*. The first contains compositions in *sléndro pathet nem* and *pélog pathet lima*, played alternately. The second is devoted to compositions in *sléndro pathet sanga* and *pélog pathet nem*, the third to *sléndro pathet manyura* and *pélog pathet barang*. (A daytime performance follows

the same pattern, except that *sléndro pathet nem* and *pélog pathet lima* are replaced by *sléndro pathet manyura* and *pélog pathet barang*.)

This matrix of six *pathet* thus plays a practical role in organizing performances. It also reflects broad aesthetic and melodic relationships between the *pathet*. For example, within each tuning system the sequence of *pathet* corresponds to a progression of moods from the calm or majestic to the mirthful or lighthearted. These emotional associations seem to have certain musical concomitants. The solemnity of *sléndro nem* and *pélog lima* is attributable in part to the fact that they both exploit the lowest register more than the other *pathet* and their repertories contain a relatively large number of compositions in the very largest forms (Table 23). Finally, the six-*pathet* schema shapes historical change by channelling innovation, creating new items to fill modal 'gaps' in the repertory (Brinner, 'Cultural Matrices . . .', 1995, p.448).

The matrix also functions to some extent as a cultural artefact in its own right; it has, for example, been exported into the rather different gamelan tradition of Banyumas (western Central Java), where it was superimposed on local practice, conferring some of the social legitimacy of the court style on this marginal tradition (Sutton, 1986, pp.88–91).

This schema was not designed as an analytical tool, however, and does not capture all of the modal distinctions one might make between compositions based on their melodic behaviour. Both Javanese and non-Javanese theorists have tried to refine and extend it, identifying a fourth explicitly-labelled *pélog pathet* (*nyamat* or *manyura*), two or three unlabelled modal entities within *pélog barang* (Sri Hastanto, 1985, pp.160–76) and a more-or-less distinct sub-*pathet* within *sléndro manyura* (called *galong* in the Yogyakarta tradition).

TABLE 23: Distribution of Solonese compositions by size and formal structure; percentages of total number of compositions in each pathet. Based on Mloyowidodo, 1977.

		Larger ◄			► Smaller	
		64 beats/N	32 beats/N	16 beats/N	8 beats/N	
		k4a & k8k	k4k & k2a	k2k	Ldr	Ktw
SLÉNDRO	*nem*	13.3	28	30.7	26.7	1.3
	sanga	6.8	11.6	28.1	36.9	16.5
	manyura	2.4	10.6	32.0	37.7	18.0
PÉLOG	*lima*	19.5	17.2	36.1	20.8	7.0
	nem	5.4	10.2	14.3	53.7	16.3
	barang	9.6	10.3	14.0	52.6	13.3

Key: 'N' = *kenongan*
k8k = *kethuk 8 kerep*
k4a = *kethuk 4 arang*
k4k = *kethuk 4 kerep*
k2a = *kethuk 2 arang*
k2k = *kethuk 2 kerep*
Ldr = *ladrang*
Ktw = *ketawang*

A small number of compositions not classifiable under these headings have been omitted; rows do not sum to 100 due to rounding off.

Moreover, the melodic relationships implicit in the matrix are only partially consistent with the actual practice of transposing compositions and do not hold with respect to *garap*. Although the matrix might lead us to expect similarities between the *garap* of *sléndro nem* and *pélog lima*, of *sléndro sanga* and *pélog nem*, and of *sléndro manyura* and *pélog barang*, this is not generally true. *Garap* in *pélog lima* is closer to that of *sléndro sanga* overall, and the other two *pélog pathet* each draw on both *sanga* and *manyura garap*.

This fact is consistent with research documenting differences in the means of *pathet* expression between *balungan* and *garap*. This has led some to argue that *pathet* is not a unitary system, but two or more distinct systems operating simultaneously. Taking this view, the internal plurality of the *pathet* concept is a by-product of historical processes of change, either the merger of a voice-dominated ensemble with a purely instrumental one (Walton, 1987, pp.85–92) or the 'superimposition of a three-part theatrical structure upon a two-part, constrative musical division' (Becker, 1981, p.530), though there is also evidence that the present tripartite schema may have replaced a more differentiated fourfold system (Perlman, 1997). In either case, the 'haziness' of the *pathet* concept may play a functional role in Javanese musical culture, permitting individual flexibility and innovation in practice and conceptualization.

Other scholars, while admitting the ambiguities and internal heterogeneity of *pathet*, are reluctant to analytically decompose it into distinct systems. Sri Hastanto attributes the differences in *pathet* expression noticed by Walton to the general differences between *balungan* and *garap* and between the various *garap* idioms (1985, p.84). Taking this view, *balungan* and *garap* represent differing concrete embodiments of stable abstract *pathet* characteristics (just as the modal functions of the tones 5 and 3 are reflected in various ways in the elaborating parts in ex.43).

The extent to which surface variability is anchored by underlying uniformity is also at issue in studies of individual performers' use of *garap* to clarify *pathet*. Martopangrawit's association of *pathet* with *garap* links it to the latter concept's connotations of flexibility and individuality, and indeed performers differ in *pathet* interpretation just as they do in other aspects of *garap*. Such differences are particularly evident in the performance of compositions of ambiguous *pathet*, compositions which contain modulation, and in compositions in *sléndro nem*, which tend to mix elements of *sanga* and *manyura*. In these cases, different performers may agree on the presence of modulation in a piece, but differ in their judgements of its extent or exact location (Soetarno, 1982; Mendonça, 1990, p.69).

In such cases there is still agreement on the modal duties and implications of *garap*; that is, these performers agree on the general fact that *cèngkok* bear *pathet* affiliations and on the specific affiliations of particular *cèngkok*. However, performers may also differ in the scope they allow for such affiliations.

To master fully *garap*, the Javanese musician must acquire not only a vocabulary of melodic patterns but also a set of organizational strategies with which to analyze and make sense of the order within the music. Some of these strategies are associative, making connections between musical items or contexts, while other are

diacritic, drawing distinctions (Perlman, 1994, pp.397–467). The various analytical tools presented in §4(ii)(f) above are precisely diacritic resources which musicians may use to distinguish between compositions or *garap*. Since the diacritic act is ultimately an individual one, individual musicians may differ in the ways they use these common resources. Further, they may be more-or-less motivated to draw distinctions at a given level of subtlety.

Thus with regard to *pathet*, some musicians hyperdiscriminate perceiving micromodulations even within a single *cèngkok*, or alternatively deliberately stripping a *cèngkok* of its most conspicuous *pathet* markers, making it 'indistinct' (*samar*) and hence appropriate for modally ambiguous passages. The three *gendèr* patterns in ex.45 are all suitable for the goal-tone 2/D. The use of 3/E at the midpoint of ex.45*a* and its use an octave higher in the right-hand part, clearly suggest *sléndro manyura*. The appearance of 5/G at the midpoint of ex.45*b* and in the cadential gesture is consistent with *sléndro sanga*. The unusual pattern ex.45*c*, however, is ambiguous. While it resembles ex.45*a*, it avoids 3/E at the midpoint, and upper-octave 3/E throughout. This attenuated modal affiliation is appropriate for a composition like *gendhing Danaraja*, officially classified as *sléndro sanga* but containing many passages which invite *manyura* treatment.

On the other hand, not all musicians distinguish between ex.45*a* and ex.45*b* on the basis of *pathet*: some consider them interchangeable, or distinguish between them on some other basis. Musicians' degrees of discrimination may be an aspect of their personal styles of interpretation, and musicians of comparable experience and training may differ in this regard. However, there seems to be a certain amount of social prestige attached to hyperdiscrimination, and a corresponding tendency to stigmatize hypodiscrimination. Thus the failure to make certain *pathet* distinctions in *garap* is sometimes associated with village musicians and female players (Weiss, 1993; Perlman, 1998).

The prestige of hyperdiscrimination may have historical implications. It is possible that *garap* in the Surakarta tradition has come increasingly under *pathet* constraints over the past century (Perlman, 1998). Lindsay suggests that something similar happened in the Yogyakarta tradition, possibly as late as the 1920s, when dance-style drumming, interlocking *bonang* techniques and male choral singing were adopted into the court performance style (1985, pp.249–55).

See also INDONESIA, §IV, 2(i).

Ex.45

(a) Martopangrawit, 1977, p.6

gendèr barung

(b) Soewita, *gendhing Danaraja*, *Chamber Music of Central Java*, King KICC 5152 (1992)



(c) Soewita, *gendhing Danaraja*, *Chamber Music of Central Java*, King KICC 5152 (1992)



5. EAST ASIA: DIAO AND CHŌSHI. China, Japan and Korea, to some extent, share a concept of mode, called in Chinese *diao*, in Japanese, *chō* or *-jō*; the Vietnamese *điệu* is similar. As is the case with the terms 'mode' and *maqām*, interpretations of these concepts vary considerably over time and by region; they also often imply melody or tuning. Ancient Chinese modal theory was exported to Japan and Korea and adapated there over a long period, while continuing to evolve in China. This section mainly discusses the evolution of modal practice in one genre, Japanese *gagaku*, on which detailed work has been done, but first a brief introduction to Chinese systems will serve.

(i) China: diao. In recent years Chinese theoretical sources and excavated instruments have been supplemented by study of the key systems of living folk traditions, such as *kunqu*, *nanguan* and northern temple music. The work of YANG YINLIU and HUANG XIANGPENG has done much to relate ancient theory and living practice.

As Picken has observed, in early Chinese sources the term *diao* may be described as mode-key, made from combining the 12-note *lü* fixed-pitch system with the five- or seven-note scale-degree system. These systems were combined as early as the pre-Qin period, with ample theoretical writings as well as archaeological evidence such as the set of bronze bells from the 5th-century BCE tomb of the Marquis Yi of the Zeng state (*see* CHINA, §II; ZHONG).

The *lü* system is a series of 12 fixed pitches within the octave derived from the circle of 5ths. Parallel to this was a *solfeggio*-like system of scale degrees, not on fixed pitches, with both pentatonic and heptatonic scales from early times (*see* CHINA, §II). The (anhemitonic) pentatonic system consists of the scale degrees *gong shang jiao zhi yu*, equivalent to I II III V VI or *doh ray me soh lah*. A mode was defined by the final (and sometimes the initial) note of the melody. Thus a pentatonic *shang* mode consists of the degrees II III V VI I.

The basic *gong* heptatonic scale fills in the larger (minor 3rd) gaps of the anhemitonic pentatonic series to give a Lydian series with the intervals T T T S T T S. The added degrees (written below in lower case), which occur a semitone below degrees I (*gong*) and V (*zhi*) of the heptatonic series, were conceived of as 'altered' (*bian*) or 'auxiliary' versions of the degrees a semitonic above them, and were named as such: *biangong* (vii) and *bianzhi* (iv).

Another type of seven-note scale (called 'new' by Yang Yinliu) has been traced to the pre-Qin period, with semitones between the vii and I, and between III and iv, effectively a *zhi* mode, Ionian. At least before the 6th century CE a *qingshang diao* was also recognized. This was a *shang* (Mixolydian) scale with semitones between the third and fourth, and between the sixth and seventh degrees.

In practical music-making, mode-keys were created by combining the two systems of fixed pitch and mode, as we might describe a 'Lydian mode on G'. Thus *Huangzhong gong* was a *gong* mode with the fixed pitch

TABLE 24: The six principal modes of *tōgaku* as they appear in the Tang source *Gongfeng yuequ kaiming biao* (754)

	Modal Degrees	*gong/ kyū* I	*shang/ shō* II	*jiao/ kaku* III	*bians=zhi/ henchi* IV	*zhi/ chi* V	*yu/ u* VI	*biangong/ henkyū* VII
Pitches								
D		D	E[1]	F♯	G♯	A	B[4]	C♯
F		F	G[2]	A	B	C	D	E
G		G	A	B	C♯	D	E[5]	F♯
A		A	B	C♯	D♯	E	F♯	G♯
C		C	D[3]	E	F♯	G	A[6]	B

KEY

Shang/shō modes (Mixolydian)
1. *Tashidiao/Taishikichō* (final E)
2. *Shuangdiao/Sōjō* (final G)
3. *Yiyuediao/Ichikosuchō* (final D)

Yu/u modes (Dorian)
4. *Banshediao/Banshikichō* (final B)
5. *Pingdiao/Hyōjō* (final E)
6. *Huangzhongdiao/Ōshikichō* (final A)

Huangzhong as its tonic. At different periods, and in different sources, the number of mode-keys varied.

Multiplying all 12 *lü* fixed pitches by all seven scale degrees produced a theoretical model of 84 *diao*; multiplying them by the five pentatonic degrees made 60 *diao*. But since not all pitches and modes were commonly used in practice, more practical systems were described, multiplying only four common fixed pitches by the five pentatonic scale degrees (producing 20 *diao*), or multiplying them by the seven heptatonic scale degrees (giving 28 *diao*; some scholars also described this as being engendered by transposing the four common modes *gong*, *shang*, *jiao* and *yu* to seven fixed pitches).

Though the full system of 84 *diao* was never practised in full, it was enduringly cited as a comprehensive model. As Yang observes, 'theoretical definitions and descriptions of modes must be a drastic simplification of what happened in practice, where recognition of melodic identity undoubtedly involved much more than a mechanical use of beginning and ending notes.' The note-weighting of early melodies known from early scores or current practice (such as music for the zither *qin*, or vocal dramatic music) also shows complexity of modal usage within a single piece.

In later times the terms *gong*, *gongdiao* and *yun* were also used. Vocal dramatic music of the Ming and Qing dynasties (14th–19th centuries), notably the 'Northern and Southern arias' (*nanbeiqu*) and *kunqu*, show continuity with the Tang instrumental system, in which 28 *diao* were reduced in practice to 13; in the later period 9 *diao* were also commonly cited. Rather than any musical impoverishment, this historical reduction in the number of mode-keys may show an increasing reflection of practice in written texts. Though these later mode-keys were also extensively codified, the system is still poorly understood. The 13 *diao* consist in principle of 6 *gong* modes, 5 *shang* modes and 2 *yu* modes, while the 9 *diao* comprise 5 *gong* and 4 *shang* modes, but Yang Yinliu found no consistent modal identity in analysing pieces in the different *diao*. Though the pre-Tang *yanyue* system is said to be evident in *gongche* folk instrumental systems today, the four keys of genres such as northern Chinese ceremonial music or *nanguan* seem to have no intrinsic modal implications. However, versions of the 'same piece' in different keys in opera, or in the ceremonial music of Xi'an, are not mere transpositions but also modal variants.

(ii) Japan: chōshi.

(a) Scales and modes in Japanese court music. While features of early Chinese modal usage surviving in folk practice or early scores today deserve attention, the system of Japanese *gagaku*, deriving from Tang dynasty (618–907) China, is better reflected in Western scholarship. The Tang system was exported to Japan and Korea (*Tangak*), and has evolved in Japan to the present day.

The *tōgaku* ('Tang music') repertory of Japanese court music as it is played today embodies in some form an audible ancient system of East Asian ensemble modalities, the *chōshi*. All of the six principal models used in *tōgaku* today may be traced to Chinese sources of the Tang period, such as the stone engraving dated 754, recorded in the mid-10th century compendium *Tang huiyao*, or the late 9th-century source *Yuefu zalu*. Of these, five (*Ichikotsuchō*, *Hyōjō*, *Taishikichō*, *Ōshikichō* and *Banshikichō*) preserve the modal species and relative key relations that they had during the Tang period. The other (*Sōjō*) appears to have been modified by Japanese musicians during the Heian Period (794–1185) in order to accommodate technical limitations of the *shō*, the only fixed-pitch instrument in the Japanese *tōgaku* ensemble.

As we saw, the Tang Chinese modal system of 84 theoretical *diao* was generated by (a) taking each of the seven degrees of a heptatonic Lydian series as the final of one of seven modal species and (b) transposing each of the resultant seven modal species to one of 12 keys.

The names of modal degrees of the basic series from which modal species were generated are as follows (Chinese readings are given first, separated by a slash from Japanese readings): *gong/kyū* (I), *shang/shō* (II), *jiao/kaku* (III), *bianzhi/henchi* (iv), *zhi/chi* (V), *yu/u* (VI) and *biangong/henkyū* (vii). By the mid-8th century, when China was exerting its greatest cultural influence on Japan, modal species were formed on only four of these degrees: a Lydian series on I (*gong/kyū*); a Mixolydian series on II (*shang/shō*); an Aeolian series on III (*jiao/kaku*) and a Dorian series on VI (*yu/u*). No modal species were formed on V (*zhi/chi*) or on either of the auxiliary degrees (iv) and (vii). Each of these modal species was transposed to seven keys to give a total of 28 modes. Of these, 13 were popular in practice; it is to six of these that the present-day *tōgaku* modes may be traced.

Table 24 shows the position that the six present-day *tōgaku* modes had within the Tang modal system. Modal-degree names, which are applied both to individual notes

and modal species, are listed at the top of the table. Only two of the mid-Tang modal species (Mixolydian on II (*shang/shō*) and Dorian on VI (*yu/u*)) survive in modern Japanese practice. Listed vertically to the left of the table are five of the seven pitches (D, F, G, A or C) to which modal species were transposed in the mid-Tang period. Just as the number of modal species is reduced in modern practice, so too is the number of keys (from seven to five). In giving Western equivalents to Chinese pitch names, the fundamental Chinese pitch, *huangzhong/ōshiki*, has been read as C; this strategy, which is supported by historical evidence, brings the ancient Chinese system into line with that of modern *tōgaku*. Within the table, the final of each of the six surviving modes is highlighted in bold and identified in the key below. In order to derive the notes of the mode, pitches should be read from left to right, returning to the column *gong/kyū* when the extreme right of the table is reached: thus *Pingdiao/Hyōjō* comprises the pitches E F♯ G A B C♯ D.

Of the six modes listed in Table 24, five maintain in modern practice the same modal species (Mixolydian or Dorian) and the same final that they had in the Tang sources. The sixth, *Shuangdiao/Sōjō*, has had its modal species transformed from a *shang/shō* (Mixolydian) mode to an Ionian mode by sharpening the seventh degree (Table 25).

This change was perhaps made to accommodate the limitations of the single fixed-pitch instrument in the Japanese ensemble, the *shō*. In its present-day form, the *shō* cannot play the F♮ necessary to realize *Shuangdiao/Sōjō* in its original Chinese form. Traynor and Kishibe (1951, pp.49–50) have suggested that on early Japanese mouth organs such as the 8th-century *Kuretake-shō* preserved in the *Shōsōin*, a pipe sounding F♮ could have been substituted for the pipe sounding F♯ whenever *Shuangdiao/Sōjō* was to be played. Evidence from the flute score *Hakuga no fue-fu* suggests that the original Mixolydian form of the mode continued in use until at least the mid-10th century.

In present-day *tōgaku* practice, all modes are classified as belonging to one of two families. Modes that were of the *shang/shō* (Mixolydian) modal species (*Taishikichō*, *Sōjō*, *Ichikotsuchō*) are now classified as *ryo* modes; those that were of the *yu/u* (Dorian) modal species (*Banshikichō*, *Hyōjō*, *Ōshiki*) are now classified as *ritsu*, though some individual pieces do not conform to this generalization.

In addition to adopting different terms to describe the two families of modes, the modes are re-theorized in modern Japanese practice. While Tang theory conceived all *shang/shō* modes (that is the parents of the modern *ryo* modes) as having their finals on II, in modern Japanese practice the finals of *ryo* modes, while the same pitch, are reconceived as degree I (*gong/kyū*) (compare Table 26 with Table 24). Similarly, while Tang theory conceived *yu/u* modes as having their final on VI, in modern practice the equivalent *ritsu* modes are reconceived as having their finals on I. In the case of *ryo* modes the underlying anhemitonic pentatonic modal structure remains essentially the same as in Chinese theory, that is T T m3 T m3. In the *ritsu* modes, however, it becomes T m3 T T m3. In order to accommodate this change, the degree *jiao/kaku*, which in the Chinese was always degree III, is reconceived as degree IV, though it remains III in *ryo* modes. In order to distinguish them the former is called *ryo-kaku* and the latter *ritsu-kaku*.

TABLE 25: Comparison of Tang-period Chinese forms of modes with those of present-day *tōgaku*

	Tang form	*Present-day form*
Yiyuediao/Ichikotsuchō	D E F♯ G A B C	same
Pingdiao/Hyōjō	E F♯ G A B C♯ D	same
Tashidiao/Taishikichō	E F♯ G♯ A B C♯ D	same
Shuangdiao/Sōjō	G A B C D E F	G A B C D E F♯
Huangzhongdiao/Ōshikichō	A B C D E F♯ G	same
Banshediao/Banshikichō	B C♯ D E F♯ G♯ A	same

In ancient Chinese theory the terms '*lü/ryo*' and '*lü/ritsu*' referred to alternate pairs of semitones. Every successive tone in the scale was divided into two semitones, the lower of which was conceived of as *lü/ryo* and the upper as *lü/ritsu*. Thus, when modem Japanese theory applies the terms *ryo* and *ritsu* to the degree-name *kaku*, it signifies that *ryo-kaku* is the lower form of *kaku* (that is a major 3rd above the final) and *ritsu-kaku* is the higher form (a 4th above the final). It seems likely that it is this distinction, between the lower and higher forms of *kaku*, that provides the basis for the nomenclature for the two families of modes in modem practice.

In the Chinese system, the pentatonic structure was expanded by adding exchange tones a semitone below the degrees I and V. In modern Japanese theory, conversely, exchange tones are normally conceived of as occurring a semitone above degrees III and VI in *ryo* modes and above degrees II and VI in *ritsu* modes (Table 26). In *ritsu* modes they are regarded as sharp (*ei*) forms of the tones below. In *ryo* modes the situation is more complex; for *Sōjō* (the single mode altered from its Tang form by the adoption of F♯ in place of F♮ – see above table 25), for example, a variety of theoretical strategies are adopted.

(b) Modal individuality and transposition especially within the three ritsu chōshi. The principal reason why the modifications described above were made to the modal theory of *tōgaku* is that Japanese modal practice, over the centuries, became more complex than it was at the time *tōgaku* was imported from China. In particular, from the 14th century onwards the two principal melodic instruments, the *ryūteki* (flute) and the *hichiriki* (double-reed pipe), evolved new versions of the melodies that increasingly deviated from the original melodies inherited from China. In time, as the link between the newly evolved melodies and the original melodies weakened, the original diatonic modality gave way to influence from non-diatonic modes found in Japanese folk music and in classical music that developed from the 16th century onwards.

Theoretical descriptions of the melodies now carried by the *ryūteki* and *hichiriki* cannot be fully worked out here. Nonetheless, we may observe that when these instruments perform in *ritsu* modes, degrees iii and vii (the degrees not regarded as part of the underlying pentatonicism) tend to be seriously weakened and frequently omitted, particularly in descent, while degrees II and VI are often flattened a semitone (Table 27). This gives rise to a pentatonic modal series closely related to the *in* scale (see further below), with the intervals S m3 T S m3. In *ryo* modes, that is the group whose underlying pentatonicism is closer to the classical Chinese model, the melodies remain closer to the diatonic modal structures

TABLE 26: Modern *togaku* modes showing position of exchange tones

Ryo modes							
Modal degrees	*kyu* (*gong*) I	*sho* (*shang*) II	*ryo-kaku* (*jiao*) III	*ritsu-kaku* (*jiao*) IV	*chi* (*zhi*) V	*u* (*yu*) VI	*various* VII
Taishikicho	E	F♯	G♯	A	B	C♯	D
Sojo	G	A	B	C	D	E	F♯
Ichikotsucho	D	E	F♯	G	A	B	C
Ritsu modes							
Modal degrees	*kyu* (*gong*) I	*sho* (*shang*) II	*ei-sho* III	*ritsukaku* (*jiao*) IV	*chi* (*zhi*) V	*ei-u* (*yu*) VI	*ei-u* VII
Banshikicho	B	C♯	D	E	F♯	G♯	A
Hyojo	E	F♯	G	A	B	C♯	D
O shikicho	A	B	C	D	E	F♯	G

TABLE 27: Alteration of modal degree (*ritsu*) in the melodies of the *hichiriki* and *ryūteki*

Modal degrees according to *shō* and *biwa* practice	*kyū* (*gong*) I	*shō* (*shang*) II	*ei-shō* III	*ritsu-kaku* (*jiao*) IV	*chi* (*zhi*) V	*u* (*yu*) VI	*ei-u* VII
Banshikichō	B	C♯>C	(D)	E	F♯	G♯>G	(A)
Ōshikichō	A	B>B♭	(C)	D	E	F♯>F	(G)
Hyōjō	E	F♯>F	(G)	A	B	C♯>C	(D)

of Chinese theory. Nonetheless, modern Japanese attraction to the descending m3 S tetrachord asserts itself from time to time and in varying degrees, even in *ryo* modes.

Such modal deviations are for the most part not notated but are carried in the oral tradition. They are executed by maintaining the fingering while lowering the breath pressure, or even altering the fingerings themselves, in order to alter the pitch of certain degrees of the scale. When and how these procedures are applied is complex and inconsistent, depending not only on formulaic practice but also on such things as melodic direction (alteration is more prominent in descent than in ascent) and the duration of pitches (pitches held longer tend to adher more closely to the pitches of the older Chinese modal system). In general these procedures are applied more frequently in the *hichiriki* part than in that for *ryūteki*. At the same time the *shō*, *biwa* and *gakusō* continue to be bound to a large extent by Chinese modal practice. This modal inconsistency between the instruments produces many of the melodic clashes that give *tōgaku* so much of its characteristic dissonant character. Some further appreciation of this may be gleaned from the following discussion of the piece *Etenraku*.

Versions of *Etenraku* exist today in each of the three *ritsu chōshi*. Ex.46 shows an early form of the melody

Ex.46 *Etenraku*, *shō* mouth-organ part (1308)



(first two sections only) in *Banshiki* mode, based on that in the *Shinsen shōteki-fu* of 1308. This tune may have originated from Central Asia – it has been suggested that the characters used to write 'Eten' ('raku' simply means music) may have been those used by the Tang Chinese for Khotan, an ancient city in Central Asia once famous for its jewel bazaar. Supportive of this theory is the fact that the melody exhibits a number of features, notably the falling 7th figure that begins the melody, and the repeated notes at the end of each phrase, that Picken (1967) identified as typical of ancient Central Asian music. Below the stave are written the degree names that would have been ascribed to each pitch according to Tang Chinese theory.

Ex.47*a* shows the same two sections transcribed from the modern part-books of *tōgaku* (Tōgi, 1884) for *shō*. In most cases, these pitches form the lowest note of the cluster chords (*aitake*) performed by the *shō* in modern practice. It can be seen that once the octave transpositions inherent in the limited pitch set of the *shō* are taken into account along with an increase of note values by four (to reflect the relatively slower tempo of the music), the melody is virtually identical to that in ex.46. Ex.47*b* and *c* are the modern *shō* version of *Etenraku* in the other two *ritsu* modes, *Ōshiki* and *Hyōjō*. Apart from octave transpositions, they are (with the exception of a single

Ex.47 *Etenraku*, modern *shō* part in three modal versions

(a) *Banshikichō*

Vii V I I Vii iii II I I V V IV V Vii iii V IV I I

(b) *Ōshikichō*

Vii V I I Vii iii II I V V V IV V Vii iii V IV I I

(c) *Hyōjō*

Vii V I I Vii iii II I I V V IV V I iii V IV I I

Ex.48

(a) *Banshikichō*

(b) *Ōshikichō*

(c) *Hyōjō*

da capo al 𝄐

da capo al 𝄐

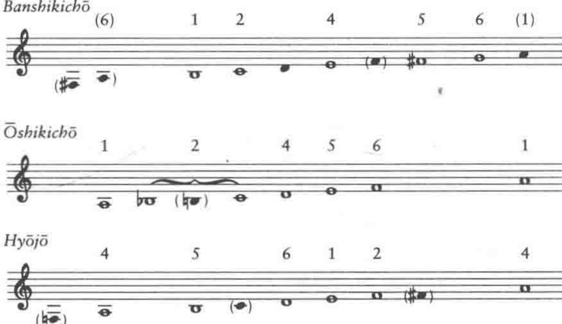
note, circled) exact transpositions of ex.47*a*. Underneath the stave of each are written the degree names the pitches are ascribed according to modern practice. These are identical for all three modern versions, but quite different from those of ancient Chinese theory shown in ex.46.

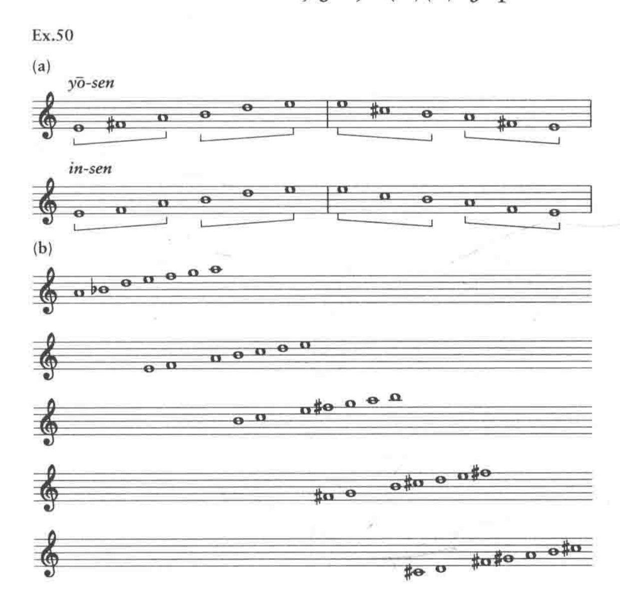
If this were all there was to modal difference in modern practice, the differences between the different versions of *Etenraku* might be regarded purely as a matter of key. But this is not the case. As stated above, both the *ryūteki* and the *hichiriki* have evolved sigifnicantly different melodies for each mode, each with its own modal character. Some of the grosser differences between the *hichiriki* versions can be seen in ex.48 (first two sections only). These are summarized in ex.49, which gives scale types extracted from the actual *hichiriki* parts of ex.48, omitting note heads that only indicate articulations.

In general, the principles of *ritsu chōshi* outlined earlier hold in these particular examples and endow each of the melodies with its distinct modal character. In particular the basic pentatonic structure of the theoretical *ritsu* scales is maintained along with auxiliary tones. Secondary degrees are, however, regarded as upper-auxiliary semitones rather than lower-auxiliary semitones as they were in Chinese practice. Certain pitches, in particular those on degrees II and VI, are lowered a semitone so that they frequently clash with the pitches carried by the string parts and the *shō*. These factors, combined with the particular formulaic practices peculiar to each mode, mean that despite being underpinned by the same core *Etenraku* melody, each *hichiriki* melody is in fact different. Such difference makes a *chōshi* a modal entity and not just a tonality.

(c) Transformation and transposition: modes, scales and tunings. In Japanese theory associated with traditions such as the *zokusō koto* that evolved from the 16th century, the scale types are no longer discussed in terms of *ritsu* and *ryo*. The male-female dichotomy is now presented in the much more obvious and familiar opposition of *yō* and *in* (equivalent of Chinese *yang* and *yin*), as illustrated in ex.50*a* (after Kishibe, 1969, p.12). A *ritsu* type of scale structure is seen in the *yō* scale; the opposed *in* scale is also a *ritsu* type, transformed by a lowering of the second degree of the scale and the sixth (or its exchange note) from tones or minor 3rds above the

Ex.49 Transformation of *ritsu* scales in *hichiriki* performing practice scales of *hichiriki* part in *Etenraku*





first and fifth to semitones above the first and fifth – the same difference that the *hichiriki* intonations produce in the *chōshi* of *tōgaku*. The *in* scale provides a semitone-major 3rd division of the 4th which is characteristic of the bulk of Japanese traditional music from the 16th century onwards. Ex.50*b* (after Malm, 1963, p.61) shows the five forms of the *in* scale used for the *shamisen* in *nagauta*.

It has been suggested that this characteristically Japanese *in* scale may have influenced the intonations of the *hichiriki* to bend in its direction over the centuries (but cf Garfias, 1975, pp.135f). It has been shown that just such a transformation of a *ritsu*-scale tuning into an *in*-scale tuning in practice was responsible for the composition effectively launching the modern *koto* traditions. Willem Adriaansz, after relating the story of the origin of the first *kumiuta* (*koto* with voice) – that it was developed during the 16th and 17th centuries from the *koto* part of *Etenraku* – showed how it was done (Adriaansz, 1973, pp.147ff). It involves a chain of tuning transformations and structural elaborations, leading from the *ritsu*-scale *Hyōjō* version of *Etenraku* to the *in*-scale form of *Fuki* as it existed in the late 17th century. Ex.51 shows the first part of Adriaansz's demonstration (pp.270f, together with Shiba, 1969, p.111) written out in staff notation, with the *koto* string numbers from his table underneath; two bars of *Fuki* correspond to one measure of *Etenraku*. It may be observed that every string number of *Etenraku* is matched by a string number in *Fuki*; there are also extra actions in *Fuki* filling the pauses, with the single-note bars in *Etenraku* being treated especially elaborately (string numbers for these bars are omitted in ex.51*b*).

Note that it is not the background basic shape of *Etenraku* that was used but the *koto*'s particular version of it. Ex.52 (from Shiba, 1969, pp.161, 155, 111) shows the end of the *koto* part in each transposition of *Etenraku* – the last four bars, equivalent to the last four note heads of the abstracted basic shapes. The two-bar plucking pattern named *shizugaki* (appearing twice in each example) goes all through the piece, with a variant only in the fifth bar of the constrasting C section. For each of the three transpositions the player's physical motions are identical; the same *koto* strings are plucked each time, as





shown in the numbers under the staff notation, and differences of pitch content result only from different tunings of the open strings. Ex.53*a* (after Shiba, 1955, p.4) shows the tunings of the 13 strings of the *koto* for each of the three *ritsu chōshi*. Substituting the designated pitches (or their exchange tones) for the string numbers in ex.52 will produce the figuration shown in the staff notation. The pitch content of the original, and hence the scale or mode, has been transformed, again simply by retuning the *koto*. There is no sure way of knowing from which *ritsu chōshi* version of *Etenraku* the *in*-scale *Fuki* ultimately descended; from ex.53*a* (iii), *b*(i), can be seen how the *hyōjō* tuning of the *koto* might have been modified from a *ritsu* tuning to an *in* tuning to produce the tuning used for *Fuki*, and indeed for the bulk of traditional koto music. This tuning is called *hira-jōshi* (ex.53*b* (i)); *hira* is the *kunyomi* (Japanese) word written with the same ideogram as *hyō* (both words meaning 'plain, level, peaceful, ordinary'), a probably more than coincidental reflection of the transformation of *ritsu*-scale types to *in*-scale types.

Two other Edo-period (1603–1868) *koto* tunings are shown in ex.53*b* (ii), (iii); like the *shamisen* scales of ex.50*b*, all three *koto* tunings can be thought of as simply making available different transpositions of the *in* scale (Adriaansz, 1973, pp.115, 475). Of course the same can be said of the *ritsu*-scale tunings of the *gakusō*, the *koto* played in the *tōgaku* ensemble. And indeed, compared with the flamboyant modal individuation of the *hichiriki*, the *koto* parts seem hardly more than transpositions of one another. Yet they do differ slightly, if only by registral dislocations in the lower strings (ex.52). Perhaps the combination of changing tessituras of the different *in* scales and the constant strings 1 and 2 (ex.53*b*) provide a difference in orientation from one *koto chōshi* to another that is more than just a change in the register – a change

Ex.53

(**a**) *ritsu*-scale tunings for the *gakusō* (*koto*) in gagaku

(i) *banshikichō*

1 2 3 4 5 6 7 8 9 10 11 12 13

(ii) *ōshikichō*

1 2 3 4 5 6 7 8 9 10 11 12 13

(iii) *hyōjō*

1 2 3 4 5 6 7 8 9 10 11 12 13

(**b**) *in*-scale tunings for the *koto* (17th century and later)

(i) *hira-jōshi*

1 2 3 4 5 6 7 8 9 10 11 12 13

(ii) *hon-kumoi-jōshi*

1 2 3 4 5 6 7 8 9 10 11 12 13

(iii) *nakazora-chōshi*

1 2 3 4 5 6 7 8 9 10 11 12 13

(transposed down a 4th from Adriaansz, 1973)

of 'key' – of the *in* scale. But on the whole, to compare the *hira-jōshi* and *kumoi-jōshi* of the *koto* and voice ensemble with the comparably transposed *Hyōjō* and *Ōshikichō* of the *hichiriki* in the *tōgaku* ensemble is to know the difference between *chōshi* as a mere tuning pattern and *chōshi* as a unique modal entity.

See also JAPAN, §I, 4.

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Modelling. The use of an existing piece of music as a model or pattern for a new work, in whole or in part. Modelling may involve assuming the existing work's structure, incorporating part of its melodic or rhythmic material, imitating its form or procedures, or following its example in some other way. Other types of BORROWING in music, such as QUOTATION, PARAPHRASE, parody (*see* PARODY (i)) or ALLUSION, are often evident in instances of modelling, but modelling implies a deeper relationship of imitation or emulation.

Modelling generally involves works of the same genre (e.g. one symphonic movement modelled on another) or the same texture (a polyphonic mass cycle based on a polyphonic chanson), but modelling across genres, textures or styles also occurs and can be of particular interest. The relationship between new work and model is often ambivalent, with some elements borrowed or echoed explicitly and others suppressed or transformed almost beyond recognition. The similarities between the new work and the older one draw attention to the relationship, but the differences may be equally significant. Such ambivalence has been seen as characteristic of emulation – the attempt to equal or surpass the achievement of another artist.

Scholarly studies seeking to establish that one work is modelled on another typically stress the similarities when attempting to prove a relationship and discuss both similarities and differences in interpreting its significance. Even when the similarity is strong, it is often difficult to know how far one work has served as a model for another (*see* BORROWING, §1). For early music, the chronology can be uncertain; some scholars of medieval and Renaissance music have adopted the term INTERTEXTUALITY to describe close relationships between pieces when it is not clear which is earlier or whether both were modelled on a work now lost or unknown. In any period, the range of models a composer drew on may have been wider than the currently known repertory. Claims of modelling may have to be revised when more of the music known to the composer is studied; for example, elements in Mozart's early quartets long thought to have been modelled on Haydn have since been shown to be part of a broader Viennese tradition, and one early quartet is likely to have been modelled on Ordonez (Brown, 1992).

In the Western tradition, composers have used modelling in four main ways:

1. to learn how to compose in a certain style or genre, by imitating a work in that style or genre;
2. to imitate a particularly successful or exemplary work;
3. to emulate, compete with, pay homage to or comment on the work of another composer; or
4. to allude to a well-known work and thus convey meaning.

These circumstances overlap, and two or more may be present at once. The first two are probably as old as music itself, for all music is based on the improviser's or composer's experience of other music and in a broad sense uses modelling. The last two require a tradition that esteems composers and individual works, and they add levels of interpretation and signification not present in the first two.

Examples of the first motivation for modelling – learning a style or genre through imitation – can be found in the early works of most composers: Monteverdi, for example, based early madrigals (or parts of them) on madrigals by Luzzaschi, Marenzio and Wert, and Stravinsky's early Piano Sonata in F♯ minor drew on sonatas by Tchaikovsky, Glazunov and Skryabin. Writings on music as far back as *Musica enchiriadis* (*c*850–900) and Guido of Arezzo's *Micrologus* (1026–32) include works intended as models for how to improvise or compose in a particular style. Many experienced composers undertaking a new genre have also used models; the sections of Mozart's Requiem that he lived to complete are remarkably similar to those of Michael Haydn's Requiem in C minor (1771) in instrumentation, distribution of chorus and solos, texture, structure, text-setting, harmonic plan and other aspects of technique and style, indicating that Mozart modelled his work on that of his former Salzburg colleague.

The second motivation for modelling – imitation of an exemplary work – is evident in the reworking of popular chansons in the Renaissance, either in new vocal or instrumental versions or in imitation masses (*see* BORROWING, §§5 and 7). Monteverdi's laments and Handel's *Messiah* served as models for many successors, as did Haydn's *Creation*, Beethoven's Ninth Symphony and Stravinsky's *Rite of Spring*. In popular traditions, an especially successful work provokes imitators; for example, the Beatles' album *Sergeant Pepper's Lonely Hearts Club Band* inspired responses ranging from the Rolling Stones' *Their Satanic Majesties' Request* to a series of concept albums by the Who, Pink Floyd and many others.

Thirdly, composers often honour, compete with, comment on or respond to their predecessors or peers by using their works as models. Machaut used isorhythmic motets by Vitry in this way, borrowing talea, color or structural plan while expanding on or otherwise outdoing his model; these works may have intertwined homage and rivalry in ways comparable to poetic contests among medieval poets. The reworking of polyphonic models in the Renaissance has been linked to emulation, competition and homage through the concept of *imitatio*, borrowed from rhetoric (*see* RHETORIC AND MUSIC, §I). Sometimes a composer invokes a model yet seeks to distance his new work from it; for example, Debussy's *Pelléas et Mélisande* is modelled on Wagner's *Tristan und Isolde* and can be read as a commentary on or critique of it, with frequent references framed by a different aesthetic viewpoint. Several studies of 19th- and 20th-century composers have cast the use of an older composer's work as a model in the mould of Harold Bloom's theory of 'the anxiety of influence' (*see* BORROWING, §11): examples include Beethoven's reliance on Mozart's String Quartet in A major K464 for his own early A major and late A minor quartets, Brahms's use of Chopin models for piano works, and Bartók's modelling of the second movement of his Piano Concerto no.3 on the third movement of Beethoven's Quartet in A minor op.132.

The use of modelling as a form of allusion to convey meaning overlaps with the previous two categories. In the last example, the Beethoven quartet movement, headed 'Heiliger Dankgesang eines Genesenen an die Gottheit', was written after Beethoven's recovery from a serious illness; the link to Bartók's own circumstances – temporarily improved after three years of being ill from the disease that was soon to end his life – is apparent, making the evocation hauntingly meaningful. The gesture of moving from darkness to light near the opening of Haydn's *Creation* inspired many echoes in both vocal and instrumental music, including Beethoven's Symphony no.5 and Brahms's *German Requiem*. Film composers often use specific works as models in order to evoke similar associations; for example, in his music for the *Star Wars* films, John Williams used as models Holst's *The Planets* (the most prominent orchestral depiction of space) and Wagner's *Der Ring des Nibelungen*, whose system of leitmotifs linking four separate operas Williams imitated to suggest an epic on a similar scale spread over a series of films.

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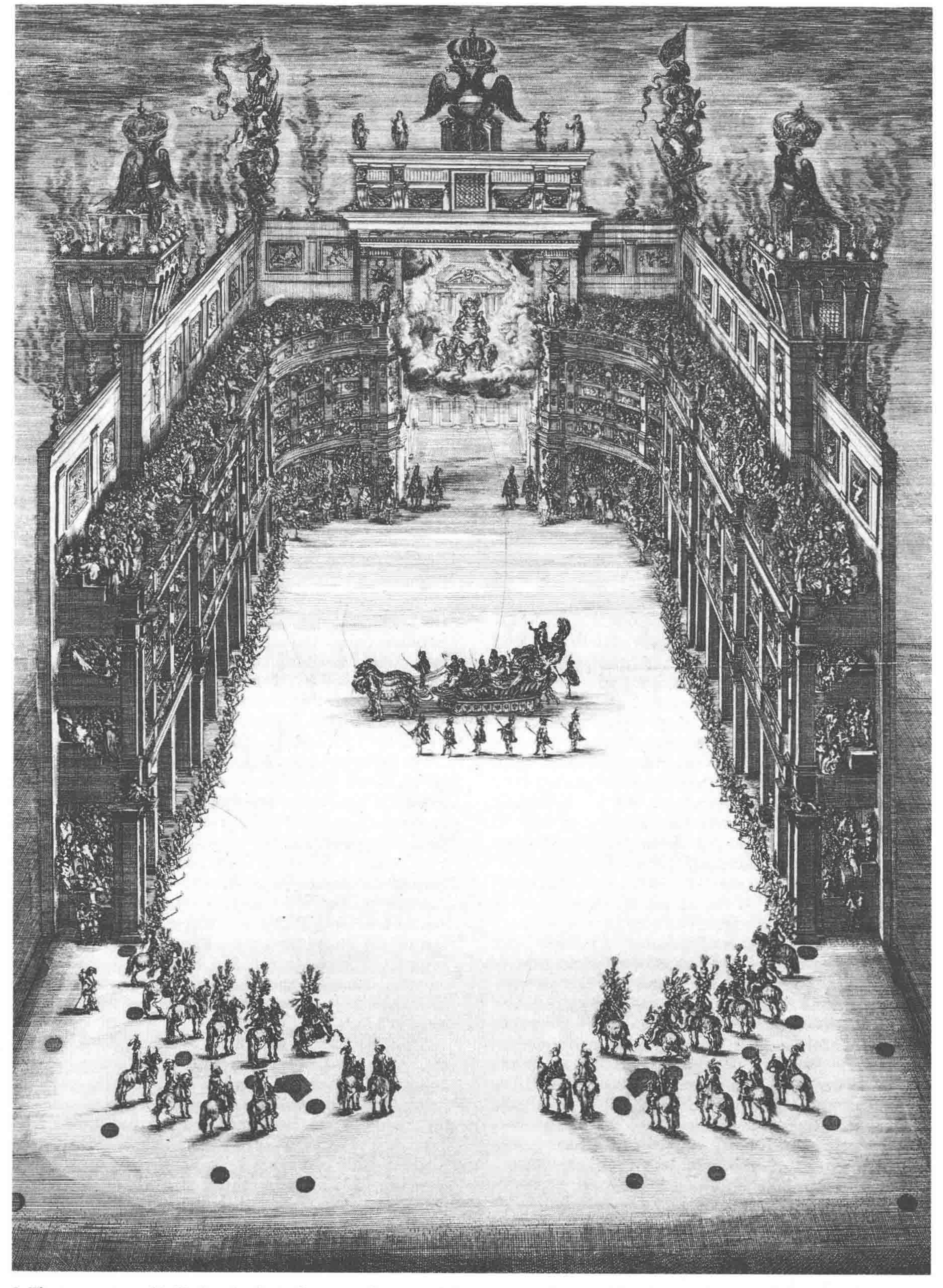
J. PETER BURKHOLDER

Modena. City in Italy. Although of modest size and until the 17th century lacking a local court to patronize music, Modena has long maintained a lively musical tradition supported by the cathedral and the city government.

The earliest musical sources, those dating from the 9th century (*I-MOd* Cod.O.I.4) and preserved in the cathedral, are linked to the cult of St Geminian; they contain a nightwatchman's song (in diastematic notation), *O tu qui servas armis*, celebrating the unsuccessful siege of the city by foreign invaders. After the translation in 1106 of the body of St Geminian, Modena's patron saint, the musical life of the city centred mainly on the Romanesque cathedral (1099). Two 14th-century plainchant sequences written in honour of the saint survive (*I-MOd* Cod.O.I.16, *Glorietur letabunda* and *Haec sunt sacra festa*). Only from 1453, however, do the *Atti della fabbrica di S Geminiano* record the musicians attached to the cathedral's *cappella musicale*. In that year Alessandro de Galvan was appointed first organist, a post he held for 20 years; in 1463 Zohane de Marchatelo completed the construction of a new organ, installed next to the old one built by Giacomo Guidini da Regio in 1438. The costs of running the chapel are documented from 1472 in the *Atti della fabbrica di S Geminiano*. About 1530 Cardinal Morone, one of the main 'reformers' of sacred music at the Council of Trent and then Bishop of Modena, made the first attempt to reform polyphony there; he aimed to make the text better understood and focus the attention of the congregation on the liturgy rather than the music. During the first four decades of the 16th century the cathedral's polyphonic repertory (*I-MOd* Cod.I–XIII) reflected the styles of internationally renowned composers, and Modena maintained strong ties with Rome and Ferrara (Modena became part of the Este domain in 1336 and became a duchy in 1543 under Duke Borso d'Este). During these decades about ten professional singers and instrumentalists were active in the cathedral in addition to the organist. However, the focus of the city's musical



1. Geronimo Valeriani, lutenist to Francesco I d'Este: portrait by Lodovico Lana (private collection)



2. *Theatre constructed in Modena for the performance of 'La gara delle stagioni' on the visit of Archduke Ferdinand Karl, his wife Anna de' Medici and his brother Sigismund Franz, 1652: etching by Stefano della Bella*

affairs moved from the cathedral to the local court after Duke Cesare d'Este moved the family seat from Ferrara to Modena in 1598.

Maestri di cappella at the cathedral included Giacomo Fogliano (1479–97, 1504–48), Vecchi (1584–6, 1593–1604), Capilupi (1604–14), Stefanini (1615–26), Bravusi (1626–30), Uccellini (1647–65), Agatea (1665–73), G.M. Bononcini (1673–8), Giuseppe Colombi (1678–94), Pacchioni (1694–1738) and Catelani (1848–66); renowned organists were Fogliano (1479–97, 1504–48), Lodovico Casali (1638) and Cornetti (1639–43, 1646–8).

In the early 17th century the status of Modena's musical activities was raised through the patronage of the Este family (fig.1). The reputation of the musical establishment of the Este court was sufficient to attract significant composers and artists both from nearby areas and from other parts of Italy. The virtuoso cornettist Nicolò Rubini and the harpsichordist Michelangelo Rossi held court positions in 1610 and 1614 respectively. Sigismondo d'India was there in 1623–4 and again in 1626, and composed his eighth book of madrigals for the Este court, 'a gathering ... of the best singers to be heard in Europe' (preface, *Ottavo libro di madrigali*, Rome, 1624). Throughout the 17th century Modena vied with other centres to attract the most celebrated singers.

The court helped to establish a local tradition of string playing and composition which antedated comparable developments in nearby Bologna. Although it is not possible to determine the size of the court orchestra in the second half of the 17th century (it varied with the importance of the functions, as is suggested by the many ad lib parts in works written for the court), its high level of performance attracted significant artists, particularly from Bologna. This vitality was stimulated by the violinist Marco Uccellini during his stay in Modena (1641–65); his novel treatment of violin playing (with scordatura, double stopping and highly embellished passages) and use of instrumental puzzle canons remained characteristic features of the Modenese school, later continued by Giuseppe Colombi, G.M. Bononcini, G.B. Vitali, Domenico Gabrielli and T.A. Vitali. The marriage in 1665 of Alfonso IV d'Este to Laura Martinozzi, niece of Mazarin, opened the Modenese court to French influences, demonstrated not only in the works labelled 'in the French style', but also in the fusion of Italian and French elements in dance forms and in the *sonata da camera*.

During the two decades of Francesco II d'Este's reign (1674–94) music at the court reached its most splendid phase. The young duke stimulated many musical performances, mostly of oratorios and sacred and instrumental music; from 1680 to 1691 about 100 oratorios, many of them dedicated to Francesco II, were performed at Modena. He also made efforts to establish a good library and university there, and played a part in the founding (*c*1683) of the Accademia de' Dissonanti, which held most of its meetings at the court and whose repertory emulated the experiments in novel concerto grosso instrumentation influenced by contemporary Roman practice. The academy became federated with Messina's Accademia Peloritana in 1728, and was renamed Ducale Accademia dei Dissonanti in 1752 and Regia Accademia di Scienze, Lettere ed Arti di Modena in 1817; it is still active, maintaining a sizable library.

Under Francesco II the court *cappella musicale* was led by two *maestri* (Benedetto Ferrari and Giuseppe Paini), two *sottomaestri* (Colombi and G.B. Vitali) and one *capo degl'istromentisti* (G.M. Bononcini), thus providing an exceptional environment for the cultivation of the current instrumental forms. The increasing demand for music during this period also stimulated the activity of many printers, the most representative being those of the Cassiani family, the Soliani family, Cristoforo Canobi, Gasparo Ferri and Antonio Vitaliano.

Among the directors of the *cappella musicale* (a complete list can be found in *I-MOe* Misc.It.L.9.27, f.405–8) were Cornetti (1633–5, 1643–8), Ferrari (1653–62, 1674–81), Colombi (*sottomaestro*, 1674–92), G.B. Vitali (*sottomaestro*, 1674–92), Antonio Gianettini (1686–1721), Pacchioni (*sottomaestro*, 1699–1720, and *maestro*, 1722–38) and A.M. Bononcini (1721–6).

Francesco II was succeeded by his uncle Rinaldo d'Este in 1694, and musical life at Modena entered a period of decline, particularly with regard to instrumental music, although operatic performances increased. During the French occupation of Modena (1702–7) all musical activities at court were suspended while the duke lived at Bologna. On his return the *cappella musicale* was reduced in size and by 1713 it included only four instrumentalists, seven singers and two *maestri*; a further reduction to a total of nine members was made in 1734.

In 1771 the Accademia Filarmonica Modenese was founded, and by 1777 supported a chorus and orchestra. In 1780 it was renamed the Accademia Ducale dei Filarmonici and from 1817 it was known as the Società Filarmonica Modenese. It was dissolved in 1845.

The Società Artistico-Filarmonica was instituted in 1881 with the aim of promoting all artistic activities, including public and private concerts, particularly during Holy Week. A choral society, the Corale Rossini, was founded in 1887 and remained active until 1937. A music school supported by city funds was instituted in 1864; it was renamed the Scuola Comunale di Musica Orazio Vecchi in 1914, and in 1950 came under state control.

The earliest theatre in Modena, the Sala or Teatro della Spelta, was in the Palazzo Comunale, and dramatic and musical performances were held there from 1539. Vecchi's madrigal comedy *L'Amfiparnaso* was given there in 1594, but no reports of subsequent musical performances remain from before 1654, when Duke Francesco I d'Este rebuilt the old hall into a large theatre with graded seating, columns and galleries (cap. 3000). It was named the Teatro Ducale di Piazza and inaugurated in 1656. The first operas staged there were Rima's *Sancio* (1656) and Ferrari's *L'Erosilda* (1658). After 1710 the theatre mounted comedies, served as a site for 'azioni accademiche' and eventually became a warehouse; it was demolished in 1769.

A smaller theatre, the Teatro di Corte (also known as the Teatro Ducale), was built in 1669 and inaugurated in 1686 with *L'Eritrea, overo Gl'inganni della maschera* (composer unknown) and was used irregularly, mostly for courtly events. Renovated and enlarged in 1749 and 1768, it was renamed Teatro Nazionale in 1800, Teatro Regio in 1804 and again Teatro Ducale in 1815. It was closed in 1848 and demolished in 1862; a new theatre, the Teatro Aliprandi, was built on the site and used mostly for performances of comedies and musical comedies until it burnt down in 1881.

The Teatro Valentini, which staged comedies from 1643, likewise burnt down, in 1681. It was reconstructed and renamed the Teatro Fontanelli (after its new owner) in 1683. During its short autumn season a few operatic

performances were given there such as Carlo Pallavicino's *Vespasiano* in 1685. It was renamed Teatro Rangoni in 1705, Teatro di Via Emilia in 1807, Teatro Comunale in 1816 and Teatro Vecchio in 1841. The city administration built a larger theatre, the Teatro Comunale Nuovo, which was inaugurated in 1841 with Alessandro Gandini's *Adelaide di Borgogna al castello di Canossa*.

A small but elegant and comfortable theatre used at Modena during the 18th century was the Teatro Molza, built next to the Teatro della Spelta in the ducal palace and inaugurated in 1713 with F. Gasparini's *La fede tradita e vendicata*; it was used between 1720 and 1735, when the Rangoni, which was at the disposal of the court from 1724 to 1730, was not staging opera. The Teatro Storchi, which opened in 1889, was the most important opera house in the period 1916–21. After World War II operatic standards rose considerably in Modena, partly owing to the presence of such singers as Freni and Pavarotti, both natives of the city. Since the late 1950s the Teatro Comunale has imported foreign productions and exchanged productions with other theatres within the region.

The court's music library formed the bulk of the musical collection of the Biblioteca Estense (*I-MOe*), which also contains the music libraries of Maximilian, youngest son of Maria Theresa and Maximilian Franz, Elector of Cologne. The collection of the Modenese musicologist L.F. Valdrighi is in the Modena Museum.

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Modena, Julio da. *See* SEGNI, JULIO.

Modena, Leon (*b* Venice, 1571; *d* Venice, 1648). Italian rabbi, cantor and scholar. He was a cantor in the Scuola italiana (Italian synagogue), Venice, from 1607 until his death. He appears to have introduced some form of polyphony, probably improvised, into the synagogue at Ferrara in 1604. Erudite in Jewish and humanist studies, Modena composed more than 40 writings, on subjects as diverse as Hebrew language and grammar, lexicography, Jewish rites and customs, Kabbalah, alchemy and gambling, as well as various plays, prefaces and rabbinical authorizations, translations, editions, almost 400 poems, and a highly personal autobiography. Music occupied a central place in his life and thought. Among his extended responses to questions put to him in his capacity as a religious authority, he wrote two essays on music, specifically polyphony: the first (1605) legitimizes its use in Jewish prayer services and celebrations, as well as for study; the second (from later years) addresses the issue of whether it is permitted to repeat the name of God (in a single voice or between voices).

Modena played a leading role in shaping the first and, until the 19th century, most important collection of polyphonic works by a Jewish composer, Salamone Rossi's *Hashirim asher lish'lomo* ('The Songs of Solomon', 1622–3), for which he probably wrote most of the extensive prefatory matter, including a reprint of his first *responsum*; he was entrusted by the composer, moreover, with preparing the work for publication and reading the proofs. In 1628 he founded a music academy in Venice, which he directed until about 1639. Many of Modena's poems were written for wedding or other festive events and may be assumed to have been sung, in some cases by the author.

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DON HARRÁN

Mode of limited transposition. Term used by Messiaen in his *Technique de mon langage musical* (Paris, 1944; Eng. trans., 1956, chap.16) for a SCALE which can be transposed by a semitone fewer than 11 times before the original set of notes reappears. Examples include the whole-tone scale (mode 1 in Messiaen's system, reproduced after two successive semitone transpositions) and the octatonic scale (mode 2, reproduced after three).

□

Moderato (It.: 'moderate', 'restrained'). A direction used either alone as a tempo designation or as a qualification to some other direction. It is sometimes abbreviated to *mod.to*. Because verbal directions appeared in 17th-century music only to tell the musician something that sense of tradition would not, *moderato* did not appear until the very end of the century, when certain composers began marking everything they wrote. Thus François Couperin, who marked everything but his sacred pieces, made considerable use of the French adverbial form *modérément*, and his contemporaries in France also used the adjectival form *modéré*, which has remained in common usage ever since. *Moderato* itself was included in Brossard's *Dictionaire* (1703) as meaning 'with moderation, discretion, wisdom, etc., neither too loud, nor too soft, nor too fast, nor too slowly, etc.' – a definition which is in itself a sign of a new generation in tempo and expression marks, one in which for the first time even the ordinary had to be explained. Curiously, Rousseau (1768) gave *modéré* as the equivalent of the Italian *adagio*, the second of his five main degrees of movement in music. Since the early 19th century, *moderato* has most often appeared either alone or in the compounds *allegro moderato* (a little slower than *allegro*) and *andante moderato* (a little faster than *andante*). For a curious usage in J.S. Bach *see* LENTO.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

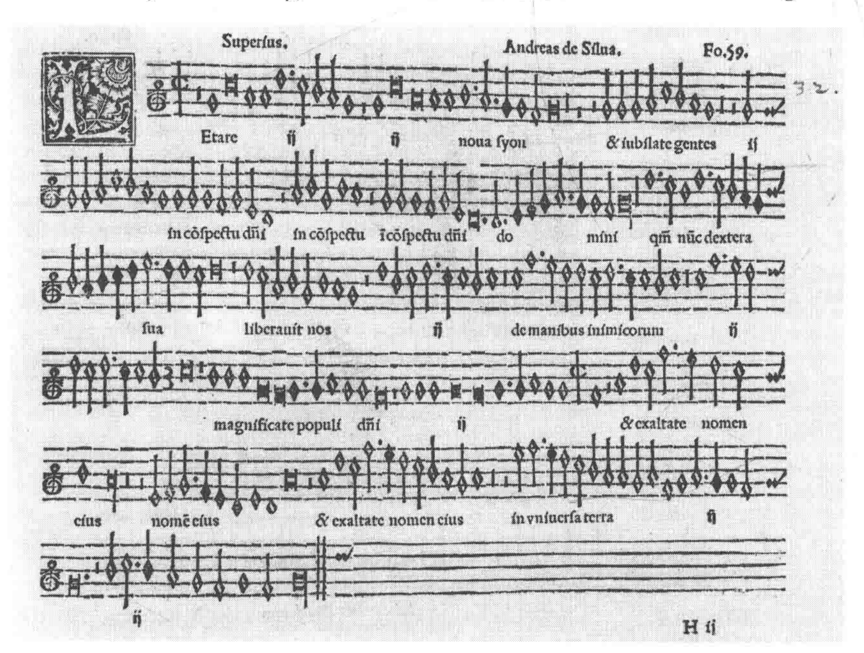
DAVID FALLOWS

Moderator [muffler pedal] (Fr. céleste). A muting device that introduces a strip of cloth, felt or leather between the hammers and strings of a piano. Operated by a hand stop, knee lever or, especially in later examples, a pedal, it was commonly found on German and Austrian pianos of the 18th and early 19th centuries. From about 1810 to the 1830s Viennese grand pianos often had two moderator pedals, the second of which inserted an extra thickness of muting cloth to provide a third level of soft tone-colour in addition to the normal moderator and the *Una corda*. Moderators, which had almost never been included in French and English grand pianos, fell out of favour in Germany and Austria after about 1840. The device was also applied to square and upright pianos, in which it remained in occasional use throughout Europe and America until the early 20th century, since these instruments usually lacked *una corda* pedals.

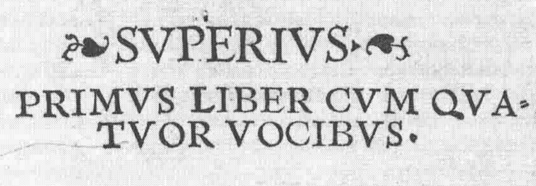
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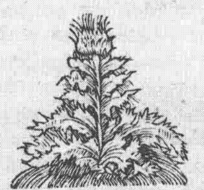
Moderne, Jacques (*b* Pinguente, *c*1495–1500; *d* Lyons, after 1560). French music printer of Italian birth. He was the second printer to publish music on a large scale in France. The first was Pierre Attaingnant of Paris, who began issuing his music books in 1527–8, using a practical and relatively inexpensive single-impression method which he had just developed. Moderne was one of the first (along with Johann Petreius and Christian Egenolff independently in Nuremberg and Frankfurt) to adapt this new method for his own use. He began printing polyphonic music in 1532 (a book of plainsong masses is dated 1530) and continued to be Attaingnant's only serious rival in France for 15 years.

From the identification on his early books as 'Jacobus Modernus de Pinguento' we may presume that Moderne



1. *Superius voice of the first part of Andreas de Silva's motet 'Laetare nova Sion', from 'Motteti del fiore' (Lyons: Moderne, 1532)*





2. Title page of the superius partbook of 'Motetti del fiore', printed by Moderne (Lyons, 1532)

was born in the village of Pinguente (now Buzet, Croatia) on the Istrian peninsula. Whether he spent some apprentice years in Venice cannot be determined. His name appeared as a bookseller on the tax rolls of Lyons for the first time in 1523 and regularly thereafter until the early 1560s. According to a contract dated 28 May 1562 he rented out a room in his house, but in 1568 his widow is listed in the tax records.

He is identified in the archives and frequently on his title-pages as 'grand Jacques', no doubt because of his girth or his height, or both. His social stature must have been substantial as well, since the Lyons records show him to have been a modest landowner and an official in various Lyons activities, as well as a neighbour to some of that city's most prominent citizens.

Moderne's publishing activity was by no means restricted to music. He was an active printer of several types of popular books – on religion, home remedies, emblems and palmistry among others – in Latin and in French. Though some undated volumes were undoubtedly printed before, the earliest dated one appeared in 1526. He continued issuing these books throughout his career.

Music is the major part of his production and the part that brought him the greatest renown. Masses, motets, chansons and instrumental music are well represented in his books. After issuing two books of masses in plainchant in 1530, he produced a series of eight polyphonic motet anthologies from 1532 to 1542, four called *Motteti del fiore* because of the woodcut of a thistle (see figs. 1 and 2). A similar series of 11 (or perhaps more) chanson collections, entitled *Le parangon des chansons*, was issued between 1538 and 1543. The *Parangon des chansons* series was printed uniquely and innovatively in 'table-book' format, with the tenor and altus voices presented on facing pages inverted above the superius and bassus (a presentation adapted 60 years later by Peter Short and Thomas East for the English ayre). Later several books were devoted to the music of single composers. There was also at least one unsigned collection of some anonymous monophonic noëls and two treatises on music theory reprinted from earlier sources. There is no evidence that Moderne was a musician himself. He is never so described in the contemporary records, nor has any music written by him turned up in manuscripts or printed editions.

Moderne may have been persuaded to try his hand at music printing by the composer FRANCESCO DE LAYOLLE, who was the organist at Notre Dame de Confort and who had already published several books of motets with Gueynard and other printers of Florentine origin at Lyons between 1525 and 1528. He acted as editor for Moderne's first polyphonic publication, *Liber decem missarum* of 1532, as Moderne acknowledged in the dedication. He probably continued as Moderne's editor, especially since the greater part of the musical output was prepared for publication before Layolle's death around 1540. After that the originality of the repertory declined.

Moderne printed about 50 music books, which contain over 800 pieces. More than half are unique to Moderne's prints. Many of the rest were frequently reprinted later by others but made their first printed appearance here. These books are a particularly important source for the music of Layolle and of Pierre de Villiers, who seems to have lived in Lyons and perhaps also offered musical assistance to Moderne. Besides Layolle and Villiers, Eustorg de Beaulieu, Charles Cordeilles, Henry Fresneau, Gabriel Coste, P. de La Farge and Guillaume de La Moeulle were of local origin or residence. Moderne devoted two publications of masses, motets and Magnificat settings exclusively to Pierre Colin of Autun, while including several other motets and chansons by Colin in his anthologies. But most of the composers best represented in the collection are international figures like Gombert, Willaert, Arcadelt, Lhéritier and Jacquet of Mantua, or members of the Parisian school like Claudin de Sermisy, Maillard, Sandrin, Certon and the ubiquitous Janequin. In contrast to Attaingnant who confined himself mostly to French and Netherlandish composers, Moderne included works by musicians from Italy, Spain and Germany. He devoted entire books to Italian canzonas by Layolle and Matteo Rampollini, to motets by Morales

and to lute music by Francescho Bianchini and Giovanni Paolo Paladino. The first part of *Musique de joye*, reprinted from a Venetian source, contains ricercares by a number of other Italians as well as dances from Attaingnant and other French sources; Morales, Mateo Flecha and Luys de Narváez represented Spain, and Leonhard Paminger and Mathias Eckel, Germany. Moderne was the first to print the lute music of the Hungarian Balínt Bakfark.

Some explanation for the variety in Moderne's repertory lies in the character of the place where he worked. In the first half of the 16th century Lyons was a cosmopolitan city with large Italian and German colonies, an important centre for the new printing trade and a meeting ground for intellectuals. Its position on the border between France and Savoy and at the confluence of the Saône and Rhône rivers made it a crossroads. Fairs four times a year brought traders from as far away as Lebanon in the east and Portugal to the west. Thus Moderne had access to music of varied origins and a ready market to disseminate his music books throughout Europe.

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SAMUEL F. POGUE/FRANK DOBBINS

Modernism. A term used in music to denote a multi-faceted but distinct and continuous tradition within 20th-century composition. It may also refer to 20th-century trends in aesthetic theory, scholarship and performing practice. Modernism is a consequence of the fundamental conviction among successive generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age. The appropriateness of the term to describe a coherent and discrete movement has been underscored by the currency of the word 'postmodern', which refers to the music, art and ideas that emerged during the last quarter of the century as a reaction to Modernism (*see* POST-MODERNISM). The word 'Modernism' has functioned throughout the century both polemically and analytically; although it is applied loosely to disparate musical styles, what links its many strands is a common debt to the historical context from which it emerged.

1. ORIGINS. Modernism first took shape as a historical phenomenon between 1883 and 1914. Before the death of Wagner, the term 'modern' was used interchangeably with 'new', 'recent' and 'contemporary'. In its Wagnerian usage it also denoted an embrace of a wide palette of music as a means of conveying narrative and extra-musical content, as opposed to 'absolute' music. Its use in the early and middle 19th century echoed the controversies of the 18th-century debate in which the ancients were contrasted with the moderns. Scepticism about the quality and value of the new in art and music pervaded the early and middle 19th century, indicating the lasting influence of 18th-century criticism and the controversies surrounding post-revolutionary Romanticism (whose aesthetic response to a perceived moment of dramatic historical change – as in the criticism of Friedrich Schlegel and the painting of Caspar David Friedrich – was inconsistent, at once anticipating the ambitions of Modernism and reinvigorating a re-examination of antiquity and the Middle Ages). Neo-classicism thrived until 1830 and evolved into an eclectic but dominant 19th-century historicism. Doubt was cast on the cultural and aesthetic potential of the present, particularly in the context of rising rates of literacy and the expansion of the audience well beyond the ranks of the 18th-century aristocracy. Wagner himself used the term 'modern' in 1849 as an epithet directed against Meyerbeer as a way of characterizing grand opera's cheap concession to popular and philistine taste. Art was being debased by those who sought to celebrate and exploit the spiritually corrupt aspects of modern life, including trade, industry and journalistically manipulated public opinion.

From the mid-century, however, following Baudelaire's defence of Wagner in 1861 and use of the word 'modern' in 1863 (*The Painter of Modern Life*), the term came to signify, in a positive sense, a revolutionary avant garde that rejected historical models and confronted directly the overwhelming character of the new in contemporary life by penetrating beyond the surface of modernity. The link between Baudelaire's notion of the modern and Wagner's ideas about the artwork of the future was forged in the frequent application of the term to describe the work not only of Wagner but of composers who were influenced by him in the generation of Mahler and Strauss. By the early 1890s, the word was used equally in assigning praise and blame with respect to post-Wagnerian music that experimented with form, tonality and orchestration in a manner evocative of the radical qualities of contemporary culture and society. In instrumental music the modern was associated with the tone poem and large-scale work evocative of ideas and emotions using massive forces and novel instrumental effects. By 1900, the word had ceased to denote, in a generic sense, the new.

Issues of terminology aside, Modernism, throughout the 20th century, retained its initial intellectual debt to Wagnerian ideas and conceits regarding the link between music and history. The art of music was perceived to need to anticipate and ultimately to reflect the logic of history. In Wagner's view, the imperative of art was a dynamic originality rooted in the past but transcending it. The history of music developed progressively through time, rendering initially novel and forward-looking styles dominant, only to witness that dominance undermined and superseded by the next wave of prescient change as history moved forwards. Success with the established audience of one's time was not a criterion of aesthetic merit or historical significance. Legitimate originality in art was inherently progressive, oppositional and critical. It pierced the surface of reigning tastes, undermined them and revealed hidden truths and profound historical currents. Art true to its own time, whether called modern or the artwork of the future, forged a leading edge in history; it constituted a prophetic force for change often rejected by contemporary critics and connoisseurs. Con-

sonant with such Wagnerian ideals, the first generation of 20th-century Modernist composers readily embraced the historical relativism implicit in the motto inscribed on Joseph Maria Olbrich's 1897 Secession building in Vienna: *Der Zeit ihre Kunst: Der Kunst ihre Freiheit* ('To each age its art: to art, its freedom'). Music shared with the other arts not only the obligation to engage the historical uniqueness of modern life but the need to bring forward the subjective and uniquely insightful experience of the creative artist, whose perceptions and experiences were deemed decisive as the substance of the aesthetic realm. Music was understood as crucial to the notion of an organic and encompassing art experience whose impact extended beyond mere aesthetic appreciation.

2. Musical characteristics. Despite the use of the term 'modern' in connection with Mahler (whose distortions of symphonic form, penchant for fragmentation and unconventional sonorities and use of instruments, including cowbells and hammers, were cited by later Modernists and their defenders such as Webern and Paul Bekker), Debussy (on account of his use of harmony and interest in non-Western music), Skryabin (also for harmonic originality) and Strauss (whose *Salome* and *Elektra* were considered thoroughly avant garde), these four figures were ultimately understood as precursors of 20th-century Modernism. By 1912 Strauss was viewed as having turned away from Modernism; Mahler died in 1911, Skryabin in 1915 and Debussy in 1918. Busoni, Schoenberg, Schreker and Stravinsky were recognized before 1914 as the first proponents of 20th-century Modernism. The selfconscious search in the years immediately before 1914 by composers and performers for a language of music adequate to and reflective of the contemporary moment revealed a conception of modernity dominated by the progress of science, technology and industry, and by positivism, mechanization, urbanization, mass culture and nationalism. A heightened sensitivity to the isolation and alienation of the individual and a concomitant intensity of personal emotions accompanied the sense of newness and discontinuity that pervaded the first years of the century.

The aesthetic reaction to modernity reflected not only enthusiasm but ambivalence and anxiety. Nietzsche's critique of modernity was well known. Nevertheless, the shared assumption surrounding the subsequent debates over Modernism was that the present was far more radical in its contrasts with the immediate past than previous periods had been. Therefore the historical tastes and aesthetic styles characteristic of much mid- and late-19th-century painting, architecture and music were rejected. Overt departures from immediate historical precedents became hallmarks of early Modernism. Furthermore, given a pervasive sense of dread about societal and cultural consequences of modernity, the subjective experience of the artist, at the moment, became increasingly glorified. In this regard, early Modernism was indebted to turn-of-the-century advances in painting, particularly Impressionism and Expressionism. Varèse captured the subjective and political aspects of the Modernist credo accurately when he wrote, in 1917, 'I dream of instruments obedient to my thought and which, with their contribution of a whole new world of unsuspected sounds, will lend themselves to the exigencies of my inner rhythm', and in 1936, 'the very newness of the mechanism of life is forcing our activities and our forms of human association to break with the traditions and methods of the past in the effort to adapt themselves to circumstances'.

The basic assumptions underlying the compositional traditions of the 19th century underwent scrutiny, particularly the concept and practice of tonality, the reliance on recognizable rhythmic regularities, the dependence on traditional instruments and sonic effects and the use of extended compositional forms, as in the case of Bruckner. Normative expectations regarding beauty in sound and timbre and meaning in musical expression were confronted, especially in matters of orchestration, the use of instruments and the voice vis-à-vis the techniques of post-Wagnerian composition. The link between music and narration particularly came under scrutinity. Modernity demanded the shattering of expectations, conventions, categories, boundaries and limits as well as empirical experimentation (following the example of science) and the confident exploration of the new. This would inspire the continuing search during the century for new systems of pitch organization as alternatives to tonality, and for new instruments, often the result of technological advances, from the theremin (1920) and the ondes martenot (1928) to the synthesizer and the computer. As the Italian futurist Luigi Russolo wrote in 1913, 'We must break out of this narrow circle of pure musical sounds, and conquer the infinite variety of noise-sounds'. The employment of *Sprechstimme* by Schoenberg in *Pierrot lunaire* (1912) is one notable early example; text and sound no longer ran together along parallel descriptive logics.

3. Aesthetic aspects. Modernism in music was fuelled by more than aesthetic ambitions and the embrace of the uniquely new in music. A critique of contemporary cultural standards and the social uses of music as exemplified by the turn-of-the-century urban concert audience and public for music in the home was, from the start, a driving force behind early 20th-century compositional innovations. Reigning habits of listening were understood as too dependent on conservative expectations regarding music's surface logic and its alluring, sensual and story-telling properties. Repetition, lush sonorities and a reliance on extra-musical narratives were chief targets in the turn-of-the-century discourse about music that differentiated, as Schoenberg argued, decoration and ornament from structure, and style from idea in the use of sounds alone. Contemporary taste appeared distorted by a dependence on false façades. The extensive and widespread bourgeois audience in Europe of concertgoers and amateurs before World War I was seen as addicted to art as comforting entertainment and affirmation, and as unable and unwilling to confront the unique characteristics, transformative power and ethical character of true musical art. The popularity of third-rate operettas on the eve of World War I was just one symptom of this malaise. Music journalism was viewed as playing a nefarious role by claiming corrupt established compositional conventions as reflective of normative criteria of beauty in music. The social critique implicit in Modernist ideology created an uncomfortable and uneasy affinity between Modernism and conservative cultural criticism which, following Matthew Arnold's *Culture and Anarchy* (1869) and Max Nordau's *Entartung* (1892, Eng. trans. 1895 as *Degeneration*), condemned mass society and the expansion of the audience for music and culture as responsible for the decline in standards, the corruption of taste and the encouragement of artistic mediocrity

masquerading as the modern. Modernists and their defenders would never entirely escape the charge of intolerance, snobbery and élitism and a distaste for the democratization of culture made possible, ironically, by the technological advances of modernity, from printing to electronic reproduction and transmission.

4. Performance. From its inception, Modernism influenced not only the direction of musical compositions but also performing practices. A new rationalism and critical formalism emerged in the early 20th century that focussed on clarity, objectivity and historical and stylistic criticism with respect to a musical text. The improvisatory, seemingly over-inflected and boldly personal and expressive character of the late 19th-century performances of the reigning classical canon, particularly Beethoven, came under attack before 1914, notably from Heinrich Schenker. An austere, explicitly anti-sentimental Modernist approach to performance evolved at mid-century and came to dominate; examples include the conducting of Arturo Toscanini, George Szell, Hermann Scherchen and Fritz Reiner, the interpretative strategy of the Kolisch Quartet (and later the Juilliard and Guarneri Quartets), the pianism of Artur Schnabel, Rudolf Serkin and Glenn Gould and the refined approach to the violin displayed by Joseph Szigeti and Jascha Heifetz. Modernism helped impel and sustain a new obectivity towards the past and its attendant revisionism that profoundly influenced scholarship and principles of textual criticism and editing. Guido Adler's critical construct of the methods and goals of musicology made him sympathetic to the innovations of Mahler, Schoenberg and his protégés, many of whom had been students of Adler in music history. The newness of Modernism, for Adler, writing in 1919, was justified as evidence for the patterns of historical development; therefore, as a 'child of the times', he found the tendency to 'suppress living composers with inappropriate comparisons with works from the past' unreasonable and intolerable. The later 20th-century penchant for historically based performing practices, pre-Classical repertory and period instruments can also be linked to Modernism. At stake in these trends were a reaction against Romanticism and a reassertion of the primacy of an inherent logic of musical materials. Likewise, late Romanitc historicisim in taste and subjective appropriation in performance were superseded by a revival of interest in pre-Classical eras, particularly medieval and Renaissance music. Scholarly objectivity with respect to history became a Modernist conceit.

5. Social and cultural aspects. The extensive commerce associated with musical life that had developed during the last quarter of the 19th century was held in the early 1900s as partially responsible for the prevalence of debased listening habits. Modernism was endorsed from the outset as an aesthetic strategy that fought against the domination and corruption of taste by business interests in the arts, particularly in concert management and music journalism and publishing. After 1918, Modernist composers sought refuge in new organizations, such as Schoenberg and Berg's Verein für Musikalische Privataufführungen, Cowell and Varèse's Pan American Association of Composers and the Copland and Sessions New York concerts. Modernism created a demand for new publishers and journals, leading to the establishment of the Arrow Press, Dreililien Verlag, New Music Series, Universal Edition, Editions Russes, *New Music Quarterly*, *Modern Music* and *Musikblätter des Anbruchs*. The selfconscious sense of an avant garde and the isolation from conventional commercial concert life (despite the notable advocacy of famous performers such as Koussevitzky, Klemperer and Stokowski) helped to widen a rift between popular and concert music that would continue to plague Modernist composers throughout the century (*see* Avant garde). Modernism also alienated a large segment of the century's professional performers. Intense hostility to most instrumentalists, singers and conductors came to characterize modernist composers, notably Schoenberg, Stravinsky, Sessions and Babbitt. In response, a select cadre of performers chose to link their careers explicitly with the Modernist avant garde, including the pianists Edward Steuermann, David Burge and Ursula Oppens, the violinists Louis Krasner, Rudolf Kolisch and Felix Galimir and the flautist Severino Gazzelloni, often working in small ensembles devoted to propagating Modernism.

In contrast to Modernism in painting (e.g. non-objectivism and abstraction) and architecture (functionalism from Adolf Loos to Le Corbusier), Modernism in music failed to alter fundamentally the tastes and practices of 20th-century mass culture. Film music and commercial advertising music did not come to reflect Modernist innovations in the way commercial design and illustration in visual media eventually appropriated new developments in 20th-century painting and culture. Only in the arenas of historical performing practice and music as academic discipline (in terms of theory and scholarship) did Modernism exert a wide influence and define standard practices.

In painting and literature, early 20th-century Modernism attacked realism and naturalism. Their counterparts in music were tonality, its link to narrative, and its formal consequences in, for example, sonata form and symphoinc tone poetry, even in the manner practised with wide success in the 1880s and 90s by Strauss. Schoenberg's *Kammersymphonie* op.9 (1906) explicitly eschewed repetition, large-scale forces, tonal stability and extensive duration. In the early controversies over Modernist innovations, tonality was construed as the functional equivalent of conventional but spurious claims to objective external reality and a natural system of representation. The pre-1914 challenges (by Schoenberg and Ives) to the uses of tonality and its attendant conventions rejected the means by which the extra-musical had been represented, signified and illustrated so effectively and successfully by Wagner and Italian *verismo* composers. Modernist music shared with contemporary radical innovations in the other arts an affinity to new epistemological theories which questioned the conventional subject–object construct. Theories of relativism, psychoanalysis, the limits of language and logical fallibility thrived alongside logical positivism as inspirations to Modernist experiments. Likewise, the work of Hermann Helmholtz and Ernst Mach on the physics of sound, the physiology of hearing and the psychology of sensation supported the arguments against viewing the logic and conventions of Western music, especially tonality, as objective and natural. So too did early 20th-century forays into anthropology that described and highlighted non-Western musical cultures not based on tonality.

Although narrative possibilities of music were not entirely rejected by the first generation of Modernists, the materials and strategies of musical representation underwent drastic change, away from attempts at direct allusion and correlation to an 'inward' relationship and 'higher' parallelism, as Schoenberg put it. In music, early Modernism thrived alongside EXPRESSIONISM in poetry, drama and painting. Modernism also gained impetus from early 20th-century mystical enthusiasms and philosophies, such as theosophy, as well as from orientalist exoticism, primitivism and symbolism in poetry (Maurice Maeterlinck, Richard Dehmel, Stephane Mallarmé), dance (the choreography of Fokine, Massine and Nizhinsky) and the visual arts, including set design (the designs by Alfred Roller for Mahler's operatic productions in Vienna from 1902 to 1907 and the pre-war work of Nicholas Roerich and Leon Bakst). In dramatic works from the early 1900s (e.g. Bartók's *Bluebeard's Castle*, 1911, and Schoenberg's *Die glückliche Hand*, 1913) one can discern an aesthetic which reasserted absolutist non-representational musical aesthetics and revealed a new range in the use of musical materials in the context of operatic form. Schoenberg wrote in 1912: 'There are relatively few people who are capable of understanding, purely in terms of music, what music has to say. The assumption that a piece of music must summon up images of one sort or another, and that if these are absent the piece of music has not been understood or is worthless, is as widespread as only the false and banal can be'. It is not surprising therefore that a formalist bias came to dominate Modernism after 1920.

Modernism was first publicly debated as a distinct historical phenomenon before World War I as a result of several prominent controversies tied to musical events between 1908 and 1913: the Viennese and Berlin premières of works by Schoenberg (particularly his Quartet no.2 and *Pierrot lunaire*), the Paris première of Stravinsky's *Le Sacre du Printemps* (at which Debussy was present) and the so-called 'scandal' concert of 1913 organized by Schoenberg in Vienna of music by himself, Berg, Webern, Zemlinsky and Mahler. These last two events were so contentious that police intervention was required. One leading Viennese critic, Ludwig Karpath, claimed that Schoenberg and his disciples were not only destroying music and violating true standards of beauty and art, they were insulting the audience and explicitly challenging its competence to judge music. Busoni published his *Entwurf einer neuen Ästhetik der Tonkunst*, a defence of progressive developments in the materials of music and methods of composition in 1907. Schoenberg's *Harmonielehre* (1911) espoused the notions of the 'emancipation of the dissonance' and 'extended tonality'. Within a year of the end of World War I, a debate over Modernism was well under way, particularly as a result of Pfitzner's two blistering pamphlets, *Futuristengefahr* (1917) and *Die neue ästhetik der musikalischen Impotenz: ein Verwesungssymptom?* (1920). With Pfitzner, a permanent link between politics and aethetics was forged in the debate over Modernism that was to help define the direction of Modernism for most of the century. Faced with an initial resistance by the public and the critics, opponents decried the arrogance and arbitrary radicalism of the break with the past and tradition, while the innovators defended themselves by an appeal to history as it ought to be understood – the Wagnerian imperative to change and therefore, ironically, an anti-Wagnerian return to the principles of pre-Romantic classical composition – or by references to the unmet spiritual demands of the contemporary moment. The view of Brahms thus underwent revision; he became a model of purely musical innovation.

6. WORLD WAR I AND ITS CONSEQUENCES. World War I was crucial to the development of Modernism. The shock of the devastation and carnage, in addition to the instability and hardship of the postwar years, deepened the impulse among composers, particularly in France and Germany, to use art as a vehicle for protest and criticism. The trajectory of pre-war Modernism seemed vindicated and justified. A radical break and the shedding of the veneer of objective aesthetic norms and conventions through fundamental musical innovation (e.g. the abandonment of tonality) and the explicit distortion of traditional expectations emerged as legitimate responses to the irrationality and cruelty of contemporary life. Bartók's *Miraculous Mandarin* (1919, orchd 1924) and Berg's *Wozzeck* (1922) were crucial and influential examples. The positive embrace of technology, as well as the perceived need to abandon old distinctions between music and noise (audible in the use of string instruments to create percussive and atmospheric sounds) ran parallel with a heightened curiosity about non-Western musical practices and instruments. Not only the entire 19th century but pre-war Expressionism came under fire, which in turn fuelled a neo-classicism that sought inspiration in the search for the new in non-Wagnerian historical precedents, particularly models from the 18th century. As Schoenberg's development of the 12-note system of composition (a strategy experimented with at the same time by J.M. Hauer) after World War I implies, during the interwar years Modernism and neo-classicism were allied through a common rejection of all forms of Romanticism. Schoenberg's reputation as not only radical but conservative was based on his advocacy of the primacy of counterpoint and his reassessment of Brahms – long considered the arch-conservative of the 19th century – as a progressive adherent to the 18th-century principle of developing variation and the autonomy of music.

By 1933 five distinct strands of Modernism had come into being: (i) the Second Viennese School, made up of Schoenberg and his followers, particularly Berg and Webern; (ii) the French-Russian axis, dominated by Stravinsky; (iii) German Expressionism, which included Busoni and the young Paul Hindemith; (iv) indigenous Modernisms, characterized by Ives in America, Bartók in Hungary, Szymanowski in Poland, Janáček and Martinů in postwar Czechoslovakia and Carlos Chavez in Mexico; and (v) experimentalism, characteristic of Hába, Varèse and Cowell, that led to the exploration of microtonality, the embrace of ambient sound and the machine and a fascination with non-Western musics and technology. These strands often came together in the work of particular composers. Many early Modernists, including Stravinsky, Bartók and Szymanowski, asserted the radical and modernist possibilities inherent in rural folk and premodern traditions.

Although these five types continued to define Modernism for the remainder of the century, the Viennese school was of the greatest significance. It inspired a powerful third generation after Berg and Webern, including the work of Nikos Skalkottas, Egon Wellesz, Stefan Wolpe, Ernst Krenek, K.A. Hartmann and Roberto Gerhard. The

French tradition continued with Messiaen, Boulez and Henri Dutilleux. Particularly important has been the intersection between national and local traditions and Modernism, as in the cases of György Ligeti (Hungary), Witold Lutosławski (Poland), Harrison Birtwistle (England), Alberto Ginastera (Argentina) and Morton Feldman (USA). The experimental dimension witnessed particular vitality in the last quarter of the century, especially as a result of advances in technology (sometimes employed in connection with the postwar extension of serialism beyond pitch) and, in recent years, the influence of rock music. Key figures include Conlon Nancarrow (who generated an entire repertory using the player piano) and George Crumb (whose theatrical, exotic sound textures were influential in the 1970s), La Monte Young and Terry Riley in minimalism, Roger Reynolds and Annea Lockwood in conceptual music, Otto Luening and Vladimir Ussachevsky, and later Morton Subotnik, Charles Wuorinen, Mario Davidovsky, Richard Teitelbaum and David Rosenboom in electronic music (including the use of synthesizers and computers), and John Zorn, Frank Zappa and Anthony Braxton in the connection with rock and jazz.

7. BETWEEN THE WARS. The political implications of the debate over Modernism before 1914 became far more significant after the war. In the interwar years, musical Modernism became allied with progressive and radical left-wing politics. By the mid-1930s, conservative, anti-Modernist compositional aesthetics had become part of the official doctrine of fascism and Soviet communism under Stalin. Nazi ideology (*see* NAZISM) and the Soviet construct of SOCIALIST REALISM attacked Modernism as anti-nationalist, unnatural, élitist, degenerate, semitic, foreign and subversive. The leading conservative composers in Germany, Pfitzner and Strauss (who sought to craft a synthesis of Modernism and populism), went along with the Nazi regime, as did most of their talented younger colleagues (e.g. Carl Orff and Werner Egk) who explicitly suppressed any evident residual Modernist tendencies. The Russian Modernism of the 1920s and early 30s – the work of Nikolay Roslavets, Aleksandr Mosolov and the young Shostakovich – was suppressed by 1936. In 1938 Modernism was officially banned and declared 'degenerate' by the Nazis (*see* ENTARTETE MUSIK). In 1948 Stalin, through the notorious Zhdanov decree, reaffirmed the attitude of the 1930s and once again decried Modernism as exemplary of bourgeois individualism and empty formalism. The irony in the attack by Hitler and Stalin was that by the late 1920s the continuing failure of Modernism to gain a wide audience had led to defections (in terms of compositional practice) within the Modernist camp by composers on the political left, notably Hanns Eisler and Kurt Weill. Nonetheless, the close link between fascism and totalitarianism and a reactionary musical aesthetic, as well as the intense ideological campaign against it, lent Modernism a unique prestige and visibility in the 1930s that continued well into the postwar era, in marked contrast to its lack of success with the public.

8. WORLD WAR II AND AFTER. In part as a result of the political significance and ethical overtones of Modernism, its moment of relative dominance among composers occurred in the late 1940s, the 50s and the 60s, the decades most influenced by the shock of the Holocaust and Hiroshima. Enthusiasm for post-Webern serialism and experimentalism thrived. In this context T.W. Adorno (who studied with Berg and Steuermann) emerged as the most influential postwar theoretical advocate of Modernism. Adorno focussed on Schoenberg and his school, which he regarded as the only true and historically valid progressive school of composition. Unlike Schoenberg himself, he dismissed Stravinsky and Bartók (who never entirely abandoned tonality as a framework) as false responses to modernity. If music was to follow its true historical logic and fulfil its political and ethical function, it had to resist the regressive habits of listening and the fetishistic use of music characteristic of advanced capitalism and institutionalized by fascism (e.g. Tin Pan Alley, jazz, Hollywood, Broadway and classical music concerts and radio broadcasts that repeated a select number of masterpieces from the standard repertory). The conflict between the audience and the rejection of inherited conventions of musical expression became virtues and signs of authenticity. Only by resisting an aesthetic that exploited music's power to affirm active collaboration with evil and to encourage passive submission to injustice, exploitation and oppression could 20th-century music realize the inherent liberating power of art. Adorno claimed that Schoenberg's creation of serial technique and Webern's extension of it in the use of silence, duration and discontinuities made Schoenberg, as he himself asserted, the true prophet of the 20th century. Ultimately, through an encounter with Modernist 20th-century music, the contemporary public could once again learn to appreciate the essence of Beethoven and the canonic repertory so highly prized but abused by reactionaries as a foil against innovation. In the 1950s Modernists such as Milton Babbitt argued that a mass public was irrelevant and construed the isolation of Modernism from the general public and its new status as music for an élite as a virtue.

After 1945 the implications of Webern's music – 12-note composition, short forms, transparent textures, delicate sonorities, fragmentation, experiments with time and the use of silence as an element of punctuation – defined not only the legacy of Viennese Modernism but became emblematic of Modernism *per se*. Even Stravinsky and Copland were motivated in the 1950s and 60s to employ serial techniques in their music. The French-Russian trajectory had evolved into the neo-classicism exemplified by the teaching of Nadia Boulanger. Messiaen helped sustain a distinct postwar French Modernist influence. The German Expressionist tradition continued with Henze and Hartmann but was itself influenced by the Schoenberg school. The overwhelming majority of postwar German, Italian and French Modernists, including Dallapiccola, Stockhausen, Boulez, Maderna, Pousseur, Nono and Berio and the participants in the most influential Modernist festivals of the late 1940s, 50s and 60s (the Internationale Ferienkurse für Neue Musik at Darmstadt and Musiktage für zeitgenössische Tonkunst in Donaueschingen), followed the path charted by Schoenberg and the Second Viennese School. In postwar America the European émigrés, including Schoenberg, Hindemith and Krenek, exerted a powerful influence that often intersected with indigenous Modernism. Experimentalism, conceptualism and radical minimalism flourished (e.g. the music of Lou Harrison, Harry Partch and Steve Reich). Cowell and Cage became influential as composers and theoreticians. Modernism encompassed electronic

music, adaptations of non-Western musics (e.g. in the music of Colin McPhee), new forms of notation and chance music. The work of Sessions, Ligeti and Elliott Carter reflects a brilliant synthesis of indigenous impulses and also European Modernist techniques. The postwar music of Stockhausen and Xenakis mirrors the integration of technology and modern scientific theory with earlier Modernist strategies. In America, *Perspectives of New Music* became the leading postwar academic journal of advocacy for Modernism.

9. THE LATE 20TH CENTURY. The populism evident in the political radicalism of the 1960s in Europe and America shattered the inherited mid-century linkage of Modernism and progressive politics. As the political overtones of pre-1945 and 20th-century Modernism receded from memory and rock and commercial folk music took an oppositional, political significance in both west and east Europe, the moral edge of Modernism weakened, leaving composers free to become more eclectic. Modernism's status at the end of the century stood in stark contrast to the expectations generated after both world wars. From the mid-1920s, Modernism was widely accepted as the defining aspect of 20th-century music and the century's dominant musical signature. The legitimacy of its aesthetics and the significance of its genesis provided the foundation for the standard historical paradigm and narrative concerning 20th-century music: for example, the music of Strauss between 1912 and 1949 was, as Adorno argued, a vestigial phenomenon out of step with history. However, this would change, since from the mid-1970s Modernism was in retreat and pluralism came to characterize the evolution of 20th-century concert music. Deep concern for the health and survival of high art concert music in Europe and North America during the last decades of the century only helped diminish the interest in Modernism. The emergence of postmodernism and neo-romanticism in the last quarter of the century forced a revision of the accepted historical account. So-called conservative 20th-century music, dismissed as secondary and irrelevant in the postwar climate of opinion shaped by the views of Schoenberg, Adorno, Leibowitz, Babbitt and Boulez, began to return to the repertory and receive serious critical assessment. Copland, Barber, Britten and Shostakovich increasingly appear central to any musical characterization of the century. Modernism may end up as only one of many competing 20th-century trends and not the century's dominant voice. However, even if Modernism and its repertory end up at the periphery, it has consistently framed the debate about the nature and future of high art musical composition.

Modernism's failure vis-à-vis the other arts to gain wide acceptance (a failure that has frequently been held responsible for the relative decline in the significance of all concert music during the last third of the century) can be linked to the dramatic shifts in musical culture resulting from technological advances. The 20th century witnessed the explosion of novel forms of sound reproduction and distribution and the creation of a mass market for recorded sound. A premium on familiarity and ease of listening took hold as a decline in older forms of music education escalated. The piano was replaced by the radio and gramophone as the central instruments of musical culture. The beneficiary of this was not Modernism, which depended on the capacity to follow sound, pitch changes and complex textures, but anti-Modernist popular music, ranging from the musical to the hit song, film music and, later, rock and popular music as well as the conservative tradition of musical composition. The defections from Modernism by prominent composers were often based on the very political grounds that argued on its behalf. Copland, like Weill and Eisler, cited his progressive political commitments when he turned from Modernism in the 1930s after realizing the gap between Modernism and the mass audience. After the 1960s, George Rochberg, Philip Glass, David del Tredici and Krzysztof Penderecki abandoned Modernism on account of its inability to secure a significant public. Although by the end of the century Modernism was in retreat, it continued in the work of American and European composers, particularly under the aegis of Boulez and IRCAM in Paris. Modernism's range at the end of the century stretched from the conceptual music of Pauline Oliveros to the brilliant and original experimental synthesis of Japanese and Western Modernism in Toru Takemitsu's work. Notable late 20th-century exponents include George Benjamin, Jacob Druckman, Brian Ferneyhough, George Perle, Wolfgang Rihm, Richard Wernick, Richard Wilson and Ralph Shapey.

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LEON BOTSTEIN

Modern Jazz Quartet [MJQ], **the.** Jazz ensemble. Three of its original members – Milt Jackson (vibraphone), John Lewis (piano and director) and Kenny Clarke (drums) – with Ray Brown (doublebass) first performed together in 1946 in Dizzy Gillespie's big band. In 1951–2 these four players made recordings under the name of the Milt Jackson Quartet; by 1952, when the first recordings under the name the Modern Jazz Quartet were issued, Percy Heath had replaced Brown as bass player. The group began performing regularly in concert halls and night clubs from 1954. In the following year Clarke was replaced by Connie Kay, thus establishing the group's longstanding membership. After two decades of recordings and international concert tours the MJQ broke up in 1974. For several years its members pursued separate careers, reuniting occasionally for short concert tours, but in 1981 they resumed playing together for several months each year. In 1997 the players disbanded in order to pursue other musical interests.

The MJQ played in a restrained, conservative bop style that is sometimes referred to as cool jazz. In its best moments it had a finely honed ensemble sound, owing in part to the abiding association of the four excellent players and in part to Lewis's compositions, which include some of the most carefully organized works in jazz history. The main soloist was Jackson, whose exuberant and rhythmically complex solos contrasted effectively with Lewis's restrained and deceptively simple manner of playing. By frequently accompanying Jackson with subsidiary countermelodies rather than the usual chordal punctuations of bop, Lewis created a distinctive contrapuntal texture seldom heard in other bop performances.

Throughout its long career the MJQ also performed and recorded much third-stream music, combining techniques of European art music and jazz improvisation. These works, written by Lewis, Gunther Schuller, André Hodeir and others, are uneven in quality, some suffering from disparities between the composed and improvised sections. Among the best are Lewis's *England's Carol* and his fugal pieces *Versailles*, *Three Windows*, *Vendome* and *Concorde*.

For worklist see LEWIS, JOHN

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THOMAS OWENS

Moderno, stile (It.). A term most frequently used, in antithesis to STILE ANTICO, to refer to church music written after 1600 in an up-to-date style.

Modiana, Orazio [Horatio] (*fl* before 1625). Italian composer. He was a priest who for some time before 1620 (when he was succeeded by Ignazio Donati) was choirmaster of Casalmaggiore Cathedral, near Parma. He left Casalmaggiore to serve the Duke of Modena. In 1625 he was a canon and choirmaster of the collegiate church at Guastalla, south of Mantua, and in the service of Cesare Gonzaga. His two surviving publications are *Primitie di sacri concerti a voce sola, con il basso per sonar l'organo, clavicembalo, chitarone, ò altra sorte di stromenti* (Venice, 1623) and *Filomenici concenti di madrigali concertati a due, tre, quattro e cinque voci: da cantarsi con il clavicembalo, ò altro stromento musicale*, op.3 (Venice, 1625). On the title-pages of both he described himself as a member of the Accademia de' Filomeni at Casalmaggiore, his academic name being 'Il Pellegrino'. In the preface to his 1623 book he directed the singer to vary the tempo of the music according to the nature of the words being sung.

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JOHN WHENHAM

Modinha. A Portuguese and Brazilian sentimental art song cultivated in the 18th and 19th centuries. From the early 1700s it competed with the *lundu* to be the first truly Brazilian music form. *Moda* is a generic term applied vaguely to any song or melody. Particularly common in the 18th century were the *modas a duo*, for two sopranos, sung in parallel motion with harpsichord accompaniment and a possible doubling of the bass line by a low string instrument. In practice most printed *modinhas* in Portugal were accompanied by the guitar. During the Second Empire in Brazil the *modinha* acquired the character of the Italian opera aria, while in Portugal the same occurred about 1800. Under such influences the *modinha* began to lose its original simplicity, acquiring elaborate melodic lines with typically superficial ornamentation. Aspects of the opera aria were retained in the popularization of the *modinha* and came to be identified later in the 19th century as 'national' traits. Eventually the Brazilian *modinha* became a strongly lyrical folksong incarnating Brazilian romantic spirit. As a love song it was closely related to another popular genre, the *lundu*, a song and dance born of African origin which, together with the *modinha*, became the most important salon genre in Portugal and Brazil.

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GERARD BÉHAGUE

Mödl, Martha (*b* Nuremberg, 22 March 1912). German soprano and mezzo-soprano. She studied at the Nuremberg Conservatory, made her début as Hänsel at Remscheid in 1942 and was then engaged at Düsseldorf (1945–9), singing Dorabella, Octavian, the Composer (*Ariadne auf Naxos*), Clytemnestra, Eboli, Carmen and Berg's Marie. In 1949 she joined the Hamburg Staatsoper and became a dramatic soprano. In 1950–51 she appeared as Lady Macbeth in Berlin and subsequently sang Kundry, Venus, Isolde and Brünnhilde (*Die Walküre*). In 1951 she sang Kundry at the first postwar Bayreuth Festival, a performance which was recorded live. She sang there regularly until 1967, notably as Brünnhilde and Isolde, and later adding the mezzo role of Waltraute to her repertory.

Mödl first appeared in England in the 1949–50 Covent Garden season, as Carmen. She sang at Edinburgh in 1952 with the Hamburg company and in 1958 with the Stuttgart Opera, which she had joined in 1953. In 1955 she sang Leonore at the reopening of the Vienna Staatsoper. She appeared at the Metropolitan (1956–60) and sang the Nurse (*Die Frau ohne Schatten*) at the reopening of the Munich Nationaltheater (1963). She sang in the premières of Reimann's *Melusine* (1971, Schwetzingen), Fortner's *Elisabeth Tudor* (1972, Berlin), Einem's *Kabale und Liebe* (1976, Vienna) and Reimann's *Die Gespenstersonate* (1984, Berlin). Returning to the mezzo repertory, she continued to sing into her 80s roles such as the Housekeeper (*Die schweigsame Frau*), the Countess (*The Queen of Spades*) and the Mother (Fortner's *Die Bluthochzeit*). Mödl was a highly individual singer and a performer of great dramatic intensity. Her recordings include Brünnhilde in Furtwängler's *Ring* (1953) and Isolde (1952, Bayreuth).

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HAROLD ROSENTHAL/ALAN BLYTH

Modulation (i). In tonal music, a firmly established change of key, as opposed to a passing reference to another key, known as a 'tonicization'. The scale or pitch collection and characteristic harmonic progressions of the new key must be present, and there will usually be at least one cadence to the new tonic. Firm establishment also depends on these features having a certain duration; however, the exact amount of time required for a 'firm' modulation cannot be precisely specified, since the sensation of a change of key is a psychological phenomenon experienced differently by different listeners. A certain ambiguity may arise, therefore, as to whether a given passage is properly a modulation or a tonicization – an ambiguity compounded by differences among theoretical approaches.

Techniques of modulation often involve pivot chords, that is, chords common to the original key and the new key which can provide a transition between the two (as can be seen in ex.1, in which the pivot chord is given two labels, indicating its role in the two keys). Some authors have warned against the use of the dominant of either key as a pivot chord: the dominant of the original key, on the one hand, is a strong function and not readily reinterpreted; the dominant of the new key, on the other hand, may be ineffective, since a simple dominant–tonic progression may be too abrupt to establish the new tonal centre with sufficient force.

The choice of a pivot chord or chords depends on the range of pitches and chords held in common between the original key and the new key. The possibility of modulation by pivot chord therefore depends on the relationship between the two keys. The closer two keys are on the CIRCLE OF FIFTHS (*see also* KEY (i)), the more pitches they have in common, and the larger the repertoire of available pivot chords.

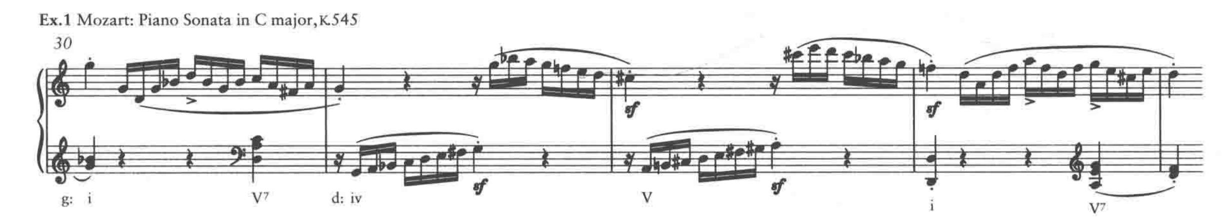
In the case of modulation to a more distant key, when the two keys have fewer pitches in common, it becomes more difficult to find a pivot chord. Other techniques of modulation are therefore used in these circumstances, including the use of a single pitch as a 'pivot note' (ex.2*a*); 'direct' or 'phrase' modulation, in which there is a change of key between phrases without the use of any pivot (ex.2*b*); 'chromatic' modulation, using chromatic alteration in the middle of a phrase (ex.2*c*); 'sequential' modulation, or straightforward restatement of a phrase in a different key (ex.2*d*); and enharmonic reinterpretation (ex.2*e*), often involving the German augmented 6th chord (which may be respelled as a dominant 7th), or the diminished 7th chord (which has special qualities of symmetry).

The term 'modulation' was first applied to changes of key in the 18th century. Its Latin forerunner *modulatio* ('measurement', 'organization' or 'regulation') was closely associated with music during the Middle Ages through the definition 'musica est scientia bene modulandi' long associated with St Augustine (*see also* MARCUS TERENTIUS VARRO). This definition, however, had to do with the numerical proportions that music exemplified rather than with pitch organization as such.

In what has been claimed as the first indication of the modern meaning of modulation, Alexander Malcolm stated that 'Under the Term of *Modulation* may be comprehended the regular Progression of the several Parts thro' the Sounds that are in the *Harmony* of any particular *Key* as well as the proceeding naturally and regularly with the *Harmony* from one *Key* to another' (*A Treatise of Music*, Edinburgh, 1721). Here, though, change of key is a subsidiary meaning within a more general concept of modulation.

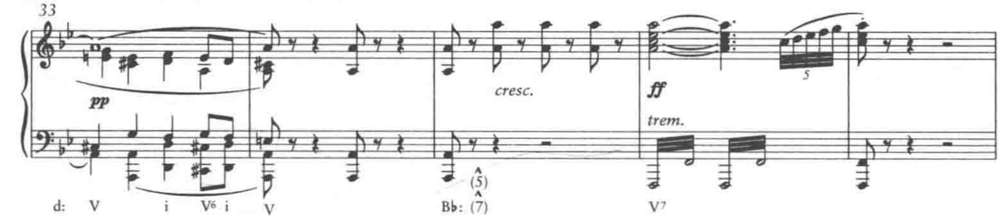
In his *Versuch einer Anleitung zur Composition* (Leipzig, 1782–93), Koch referred to changes of key as

Ex.1 Mozart: Piano Sonata in C major, K545





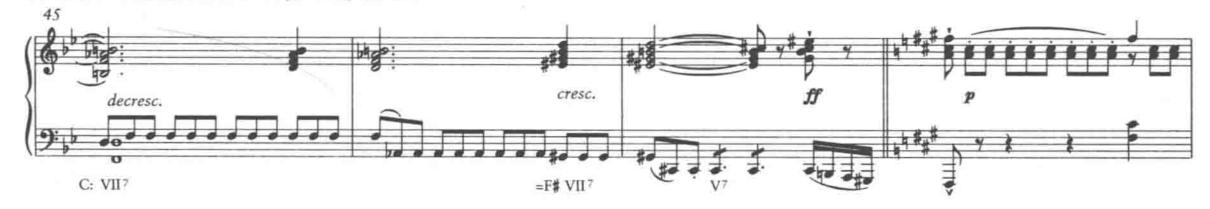












Ausweichungen ('digressions'). He distinguished three varieties of *Ausweichung*: 'incidental' or 'arbitrary', involving brief chromaticism (i, 292–9), 'passing', involving longer references to the new key but no cadence, and 'formal', requiring a cadence in the new key (ii, 188–92).

The term *Modulation* was also used in German, however, and the relationship between it and *Ausweichung* was discussed in the mid-19th century by Ernst Friedrich Richter (*Lehrbuch der Harmonie*, Leipzig, 1853, 14/1880, p.89):

> The term modulation [*Modulation*] has different meanings. Earlier one understood by the term the method by which the harmonic progression of a song was regulated. In the newer sense, one understands the word to mean digression [*Ausweichung*] from one key to another. The phrase 'digressive modulation' [*ausweichende Modulation*], which can be found occasionally, is thus, according to the original meaning of the word, no pleonasm.

The distinction made by Richter referred to certain German theorists of the 18th and early 19th centuries who had equated the terms *Ausweichung* and *Modulation*. By the end of the 19th century *Ausweichung* was reserved for a temporary change of key – a tonicization – and *Modulation* for a more permanent change.

Theorists of the late 19th century and the 20th took advantage of the chromatic resources available to them in treatises devoted largely or exclusively to the subject of modulation. Bernhard Ziehn, for example, in his *Harmonie- und Modulationslehre* (Berlin, 1887), detailed modulation to any key through a huge variety of chromatically altered or enharmonically reinterpreted 7th chords. In his *Beiträge zur Modulationslehre* (Leipzig, 1903, 24/1952, Eng. trans. 1948), Max Reger illustrated modulations from C major to 41 different keys including B♯ major and C♭ minor, all achieved through pivot chords.

Both Schenker and Schoenberg subscribed to a theory of 'monotonality' according to which any tonal piece or movement had only one key, that in which it began and ended. As a result, they viewed all other changes of key

as merely apparent, expanding on and expressing the single key of the piece, and argued that modulation in the sense of a true change of tonic was illusory.

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JANNA SASLAW

Modulation (ii). A term originating in telecommunications usage describing the superimposition of characteristics of one signal ('programme') upon another ('carrier'); it later entered the terminology of electronic music, where it is frequently used in a broader sense, sometimes as unspecific as 'a process of change'. Many characteristics of signals may be modulated. In frequency modulation (FM) the frequency of the carrier is made to conform to the wave shape of the programme: for example, if the programme is a sine wave of frequency 6 Hz and low amplitude, the audible result of modulation will resemble the carrier in all respects except that a vibrato (small variation of pitch) will be superimposed upon it. Alterations in the wave form, frequency or amplitude of the programme will produce results more complex and less easily described; in particular, as its frequency enters the audio range (approximately 18Hz–22 kHz), distinct new 'sideband' frequencies will be produced. If the ratio between the frequencies if programme and carrier is simple (1:1, 2:1, 3:2 etc.) the sidebands generated will be in harmonic series, and the complex tones produced will resemble the overtone structures of real instruments; this is the fundamental sound-generation technique employed by FM synthesizers. In amplitude modulation (AM) it is the amplitude of the carrier that is made to conform to the wave shape of the programme: here a same sine wave of 6 Hz as programme will have the effect of superimposing a tremolo (small variation of dynamic) upon the carrier. Again, more complex results may be produced by changing the programme.

In contrast to FM and AM modulation, the distinction between programme and carrier is of less significance for ring modulation, the effect of which is symmetrical. The output from a RING MODULATOR consists of the sum and difference of the frequencies of the inputs: for example, the result of ring modulating two sine waves of 400 Hz and 500 Hz will be two sine waves of 100 Hz and 900 Hz. However, if either or both of the input signals is more complex than a sine wave, as is likely to be the case in a musical context, then the output will be even more complicated since each partial of the one input will be added to and subtracted from each partial of the other.

Frequency, amplitude and ring modulation are the oldest and most familiar modulation processes used in electronic music. However, with the development of voltage control systems the number of devices based on the programme–carrier principle has proliferated: all of these perform operations that may legitimately be described as modulations. Pulse modulation, for example, is the modification by control voltage of the length of individual pulses from a pulse generator. Phase modulation is produced by the superimposition of a signal upon itself after an extremely short but continually changing time delay regulated by a control voltage; with a slow rate of change in the time delay, the effect upon a complex signal will be of a band of noise sweeping through the signal.

This extension of applications has encouraged a looser use of the term. For instance, location modulation is a variation in the apparent spatial location of a sound (pitch and timbre may also be affected). The term has even been extended beyond the boundaries of electronic music to describe any continuous change in timbre, rhythm or other parameters.

DAVID ROBERTS

Modulator (i). A device used in ELECTRO-ACOUSTIC MUSIC to modulate sound signals. *See also* MODULATION (ii) and RING MODULATOR.

Modulator (ii). A chart showing the initials of the sol-fa syllables arranged vertically and adapted by John Curwen from Sarah Glover's NORWICH SOL-FA LADDER. (*See also* TONIC SOL-FA.)

Modulus (Lat.). Synonym for AMBITUS in the treatise *Quaestiones in musica*.

Modus (Lat.: 'mood'). In the system of mensural notation of the late Middle Ages, the relationship between long and breve. *See* MODE, §I, 1 and NOTATION, §III.

Modus lascivus (Lat.). A name sometimes used for the IONIAN mode in medieval and early Renaissance music. As a historical term it is probably spurious.

Moe, Benna (*b* Copenhagen, 14 Jan 1897; *d* Copenhagen, 30 May 1983). Danish composer and organist. In 1915 she took a degree in organ playing at the Kongelige Danske Musikkonservatorium in Copenhagen. She gave concerts throughout her life, enjoying particular success in Sweden, where, in the 1940s, she made long stays in Stockholm and in Mora, working partly as town composer and music teacher. She also performed as a singer, and in 1939 gave the première of one of Sibelius's songs, *Simma and frå blåa fjärdar*. From 1948 to 1950 she was cinema organist at the Palladium, Copenhagen, but in later years she concentrated more on church concerts (though she never held a church post). Moe composed a large amount of music, and there is little difference between the compositional technique of her large quantity of light music and the more serious compositions, such as her organ works of the late 1970s and 1980s, the String Quartet (1934) and her ballet *Hybris*, which was performed in Copenhagen in 1930. Moe was a gifted improviser who shaped her music according to her spontaneous ideas; her melodies, which were organic in development, remained within a late Romantic idiom.

WORKS
(*selective list*)

Stage: Hybris, ballet, 1929; Copenhagen, Kongelige Teater, 1930

Chbr and solo inst: Berceuse, vn, pf, 1914; 3 instruktive etuder, pf, op.6 (1918), op.9 (1923); Alpine Suite, op.12, org, 1927; Gondolier's Serenade, op.11, pf (1927); Danse espagnole, vn, pf,

1928; Festival Polonaise, pf 4 hands, 1928; Intermezzo, vn, pf, 1931; Str Qt, f, 1934; Meditation, vn, pf, 1969; Koncert suite, org (1971); Cantilena, org (1972); Une petite suite ancienne, org (1972); Praeludie, org, 1977; Legend, org, 1980

Vocal: more than 200 solo songs, mostly from the period 1925–45, of which 20 are children's songs; occasional cants., incl. Kantate vid Mora, 1945

Many marches, waltzes, tangos and foxtrots, orchd by others

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INGE BRULAND

Moeck. German firm of music publishers and instrument makers. Hermann Moeck (i) (*b* Elbing, 9 July 1896; *d* Gran Canaria, Canary Islands, 9 Oct 1982) began an advertising company and directory publishing house at Celle in 1925. After he encountered the recorder through the *Jugendbewegung*, he established the present firm in 1930, and it has devoted itself above all to promoting that instrument and its music. The journal *Der Blockflötenspiegel* (1931–4, in conjunction with Nagels Musikverlag) contributed much to the revival of recorder playing in Germany by discussing technical and historical issues. The subscription series *Zeitschrift für Spielmusik*, issued monthly from 1932, provides folk, early and contemporary music for amateur players of the recorder and other instruments; further articles were published in the complementary *Der Celler Spielmann* (1938–48). The firm has also published several series for school and practical use: Moeck's gelbe Musikhefte (1934–), Moeck's Kammermusik (1938–), Der Bläserchor (1965–), Der Streicherchor (1975–82), Das Blockflöten-Repertoire (1976–), Das Gitarren-Repertoire (1984–95) and Monumenta Musicae ad Usum Practicum (1985–).

In 1947 Hermann Moeck (ii) (*b* Lüneburg, 16 Sept 1922), son of the founder, became a partner in charge of the publishing. In 1958 Moeck became actively involved with the publication of modern music; it has also represented Polskie Wydawnictwo Muzyczne in the West, promoting such important contemporary Polish composers as Lutosławski, Penderecki and Serocki. Moeck was a pioneer in the publication of avant-garde recorder music, initially with the collaboration of MICHAEL VETTER. It has also published books on contemporary music, instrument making and woodwind instruments. The journal *Tibia* (1976–) rapidly established itself as the world's leading woodwind periodical.

Hermann Moeck (i) began the instrument-making side of the business by tuning and improving recorders he bought from makers in Markneukirchen then sold by mail order. In 1949 the firm started making its own recorders. Moeck (i) retired in 1960 and was succeeded by his son, who also took charge of the instrument making and built a factory in 1962. In the 1950s and 60s the firm made viols and the Krefeld *Quintfidel*, a soft, five-string, viol-like instrument intended for ensemble playing with recorders. From 1964 to 1969 OTTO STEINKOPF worked for the firm and designed copies of various Renaissance and Baroque woodwind instruments, which have continued to be produced. Moeck's aim is to combine the craftsman's skill with precision engineering and computerised control to produce a flow of high-quality instruments. In 1966 Moeck cooperated with FRIEDRICH VON HUENE to pioneer the mass production of historical copies of recorders with high, narrow windways, based partly on an instrument by Jean-Hyacinth-Joseph ROTTENBURGH; other Renaissance and Baroque copies have since been added. Up to 350,000 recorders for professionals, amateurs and schools have been made annually, the largest number of wooden instruments by any firm in the world, and efforts are being made to find synthetic alternatives to tropical hard woods. There were 110 employees in 1997.

In recent years Moeck has done much to promote composition and performance by its sponsorship of professional seminars and workshops, the Moeck Verlag Award (1984–) partly in conjunction with the Kazimierz Serocki International Composers Competition, the Internationale Blockflötensymposium Calw and the Moeck-/Society of Recorder Players Solo Recorder Playing Competition in London. For services to industry and culture Hermann Moeck (ii) was awarded the Bundesverdienstkreuz (1. Klasse) in 1988.

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CHRISTOPHER MONK/DAVID LASOCKI

Moennig. American family of instrument makers and dealers. William Heinrich Moennig (*b* Markneukirchen, Saxony, 29 June 1883; *d* Philadelphia, PA, May 1962) trained as a violin maker with his brother-in-law Julius Guetter in Philadelphia at the beginning of the 20th century. In 1909 he established his own firm, which has been carried on by his descendants as William Moennig & Son. In 1925 he sponsored the immigration of his nephew, (William) Hans Moennig (*b* Markneukirchen, 14 Dec 1903; *d* Philadelphia, 1 Nov 1988), who had worked for the German firm of Heckel as a bassoon maker and repairer. After a brief period working for the flute maker William S. Haynes in Boston, Hans established his own business in Philadelphia, where he was a highly regarded maker, dealer, and repairer of wind instruments; it was disbanded in 1983.

William Heinrich's son, William Herrman Moennig jr (*b* Philadelphia, 21 July 1905; *d* Nashville, TN, 6 Sept 1986), became a pupil of his father, who then sent him to study in Markneukirchen and Mittenwald, studying under Leo Aschauer and Paul Dörfel; in 1937 he qualified as a master violin maker under the auspices of the German Guild, the first American-born violin maker to do so. After World War II, William Moennig jr built up a business with a fine reputation among musicians and teachers throughout the USA for fair dealing in old instruments. He was one of the leading experts on fine old violins and was the first American member of the International Society of Violin and Bow Makers. His son William Harry Moennig III (*b* Philadelphia, 28 Aug 1930) is an excellent craftsman. He trained with Amédée Dieudonné in Mirecourt, France, and at Mittenwald with Leo Aschauer, as well as in the shops of Pierre Vidoudez and Max Möller, before returning to Philadelphia. In 1975 he took over the running of the business from his

father. Also active in the firm are William Harry's son William Raymond Moennig IV (*b* Philadelphia, 10 April 1957), who received his training from his father and grandfather as well as from Hans Weisshaar in Los Angeles, and his daughter Pamela Moennig Taplinger (*b* Philadelphia, 25 April 1954). Since 1995 two associates, Philip J. Kass (*b* New York, 7 Aug 1954) and Richard J. Donovan (*b* Binghampton, NY, 30 June 1950) have also joined the firm as partners.

CHARLES BEARE/PHILIP J. KASS

Moer, de. *See* MOORS.

Moeran, E(rnest) J(ohn) (*b* Heston, 31 Dec 1894; *d* nr Kenmare, Ireland, 1 Dec 1950). English composer of Anglo-Irish descent. He was the son of a Norfolk clergyman and was educated at Uppingham School, where he learnt the violin and played in a quartet. He entered the RCM in 1913, but after 18 months his studies were interrupted by World War I; he joined up as a despatch rider and was commissioned, but after being severely wounded in the head was declared unfit for further active service. On demobilization in 1919 he returned to his old school as music master, but he soon decided to continue his studies and worked under John Ireland until 1923.

It was after this period with Ireland that Moeran's music began to receive public performances. The First Rhapsody for orchestra was played several times before it was given by the Hallé Orchestra in 1924 under Harty, and a series of his programmes was given at the Wigmore Hall in 1925. At this time his music was dominated by the influences of Ireland and of Delius, whose chromatic harmony was always to colour Moeran's work, while his intimacy with the folksongs of his native East Anglia strongly affected his melodic style. Throughout the 1920s and early 30s Moeran concentrated on the smaller genres which seemed to suit his lyrical and harmonic gifts. Among the earliest and most attractive pieces of the period are the Three Piano Pieces, the Theme and Variations for piano, the String Quartet in A minor, the Piano Trio and the Violin Sonata. Although their gestures are broader, the two orchestral rhapsodies of 1922 and 1924 are loosely episodic, and it is significant that Moeran found himself unable to fulfil a commission from the Hallé Orchestra for a symphony in 1924.

Nevertheless, he had achieved considerable technical fluency, and the bounds of his style were firmly established when he wrote the String Trio (1931), his outstanding chamber work. That style places him definitively among his more eminent contemporaries: Delius, Vaughan Williams, Holst, Bax, Ireland and Warlock. Indeed, his music may be criticized as too reliant on the work of these composers, but Moeran's individuality had continued to develop after the frankly Delian references of the Piano Trio. The influence of Warlock is still present in the Seven Poems of James Joyce (1929), among Moeran's many early songs, written shortly after the period when he and Warlock shared a house in Eynsford. But if this stylistic dependence robs his work of a strong personal identity, such pieces as *Whythorne's Shadow* (1931) and *Lonely Waters* (1932) have a distinctive quality that resides primarily in their characteristic harmony, although Moeran's was but a limited area lying narrowly between Delius's chromaticism as transformed by Warlock, and Vaughan Williams's modality or, more importantly, his bimodality.

At this time Moeran retired to the Cotswolds, and set out to review his achievement and expand his style and technique. Although there was no immediate major change in his music, this period of self-criticism eventually produced a series of large-scale works, and his output of songs, piano pieces and chamber music was greatly reduced. The first fruit was the Symphony in G minor (1924–37), a remarkable accomplishment for a man who, until then, had conceived music lyrically, drawing heavily on his immediate responses to nature. Nature remained an important spur to his invention, and he stated that the symphony was imagined 'among the mountains and seaboard of County Kerry' and 'around the sand-dunes and marshes of East Norfolk' (Westrup) – a reflection of his twin heritage. But the symphony is far more than a record of his impressions of the landscape, and the time he took to complete it may indicate the struggle to change his approach to composition. The lyricism is still there, as in the first movement's second subject, and themes in folksong style supply the basic material. However, Moeran was now capable of sustaining much wider spans, and his style extended to include vigorous fugato writing and a Sibelian thematic growth – the opening theme, for instance, is reconstituted at each appearance. Only in the finale does invention flag, and here the references to Sibelius are most overt. But the work has a strong vitality and nobility; the grandly proportioned first movement and the variegated textures of the Scherzo are possibly Moeran's finest achievements. The Symphony was first performed in January 1938 under Leslie Howard.

This work encouraged Moeran to develop the energetic side of his character where previously he had dwelt upon wistful introverted moods. The outgoing quality was most brilliantly expressed in the Sinfonietta (1944), whose first and last movements are conceived in terms of sparkling virtuosity with vigorous contrapuntal writing and luminous orchestration. But before this piece Moeran completed a work which achieves a paradigmatic balance between poetic dreaming and dashing vitality: the Violin Concerto. Of its three movements, only the central rondo scherzo provides fully-worked, quick music, the outer movements sharing slow, meditative material. In 1945 Moeran composed the Cello Concerto for Peers Coetmore, whom he married in the same year. This concerto is a work of some grandeur, including an opening movement of majestic gloom and a vigorously intricate rondo finale, rich in material. His final orchestral work, the Serenade in G, includes elements of pastiche, which are not completely convincing although they are handled delightfully. This and the sombre Cello Sonata were the last major works Moeran was to complete: in December 1950 he was found dead in the River Kenmare, having fallen after a heart attack. He was then working on a Second Symphony and was probably going through another transitional stage, with bitonal elements becoming increasingly important.

Moeran occupied a minor place in the music of his time, but his meticulously polished and ready technique is unsurpassed among his British contemporaries. This craftsmanship is evident in the clarity of his textures and processes, and in the superb sonority of his orchestral writing.

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ANTHONY PAYNE

Moeschinger, Albert (*b* Basle, 10 Jan 1897; *d* Thun, 25 Sept 1985). Swiss composer. He studied in Berne, Leipzig and Munich (with Courvoisier) during the years 1917–23, and taught the piano and theory at the Berne Conservatory from 1937 to 1943. After retiring to Saas Fee in the mountains of Valais to devote himself exclusively to composition, he moved to the canton of Ticino in 1956. During the 1930s his orchestral music was performed under such conductors as Paul Sacher, Alexander Schaichet, Ernest Ansermet, Hans Rosbaud and Hermann Scherchen, and Walther Frey and Franz Josef Hirt were among the interpreters of his virtuoso chamber music. He wrote the cantata *Tag unsres Volks* op.46 for the opening of the Swiss Fair in 1939; his awards include the Basle Arts Prize (1953) and the Swiss Musicians' Union composition prize (1957).

Moeschinger brought about a distinctive and personal synthesis of German and French elements: his extensive oeuvre, numbering more than 200 works, is rooted both in the chromaticism of Reger and in the sound world of Debussy. Although his First String Quartet (1921) shows the influence of Schoenberg, Moeschinger made no closer approach to that composer, not even when, from 1956, he began to employ 12-note procedures. Serial techniques made it possible for him to control and objectify his athematic writing more thoroughly; throughout his career, his music increasingly stretched the boundaries of tonality. A French influence is asserted to varying degrees in Moeschinger's work; other abiding characteristics include rich harmonies and complex rhythms, comparable with those of Stravinsky and Bartók.

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(*selective list*)

Dramatic: Die kleine Seejungfrau (radio op, W. Wolff, after H.C. Andersen), op.75, 1947; Amor and Psyche (ballet, 2, Wolff, after L. Apuleius), 1955

Vocal: Der Herbst des Einsamen (G. Trakl), op.69, female chorus, str, 1934–45; Tag unsres Volks (cant.), perf. 1939; Mass, op.59, chorus 4vv, org, 1943; Miracles de l'enfance (poems by French and Belgian children of war), op.92, Mez, 2 fl, 2 cl, ob, hp, db, perc, 1961; Labyrinth (after Dante: *Il paradiso*), op.94, 3 female vv, orch, 1962–3

Orch: Ballade symphonique, op.82, 1957; Fantaisie concertante, op.95, fl, cl, bn, orch, 1963; Extra muros, op.97, wind, hp, pf, perc, 1964; Toccata cromatica, op.100, wind, pf, perc, 1965; Conc. da camera, hpd, wind qnt, str orch, 1966 [after Divertimento di natalizio, op.84]; Ignis divinus, op.101, 1966; Erratique, op.104, 1969; On ne traverse pas la nuit, 1969–70 [after C. Mauriae]; Blocs sonores, 1977; Variations mystérieuses, chbr orch, 1977; 5 syms., 5 pf concs., concs. for vn, sax, tpt

Chbr: Divertimento di natalizio, op.84, hpd, 2 vn, 1958; 8 soldats armés d'instruments, ww qt, str qt, 1971; 6 str qts, 3 str trios, 2 pf trios, 3 pf qnts, 1 pf sextet, 6 wind trios

Pieces for pf, org

MSS in *CH-Bu*

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Grove6 [incl. further bibliography]; *KdG* (H. Oesch)
J. Handschin: 'Neues von Albert Moeschinger', *SMz*, lxxxv (1945), 424–9 [incl. list of works]
H. Oesch: 'Albert Moeschingers Briefwechsel mit Thomas Mann', *SMz*, cxii (1972), 3–11 [incl. list of works]
P. Mieg: 'Albert Moeschinger zur Erinnerung', *Komponisten des 20. Jahrhunderts in der Paul Sacher Stiftung* (Basle, 1986), 209–14

HANS OESCH/CHRISTOPH BALLMER

Moevs, Robert (Walter) (*b* La Crosse, WI, 2 Dec 1920). American composer. After studying music at Harvard University (BA 1942), he entered the US Air Force and served as a pilot. He resumed his musical studies at the Paris Conservatoire (1947–51) and then Harvard (MA 1952); his principal teachers were Piston and Boulanger. For the next three years he was at the American Academy in Rome as a Rome Prize Fellow. An inspiring teacher, Moevs served on the faculty at Harvard (1955–63) and at Rutgers, the State University of New Jersey (1964–91). He was composer-in-residence at the American Academy in Rome in 1960–61 and a Guggenheim Fellow in 1963–4. Awards made to him include one from the National Institute of Arts and Sciences (1956) and many from ASCAP; in 1978 he received the Stockhausen International Prize in Composition for his Concerto grosso, which was later recorded on the CRI label.

Moevs's broad compositional structures are logical and balanced, with an extremely impassioned content. He writes masterfully for orchestra and for percussion in particular. While Beethoven and Stravinsky seemed the spiritual sources of his music in the 1950s, affinities with Varèse and Boulez may be detected in subsequent works, which display a characteristic passion and control in developing what Moevs refers to as 'systematic chromaticism'. He views what is primary to be less a succession of pitches heard in isolation than the intervals they generate. Subjected to inversion, retrograde etc., their tension and relaxation give meaning to the sound. *Itaque ut* (1959), an *a cappella* episode from *Attis*, offers a succinct example of the procedure that has remained a hallmark of his style.

WORKS

INSTRUMENTAL

Orch: Endymion (ballet), 1948; Introduction and Fugue, 1949; Ov., 1950; 14 Variations, 1952; 3 Sym. Pieces, 1955; Conc. grosso, pf, perc, orch, 1960–68; In festivitate, wind, perc, 1962; Main-Travelled Roads (Sym. Piece no.4), 1973; Prometheus: Music for Small Orch I, 1980; Pandora: Music for Small Orch II, 1983; Sym. Piece no.5, 1984; Sym. Piece no.6, 1986

Chbr and solo inst: Pf Sonatina, 1947; Pf Sonata, 1950; Spring, 4 vn, tpt, 1950; Fantasia sopra uno motivo, pf, 1951; Pan, fl, 1951; Duo, ob, eng hn, 1953; The Past Revisited, 3 pieces, vn, 1956; Str Qt no.1, 1957; Variazioni sopra una melodia, va, vc, 1961; Musica da camera I, 9 insts, 1965; Fanfara canonica, 6 tpt, 1966; Heptáchronon, vc, 1969; B-A-C-H: Es ist genug, org, 1970; Paths and Ways, dancer, sax, 1970; Phoenix, pf, 1971; Musica da camera II, 9 insts, 1972; Ludi praeteriti: Games of the Past, 2 pf, 1976; Una collana musicale, pf, 1977; Crystals, fl, 1979; Pf Trio, 1980; Postlude, org, 1980; 3 Pieces, vn, pf, 1982; Saraband, hpd, 1986; Ww Qnt, 1987; Dark Litany, wind ens, 1988; Triad, 2 pf, 1988; Str Qt no.2, 1989; Echo, gui, 1992; Musica da camera III: Daphne, 1992; Conun-drum, 5 perc, 1993; Pentáchronon, pf, 1993; Rondò, pf, 1995; Str Qt no.3, 1995; Musica da camera IV, 1996; Musica da camera V, 1997

VOCAL

Choral: Great Nations of the Earth (Moevs), women's chorus, 1942; The Bacchantes (after Euripides), 1948; Cantata sacra (Easter liturgy), Bar, male chorus, fl, 4 trbn, timp, 1952; Attis (Catullus), S, T, chorus, perc, orch, 1958–63; Itaque ut (Catullus), a cappella chorus, 1959 [from Attis]; Et nunc, reges, female chorus, fl, cl, b cl, 1963; Et occidentem illustra (Dante), chorus, orch, 1964; Ave Maria, 1966; A Brief Mass, chorus, org, vib, gui, db, 1968; The Aulos Player (G. D'Annunzio), S, 2 choruses, 2 org, 1975

Songs: Youthful Song (Moevs), 3 songs, 1940–51; Time (W. Shakespeare), Mez, pf, 1969; Epigram (Moirous), S, pf, 1978; 2 Songs from Sappho, S, pf, 1990; 6 Songs (G. Ungaretti), Bar, pf, 1992

Several early works, withdrawn

MSS in *US-Wc*

Principal publishers: Eschig, Piedmont, (E.B. Marks), Presser

WRITINGS

'Intervallic Procedures in Debussy: Serenade from the Sonata for Cello and Piano', *PNM*, viii/1 (1969), 82–101

'Mannerism and Stylistic Consistency in Stravinsky', *PNM*, ix/2 (1971), 92–103

'Music and the Liturgy', *Liturgical Arts*, xxxviii/1, p.4

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J. Boros: 'A Conversation with Robert Moevs', *PNM*, xxviii/1 (1990), 324–35

J. Boros: 'The Systematic Chromaticism of Robert Moevs', ibid., 294–323

H. Pollack: *Harvard Composers* (Metuchen, NJ, 1992)

BRUCE ARCHIBALD/RICHARD E. WILSON

Moffo, Anna (*b* Wayne, PA, 27 June 1932). American soprano. She studied at the Curtis Institute, Philadelphia, and in Rome with Luigi Ricci and Mercedes Llopart, making her début in 1955 at Spoleto as Norina. In 1956 she sang Zerlina at Aix-en-Provence and appeared throughout Italy, making her American début the following year as Mimì in Chicago. She joined the Metropolitan Opera in 1959, making her début as Violetta; she appeared regularly in New York during the 1960s and early 1970s in such roles as Pamina, Norina, Gilda, Luisa Miller, the four heroines of *Les contes d'Hoffmann*, Juliet, Gounod's Marguerite, Manon, Mélisande and the title role in *La Périchole*. She sang Gilda at Covent Garden (1964), and appeared in Vienna, Salzburg, Berlin and elsewhere. A lyric soprano of warm, full, radiant tone, she also undertook coloratura parts. Her later roles included Thaïs, Adriana Lecouvreur, and Kate in Giannini's *The Taming of the Shrew* (1979, Vienna, Virginia). Among her many recordings are Nannetta (in Karajan's first *Falstaff*), Lucia, Luisa Miller and, on film, Violetta in *La traviata*.

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J. Hines: 'Anna Moffo', *Great Singers on Great Singing* (Garden City, NY, 1982), 182–8

HAROLD ROSENTHAL/ALAN BLYTH

Mogavero, Antonio (*b* Francavilla Fontana, nr Brindisi; *fl* 1590–1600). Italian composer. Although he was born in southern Italy, he seems to have been active, at least in the late 1590s, in the Venetian area; the dedication to Archduke Ferdinand of his third book of madrigals for five voices, suggests a longstanding connection with the house of Austria. The verse is for the most part in the light pastoral vein and the musical style bright and diatonic, the one exception being *Misero un di piangendo*, a somewhat studied exercise in the pathetic mode. The book ends with a madrigal for two four-voice choirs. Mogavero is represented, moreover, in a collection of settings of poems by Angelo Grillo, who was then Prior of S Giuliano in Genoa (RISM 1598[6]); most of the other composers whose works appear in the volume are northerners. A substantial portion of Mogavero's output, including the first two books of madrigals for five voices, is now lost. Although his surviving works are all secular, he also wrote and published sacred music. Some of the lost works were formerly in the library of King João IV of Portugal (destroyed in 1755).

WORKS

Canzonette alla napolitana ... libro primo, 3, 4vv (Venice, 1591)

Il primo libro delle canzonette, 4vv (Venice, 1596), inc.

Il terzo libro de madrigali intitolato Vezzi amorosi, con un dialogo, 5, 8vv (Venice, 1598), inc.

Partitura Lamentationum Jeremiae prophetae in maiori hebdomada, 6vv, bc ... canticum vero Zacchariae & Miserere, 8vv (Venice, 1623)

1 madrigal, 1598[6]

LOST WORKS

1 book madrigals, 5vv; 1 book madrigals, 4vv; 1 book motets, 5–8vv; 2 motets, 6vv; 1 book masses, 8vv; all cited in catalogue of King João IV library, Portugal

STEVEN LEDBETTER/IAIN FENLON

Mohammad Omar, [Ustād] (*b* Kabul, 1905; *d* Kabul, 1980). Afghan *rubāb* player and composer. His father, Mohammad Ibrahīm, was a professional player of the *rubāb* (short-necked lute) and the *tabla*. Mohammad Omar received a basic training in the *rubāb*, but initially set out to be a singer, training in *ghazal* and rāga singing with Aghā Mohammad, the son-in-law of Ustād Qasem. Owing to illness (probably tuberculosis) he decided to give up singing and specialize in playing the *rubāb*, the double-chested plucked lute which is the national instrument. He became the principal *rubāb* player at Radio Afghanistan and the leader of various ensembles, and he also composed many instrumental sections (*naghma*) for popular songs and light instrumental pieces for small radio ensembles. In 1949 he was given the title of Ustād. He was recognized as a gifted teacher, and over the years was involved in a number of music education schemes. In 1974 he spent three months at the University of Washington, Seattle, as artist in residence.

He excelled at the *rubāb* but nevertheless sometimes used to complain from the point of view of a vocalist about its narrow ambitus (effectively one and a half



Ustād Mohammad Omar playing the Afghan rubab, 1970

octaves) and limitations for microtonal inflections and ornamentation. He made certain technical innovations, favouring a very large instrument, and modifying the bridge to raise the shortest sympathetic string so it could be used as a high drone. One of the best known and highly esteemed of Afghan musicians, his *rubāb* was the distinctive voice of Afghanistan as received by the radio audience.

ABDUL-WAHAB MADADI (with JOHN BAILY)

Mohaupt, Richard (*b* Breslau, 14 Sept 1904; *d* Reichenau, Austria, 3 July 1957). German composer. After studying music at Breslau University with Julius Prüwer and Rudolf Bilke he became a vocal coach and conductor at various German opera houses including Aachen, Breslau and Weimar. In 1931–2 he toured Eastern Europe and Asia as a pianist and conductor, and then settled in Berlin where he worked for the UFA film company. Although his first ballet *Die Gaunerstreiche der Coursache* received a successful première in Berlin in 1936, Mohaupt became increasingly disenchanted with the Nazi regime. He was expelled from membership of the Reichstheaterkammer and the Reichsmusikkammer, and his opera *Die Wirtin von Pinsk*, commissioned by Karl Böhm and the Dresden Staatsoper, was banned after a few performances in 1938. One year later Mohaupt emigrated to New York where he taught privately and, as a composer, achieved success in a variety of mediums including opera, film, radio, television and orchestral music. In 1955 he returned to Europe and settled in Austria.

Neither radical nor conservative in style, Mohaupt's music followed a kind of all-purpose modernism, and was notable for its rhythmic vitality, vivid instrumental colouring and good humour. More successful in stage and programmatic works than in abstract compositions, he achieved considerable popularity during the 1940s and 50s with his orchestral work *Stadtpfeifermusik* (1939) and his second opera *Die Bremer Stadtmusikanten* (1944).

WORKS
(*selective list*)

Operas: Die Wirtin von Pinsk (3, K. Naue, after C. Goldoni: *Mirandolina*), 1937, Dresden, 1938; Die Bremer Stadtmusikanten (2, Mohaupt), 1944, Bremen, 1949; Double Trouble (Zwillingskomödie, 1, Mohaupt, after Plautus), 1954, Louisville, KY, 1954; Der grüne Kakadu (1, Mohaupt, after A. Schnitzler), 1956, Hamburg, 1958; Boleslaw der Schamhafte, unperf.

Ballets: Die Gaunerstreiche der Coursache, 1935, Berlin, 1936; Lysistrata (dance-comedy), solo vv, chorus, orch, 1941, rev. as Der Weiberstreik von Athen, orch, 1955, Karlsruhe, 1957; Max und Moritz (dance-burlesque), 1945, Karlsruhe, 1949; The Legend of the Charlatan (mimodrama), 1949

Orch: Die Gaunerstreiche der Coursache, suite, 1935; Pf Conc., perf. 1938, rev. 1942; 3 Episoden, perf. 1938; Stadtpfeifermusik, 1939, rev. for wind, 1953; Sym. 'Rhythmus und Variationen', 1940; Conc. for Orch, 1942; Vn Conc., 1945; Lysistrata, choreog. episodes, 1946; Max und Moritz, nar, orch, 1946 [after ballet]; Banchetto musicale, 12 insts, orch, 1955; Offenbachiana, 1955

Vocal: Trilogy (Euripides, Sappho, Aristophanes), A, orch, 1951; Das goldene Byzanz (dramatic cant.), chorus, ens, 1954; Bucolica, 4 solo vv, chorus, orch, 1955; lieder, children's songs

Chbr and pf pieces, film scores, TV scores, radio scores, arrs.

Principal publishers: Associated, Universal

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R. Bilke: 'Richard Mohaupt', *Musica*, iv (1950), 324–6
H. Lindlar: 'Richard Mohaupt (3.7.[1957])', *Musica*, xi (1957), 581–2

ERIK LEVI

Mohler, Philipp (*b* Kaiserslautern, 26 Nov 1908; *d* Frankfurt, 11 Sept 1982). German composer and teacher. After initial musical training in Kaiserslautern, he studied in Munich with Haas and von Walterhausen among others and, from 1933, taught and conducted in Munich, Nuremberg and Landau. In 1940 he succeeded Distler as instructor in conducting and composition at the Staatliche Hochschule für Musik, Stuttgart, where he was later appointed professor (1943–59). During this period he also directed the Stuttgart Orchester-Verein and the Stuttgart Lehrergesangverein. In 1958 he was appointed director of the Staatliche Hochschule für Musik, Frankfurt, a post he held until his retirement in 1975. Under his directorship, the school expanded and gained an international reputation. He received a number of awards and honours including first-class membership in the Bundesverdienstkreuz (1968), the Order of Merit of the Federal Republic of Germany (1974) and the Goethe Medal of the State of Hessen (1975).

Mohler referred to Hindemith as the principal influence on his music besides Haas. Choral works, including many short, *a cappella* pieces, form a significant portion of his output. The importance of his contribution to this repertory has been recognized in the establishment by the Pfälzischer Sängerbund of the Philipp Mohler Medal for the furtherance of choral music.

WORKS
(*selective list*)

Orch: Pf Conc., op.16 (1937); Fantasiestück, op.17, vc, orch (1960); Sinfonisches Vorspiel, op.18 (1939); Sinfonische Fantasie, op.20 (1941); Heitere Ouvertüre, op.27, str (1951); Concertino, op.28, fl, str (1955); Sinfonisches Capriccio, op.40 (1957)

Acc. choral: Leben, op.5 (J. Linberg), male vv, brass, timp (1936); Vergangen ist die Nacht, op.14, female vv, fl, str orch (1943); Nachtmusikanten, op.24 (A. a S Clara), T, chorus, orch (1943); Viva la musica, op.41, S/T, male vv, orch (1961); Laetare (cant., C. Zuckmayer), op.43, S, male/children's vv, orch, perf. 1968; Spanische Szenen (lyric cant., L. de Vega), op.45, chorus, orch (1975)

Unacc. choral: Ach, wie flüchtig, ach, wie nichtig (J.M. Franck), op.15, male vv (1936); Die Gedanken sind frei, female vv (1950); Trost (H. Leip), op32/1, male vv (1952); Ein freier Mut, female vv (1953); Gesänge aus den Wandersprüchen (J. von Eichendorff), op.33, mixed vv (1960); Das Ewige ist Stille (W. Raabe), op.42/3, male vv (1963)

Solo vocal: Rilke-Lieder, op.2, S/T, pf, perf. 1932; Geistliche Solokantate, op.10 (J. Langbehn), S, pf qt, perf. 1933; Vagabundenlieder, op.36 (H. Hesse), Bar, pf (1957); Cantata domestica, 1v, 2 vn, vc, unpubd



Mohori Ensemble

Inst: 2 Canzonen, org, perf. 1941; Divertimento, op.13, vn, va (1947); 3 Konzertstücke, op.21, pf (1951); 2 Canzonen, org, perf. 1941; Konzertante Sonate, op.31, va, pf

Principal publishers: Gerig, Hochstein, Müller, Schott, Sikorski

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O. Riemer: 'Bodenständige Musik', *Musica*, vi (1952), 104–6
G. Schweizer: 'Philipp Mohler-Feier in Frankfurt', *Musik im Unterricht*, iv (1959)
G. Schweizer: 'Philipp Mohler 60. Jahre', *Musik im Unterricht*, lix (1968), 451–2

JOHN MORGAN/R

Mohori. Cambodian instrumental ensemble; the term is also used to describe its repertory (*see* CAMBODIA). The ideal formation comprises *roneat aek* (high-pitched xylophone), *roneat thung* (low-pitched xylophone), *khloy* (duct flute), *tror che* (high-pitched two-string fiddle), *tror so tauch* (medium-high-pitched two-string fiddle), *tror so thom* (medium-low-pitched two-string fiddle), *tror ou* (low-pitched two-string fiddle), *krapeu* (three-string zither), *khim* (hammered dulcimer), *ching* (small cymbals), *thaun-rumanea* (two-piece drum-set) and *chamrieng* (vocals). The precise instrumentation varies, depending upon patronage and ownership: instruments can be doubled, tripled or even quadrupled.

While other Khmer music ensembles such as the *arak*, *kar*, *pey keo* and *korng skor* have religious functions, the *mohori* is used in a secular context. It is light in character and is normally played at banquets or to accompany a *mohori* play or folkdances of recent origin; it may also be performed for entertainment.

SAM-ANG SAM

Mohr, Ernst (Werner) (*b* Basle, 4 March 1902; *d* Basle, 6 Dec 1985). Swiss musicologist. He studied musicology at the universities of Basle under Karl Nef, Berlin under Abert, Sachs and Wolf, and Paris under Pirro, while also studying theory at Basle Conservatory. In 1927 he took the doctorate at Basle University with a dissertation on the allemande. He taught theory, history of music and literature at Basle Conservatory (1928–69) and he was also reader in theory of music at Basle University (1946–70). Between 1933 and 1959 he was president of the Basle section of the Schweizerische Musikforschende Gesellschaft, and from 1949 to 1974 he was president of the society. He began acting as chief examiner for the Schweizerischer Musikpädagogischer Verband in 1943, and from 1952 to 1972 he was general secretary of the IMS, in succession to Merian; in 1972 the IMS made him an honorary member.

When Mohr became general secretary he had the task of reviving international cooperation among musicologists, and he won world-wide recognition for his sustained ability to remove obstacles with diplomatic finesse and patience. He worked equally for musicology in Switzerland: he instigated the Schweizerische Musikdenkmäler, the *Schweizer Beiträge zur Musikwissenschaft* and the 25

volumes of publications of the Schweizerische Musikforschende Gesellschaft, whose *Mitteilungsblatt* he started editing in 1945. He was an influential teacher at both conservatory and university and published a large number of studies of modern Swiss-German musical history, among which the biography of Willy Burkhard is particularly important.

WRITINGS

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'Die Orchester [in der Schweiz]', *Schweizer Musikbuch*, ed. W. Schuh (Zürich, 1939), 235–55
'Das Problem der Form in Schoecks Liederzyklen', *SMz*, lxxxiii (1943), 85–9
'Richard Strauss als Dirigent in der Schweiz', *SMz*, lxxxiv (1944), 236–42
'Ältere Schweizer Musik in Neuausgaben', *SMz*, lxxxvii (1947), 333–8
'Das Werk Walther Geisers', *Musica*, iii (1949), 259–65
'Albert Moeschinger: Werk und Persönlichkeit', *SMz*, xciii (1953), 153–8
Willy Burkhard: Leben und Werk (Zürich, 1957)
'Walter Müller von Kulms Weg als Musiker und Komponist', *SMz*, c (1960), 76–9
'Zur Kompositionstechnik, Rudolf Kelterborns', *Musica*, xiv (1960), 281–5; see also 'Rudolf Kelterborn: analytische Hinweise zu seiner Missa für Sopran, Tenor, Chor und Orchester', ibid., xvi (1962), 232–6
'Zum Kompositionsstil von Conrad Beck', *SMz*, ci/3 (1961), 6–12
'Über einige neue Werke von Rudolf Kelterborn', *SMz*, cii (1962), 201–4

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F. Blume: 'Ernst Mohr siebzigjährig', *AcM*, xliv (1972), 29–31
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W. Schuh: 'Ernst Mohr siebzig Jahre alt', *SMz*, cxii (1972), 95–6

JÜRG STENZL

Mohrhardt, Peter. *See* MORHARD, PETER.

Moilli, Damiano (*b* Parma, *c*1439; *d* Parma, *c*1500). Italian printer. Active at Parma, he was called a book printer and illuminator in documents of 1474 but later listed variously as a paper dealer, bookseller, ceramicist and bookbinder. He worked in the manuscript book trade before and after his publication of four printed books between 1477 and 1482, supplying the local Benedictine convent with liturgical books. His first printed book, an abbreviated *Graduale* of 1477 (issued with his brother Bernardo), was a milestone of early music printing, the third known printed music book after the *c*1473 *Graduale* and Han's 1476 *Missale*. Its giant roman plainchant type, printed in black on pages with four red staves (each 55 mm high), is the largest known, nearly double that used in the *Graduale* printed by Emerich at Venice in 1499, with seven staves a page.

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M.K. Duggan: 'The Music Type of the Second Dated Printed Music Book, the 1477 *Graduale Romanum*', *La bibliofilia*, lxxxix (1987), 285–307

M.K. DUGGAN

Moiseiwitsch [Moyseivich], **Benno** (*b* Odessa, 10/22 Feb 1890; *d* London, 9 April 1963). British pianist of Russian birth. In Odessa he studied at the Imperial Music Academy with Dmitry Klimov, winning the Rubinstein Prize when he was nine. At 14 he went to Vienna (where he adopted the German transliteration of his name) to study with Leschetizky but his family settled in England and he made his official début at Reading in 1908, and his first London appearance at the Bechstein Hall in 1910 (in 1937 he took British nationality). After 1919 he toured Europe and the USA regularly, later the Antipodes, East Asia, Africa and South America. His daughter Tanya became a stage designer.

Moiseiwitsch's playing was marked by a semblance of utter impassivity, possibly modelled on his friend and musical idol Rachmaninoff, although Moiseiwitsch was himself a passionate and expert poker player. His interpretations, notwithstanding, were essentially fiery, effortlessly brilliant and powerful, with singing tone, firmly controlled yet subtle rhythm, and a strong vein of elegant poetic expression. 'Moiseiwitsch double octaves', thumbs louder than fifth fingers, became a household word among pianists. He excelled in Rachmaninoff's music (Rachmaninoff often complained with feigned envy that Moiseiwitsch played his works better than he did), but was as cogent in that of Medtner, whom he constantly championed, and in Schumann and Tchaikovsky. His repertory, formerly extensive, really began with Beethoven, like that of other Leschetizky pupils (earlier works were played in Romantic arrangements), and extended to Poulenc, though he sometimes gave first performances of newer music. In later years he played Beethoven often but drily, without much charm or brilliance; yet those were two principal characteristics of Moiseiwitsch the man (but he also had a dry, leisurely sense of humour), as of his interpretation in Chopin, Schumann and Liszt, and of his instant appeal to audiences everywhere. He was a scrupulous and warmhearted partner in chamber music, for example Brahms's Quintet or Rachmaninoff's Elegiac Trio and Cello Sonata. He was created a CBE for his tireless work in World War II, when he played hundreds of recitals for servicemen and charities.

WILLIAM S. MANN/R

Mojiganga (Sp.: 'masquerade'). A comic public entertainment or burlesque performed in costume; a short theatrical postlude to a larger dramatic production performed by the entire cast in bizarre costumes.

Mojigangas first emerged as farcical pageants in Spain and the Spanish colonies in the early 17th century. They usually took place during Carnival in the form of public parades in the city streets or town square and involved floats, improvised slapstick humour, stunts, strange exotic costumes (especially animal costumes), equestrian displays, music and dance. Esquivel Navarro's dance treatise (*Discursos sobre el arte del dançado*, 1642) indicates that people danced in an intentionally ridiculous manner during these festivities. One of the first *mojigangas* to be described took place at the Palacio Real in Madrid on Carnival Tuesday 1623, and included skits, vaudeville-like diversions, jokes and a comic dance in which the musicians tested the dancers by changing the tune and style every few bars.

By the mid-17th century the *mojiganga* was also adopted as part of state celebrations for occasions such as royal weddings or births, military triumphs or the arrival of a visiting monarch. The raucous humour and extravagant costumes of the earlier, popular form were retained (see Esses for descriptions of specific *mojigangas*). Indeed, the genre had become such an integral part of Spanish public life that it was even incorporated into the normally

austere *auto sacramental* for the feast of Corpus Christi in 1662 and 1664.

Shortly after its appearance as an open-air mock pageant, the *mojiganga* began to enter the Spanish theatre, where it involved the entire cast in exotic costumes (again often animal costumes or feathers) and nearly always included dancing. Luis Quiñones de Benavente wrote several interludes considered to be the forerunners of the theatrical *mojiganga*. One of the first works to bear the title *mojiganga* was Calderón de la Barca's epilogue to *El golfo de las sirenas* (17 January 1657). In subsequent works, such as his *Los sitios de recreación del rey*, he separated the concluding *mojiganga* from the main text of the drama or *comedia* and published it separately. When his *La fiera, el rayo, y la piedra* (1652, Palacio del Buen Retiro, Madrid) was restaged in Valencia in 1690 for the wedding of Charles II and Mariana of Neuberg, the original's concluding *máscara* was replaced by a new *mojiganga*. In José de Cañizares's *mojiganga Los sones* the dancers depict the characters of the *dama*, *españoleta* and *gran duque* (who enters on stilts) and dance a *guineo* and a *torneo*, and his *Los sopones* (for Corpus Christi 1723) includes a *contradanza* and a *fandango*. The anonymous *La gitanada* (for Corpus Christi *c*1670) includes a *villano* and a *chacona* performed by a group of gypsies, a *caballero* sung and danced by two elderly characters, and a *mariona* and a *guineo*. Gypsies are again the main characters in the *chacona* in the anonymous *Las sacas* (1708, Zaragoza, Corpus Christi); and Sebastián Rodríguez de Villaviciosa's *Las figuras y lo que pasa en una noche* (1672, Zaragoza) also contains a *chacona*. In Seville in 1672 Bernardo de la Vega's theatre troupe presented a *mojiganga* that made use of a *chamberga*, a *sonecillo* and a *tonadilla*.

Other notable *mojigangas* are those by Vicente Suárez de Deza y Avila (*Mojiganga de Don Gaiferos*; *La ronda en noche de Carnestolendas*, 1663, Madrid); Agustín Moreto y Cabana (*El Rey Don Rodrigo y la caba*, 1665, Madrid); Diego de Nájera (*Retrato de la Reyna Nuestra Señora Doña Mariana de Neoburg*, 1690); Antonio de Zamora (*Los oficios y matachines*, 1701; *Mojiganga para la zarzuela 'Amor es el quinto elemento'*, 1728); Manuel de León Marchante (*Los alcaldes*, pubd posth., 1722); Bernardo López del Campo (*Zarambeque*); Francisco Antonio de Bances y Candamo (*Mojiganga para el auto 'El primer duelo del mundo'*); and the anonymous works *Mojiganga y fin de fiesta del auto 'El año Santo de Roma'* (1723); *Los volatines y mojigangas*; *Don Gaiferos*; *Mojiganga de la Negra*; and *El organillo, sainete nuebo y moxiganga*.

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CRAIG H. RUSSELL

Mojsisovics(-Mojsvár), Roderich Edler von (*b* Graz, 10 May 1877; *d* Graz, 30 March 1953). Austrian composer. He studied theory and composition with Degner in Graz (1896–9) and also took a doctorate in law at the university (1900). He then continued his music studies in Cologne with Wüllner (1901) and in Munich with Thuille (1901–2). Between 1903 and 1905 he was chorus master at the German Academic Singers' Organization in Brno, and in 1910 he edited the *Musikalisches Wochenblatt* in Leipzig. From 1912 to 1931 he was director of the Steiermärkischer Musikverein in Graz (it became the conservatory in 1920), and then taught in Munich (1935–41), where he became musical adviser to the *Münchner Neuesten Nachrichten*, and in Mannheim (1941–4), before returning to Graz to teach operatic dramaturgy (1945–8).

His style is very much rooted in the late Romantic tradition of Reger and Pfitzner. Although he exerted influence as a teacher (Max Schönherr, Hans Holenia and Otto Siegl numbered among his pupils), his work failed to gain wide currency even during the Third Reich when his national-conservative sympathies, as well as his collaboration with the influential critic Fritz Stege on *Norden in Not* (1936), a Nordic *Volksoper*, might well have endeared him to the authorities.

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Dramatic: Die roten Dominos (op, 2, Mojsisovics, after H. Hopfen: *Zehn oder elf*), op.20, Graz, 1907; Ninion (melodrama, 1, E. Mayer and A. Weissman), op.19, Pressburg, 1907; Messer Ricciardo Minutolo (Musikkomödie, 4, Mojsisovics), op.50 (Zürich, 1907); Oedipus auf Kolonos (incid music, Sophocles), melodramatischen Harfenmusik, Eisenach, 1912; Tantchen Rosmarin (komische Oper, 4, K.H. Strobl, after Zschokke), Brno, 1913; König Mensch (marionette play, 2, W. Illing), op.63, Graz, 1922; Der Zauberer (1, Mojsisovics, after M. de Cervantes: *La cueva de Salamanca*), op.60, Gera, 1926; Madam Blaubart (burleske Oper, 3, K. Mayer and E. Meier-Hahn), op.62, inc. radio perf. Breslau, 1934; Die Locke (musikalisches Lustspiel, 1, Mojsisovics), op.72, Knittelfeld, 1927; Die Lerche, Krefeld, 1928; Anno Domini (altdeutsche Oper, 2 scenes, Mojsisovics), op.75, unperf.; Phantastischer Tanzspiel, ballet, op.76, Graz, 1929; Norden in Not (nordische Volksoper, 3, F. Stege), Leipzig, 1936; other operatic works unperf.

Syms.: no.1 'In den Alpen', b♭, op.15; no.2 'Eine Barockidylle', G, op.25; no.3 'Deutschland', op.61; no.4 'Frühling', op.65, A, T, chorus, orch; no.5 'Michelangelo', inc.; no.6, op.86, orch, pf obbl (1938)

Other orch: Vn Conc., f♯, op.40 (1931); Hindenburg Ov., perf. 1934; 2 pf concs., A, f, opp.55, 57; 2 Serenades; Comedy Ov.; Sym. Poem 'Stella'

Other works: Totenmesse für die Untergegangenen des Deutschen Auslandsgeschwaders, chorus, orch; several choruses, 3 str qts, str qnt, pf qnt, pf trio, 2 sonatas, vn, pf; pf and org works; 100 songs

Principal publishers: M. Hieber (Munich), F. Schuberth jr (Leipzig), Serano (Zürich), F. Zierfuss (Munich)

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Max Reger (1911)
Bach-Probleme (Würzburg, 1930)
'Die Veränderungen der Ausdrucksfähigkeit einer Melodie bei "wandernden" Themen: ein musikdramaturgischer Versuch', *ZfM*, Jg.99 (1932), 664–72

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ERIK LEVI

Mokranjac, Stevan (Stojanović) (*b* Negotin, 9 Jan 1856; *d* Skopje, 28 Sept 1914). Serbian composer, musicologist and conductor. From 1879 he studied at the Munich Conservatory with Sachs (harmony) and Rheinberger (composition); he also studied with Parisotti in Rome (1884–5) and with Reinecke, Jadassohn and Brodsky in Leipzig (1885–7). In 1887 he returned to Serbia to become conductor and lifelong director of the Belgrade Choral Society, for which he wrote many works. Two years later he founded a string quartet, in which he played second violin. He made numerous tours of Slav territories, notating folksongs as he heard them. In 1893 he visited Dubrovnik and Cetinje, in 1894 Skopje and Budapest; in 1896 he toured Macedonia extensively and in 1910–11 visited Bosnia, Hercegovina, Montenegro, Dalmatia and Croatia. He incorporated many of the folksongs he collected into his own compositions. In 1899, with K. Manojlović and S. Binički, he founded the Serbian School of Music in Belgrade (now the Mokranjac School of Music), remaining its director until his death.

Had Mokranjac accomplished nothing more than the establishment of the Belgrade String Quartet and the Serbian School of Music, he would nevertheless have been assured a place in history. But by his training and development of the Serbian Choral Society into a group of international standard, which toured Russia, Germany, Austria and Hungary, he set a standard of choral singing that is still emulated. Even more important was his work in collecting folksongs from Serbia, Macedonia, Montenegro, Bosnia and other Slav territories. He notated many of them in their original form (published in 1966), also making a scientific analysis of their musical content. Among his most noteworthy collections are 160 folk melodies from Kosovo (1896) and about 300 Serbian melodies.

Folksong naturally inspired Mokranjac's own compositions. Wishing to liberate Serbian music from its primitive inheritance, he believed that by studying with the best teachers in Europe and by basing his own music on national melodies he could achieve this aim. Apart from a few instrumental works, his music is all vocal (predominantly choral), divided nearly equally between secular and sacred. The most famous of his secular pieces are the 15 *Rukoveti* ('Bouquets') or choral rhapsodies that incorporate some 90 folksongs, arranged and harmonized in a vivid, imaginative and varied manner. He was a deeply religious man and contributed abundantly to church music, notably with two settings of the Serbian Orthodox Requiem, various services, including the large-scale *Liturgija* (*Božestvenaja služba*) of 1894–5, and a manual of Orthodox church singing (*Opšte pojanje* ('General singing)', Belgrade, 1935). Mokranjac made important studies of the *Osmosglasnik* (the *Oktoechos* of the Serbian Orthodox church), published in 1908.

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Edition: *S. Mokranjac: Sabrana djela* (Belgrade 1992–)

SACRED CHORAL

all for mixed voices unless otherwise stated

Tebe boga hvalim [Lord, we give thee thanks], 1882; Opelo [Requiem], no.1, g, 1883, no.2, f♯, 1888; Svjati Bože i Aliluja [Sacred Service and Alleluia], 1883; Akatisti Bogorodici [Prayers to the Virgin], 1892; Tebe odjejuščagosja [Songs for Good Friday], 1892; Veličanije Sv. Savi [The Glorification of St Sava], male vv, 1893, rev. for mixed vv, 1906; Liturgija [Liturgy] Božestvenaja služba, 1894–5

Crkveno pojanje [12 sacred songs], 3 children's vv, 1901–2; Ps cxxxvi 'Na rjekah Vavilonski' [On the waters of Babylon], male vv, 1908; 24 other works (incl. 1 for male vv)

SECULAR VOCAL

[15] Rukoveti [Bouquets], on folksongs from various regions, all with chorus: 1 with T, B, 1884; 2 with T, 1884; 3 with T, B, 1888; 4 Mirjano, B, pf, 1890; 5 with S, T, 1892; 6 Hajduk Veljko, T, 1892; 7 Iz Stare Srbije i Makedonije [From Old Serbia and Macedonia], T, 1894; 8 Sa Kosova [From Kosovo], 1896; 9 Iz Crne Gore [From Montenegro], 1896; 10 Sa Ohrida [From Ohrid], 1901; 11 Iz Stare Srbije, 1905; 12 Sa Kosova, 1906; 13 Iz moje domovine [From my Homeland], 1907; 14 Iz Bosne [From Bosnia], 1908; 15 Iz Makedonije, 1909

Ivkova slava (S. Sremac and D. Brzak), 8 dramatic scenes, S, A, T, chorus, orch, 1901

Other: 36 songs, mixed vv, incl. Jadna draga [Unfortunate Sweetheart], S, 1887, Primorski napjevi [Coastal Songs], 1893, Kozar [The Goatherd], 1904; 5 songs, male vv; 21 folksongs and ballads, 1v, pf; 1 song, 1v, orch; 10 songs, children's vv

INSTRUMENTAL

Sanjarije [Reveries], on a Serbian folksong, str qt, 1877; 5 fugues, str

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NIALL O'LOUGHLIN

Mokranjac, Vasilije (*b* Belgrade, 11 Sept 1923; *d* Belgrade, 27 May 1984). Serbian composer. He graduated from the piano class of Emil Hajek (1948) and the composition class of Rajičić (1951) at the Belgrade Academy of Music, where he later became full professor of composition and orchestration. He was a recipient of the October Prize (1967) and the Seventh of July Prize (1976) of the City of Belgrade, and in 1976 he became a full member of the Serbian Academy of Arts and Sciences.

His music's Romantic and expressionistic qualities combine in a musical language that is marked by dramatic strength and lyric expression. His orchestral works and piano pieces are among the finest examples in the Serbian repertory. In the symphonies, powerful and delicate emotions are contrasted and often reach peaks of great drama or even tragedy. After 1960 adventurous harmony – stemming from an extended tonality and often bitonal – becomes an important dramatic resource. Drawn particularly to sonata form, his music displays a predilection for working with thematic cells. The *Lyric Poem* represents the synthesis of his work, while the piano pieces, which bear a national stamp, are highly idiomatic.

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Orch: Dramatična uvertira [Dramatic overture], 1950; Concertino, pf, str, 2 hp, 1958; Sym. no.1, 1961; Sym. no.2, 1965; Sym. no.3, 1967; Sinfonietta, str, 1969; Sym. no.4, 1972; Lirska Poema [Lyric Poem], 1974; Music Concertante, pf, orch, 1976; Sym. no.5, 1978; Poema [Poem], pf, orch, 1983
Chbr and solo inst: Str Qt, d, 1949; [6] Etide [Etudes], pf, 1951–2; Stara pesma i igra [Old Song and Dance], vn, pf, 1952; Sonata, g, vn, pf, 1952; Sonatina, a, pf, 1953; Sonatina, C, pf, 1954; Fragmenti [Fragments], suite, pf, 1956; 6 igara [6 Dances], pf, 1957; Odjeci [Echoes], suite, pf, 1973; Intime [Intimates], suite, pf, 1973
Incid music

Principal publishers: Srpska Akademija Nauka i Umetnosti, Prosveta, Sovetskïy kompozitor, Udruženje kompozitora Srbije

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M. Kovač: 'Scenska muzika Vasilija Mokranjca' [Incidental Music of Vasilije Mokranjac], *Serbian Music Stage* (Belgrade, 1995)

ROKSANDA PEJOVIĆ

Mokrousov, Boris (*b* Nizhny Novgorod, 14/27 Nov 1909; *d* 27 March 1968). Russian composer. He studied privately with Viktor Beliy, Litinsky and Anatoly Aleksandrov, and then at the Moscow Conservatory with Myaskovsky, graduating in 1936. Although he turned to large-scale forms a number of times, it was with his songs (the principal sphere of his work), that Mokrousov gained true popularity. The subjects and genres of the songs are very varied: song-ballads, soldiers' and maidens' songs, humorous and variety stage songs. The music relies on Russian national folklore (peasant and urban), and also on the romance; his melodies have well defined contours, are expressive and evocative, and are easily remembered. The finest of them are characterized by their restraint and sincerity; the songs from the film *Svad'ba s pridanïm* 'A Marriage with a Dowry' also gained huge popularity. A special feature of Mokrousov's method of writing songs was to compose the music first, and then fit the lyrics on a prescribed theme to it. He is an Honoured Representative of the Arts of the Chuvash ASSR (1962), and a laureate of the USSR State Prize (1948).

WORKS

Stage: Chapayev (op, 3, D. Furmanov), 1942; Roza vetrov [The Rose of the Winds] (operetta, I. Lukovsky), 1947
Orch: Suite no.1, 1931; Suite no.2 'Pionyorskaya' [The Pioneer], 1932; Poėma, 1934; Conc., trbn, orch, 1935; Antifashistskaya simfoniya [Anti-Fascist Sym.], chorus, orch, 1936; Russkaya uvertyura [Russ. Ov.], 1949
Over 60 songs incl. Zavetnïy kamen' [The Sacred Stone] (A. Sharov), 1944; Khoroshi vesnoy v sadu tsvetochki [The Flowers in the Garden are Good in Spring] (S. Alïmov), 1946; Odinokaya garmon' [The Lonely Accordion] (M. Isaakovsky), 1947; Sormovskaya liricheskaya [Sormov Lyrical Song] (Ye. Dolmatovsky), 1949
Incid music

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MARINA NEST'YEVA

Mokrý, Ladislav (*b* Topolčany, 2 June 1932). Slovak musicologist. He studied musicology and history at Bratislava University (graduated 1955) and was librarian (from 1953) and assistant lecturer (1954–9) at its musicology institute. In 1963 he became a research fellow at the Institute of Musicology of the Slovak Academy of Sciences, part-time lecturer in musicology at the Bratislava Academy of Music and secretary of the musicology section of the Slovak Composers' Union; between 1957 and 1971 he also served on the editorial board of *Slovenská hudba*. His particular interests are early music (notably palaeography and Slavonic chant) and musical sociology, whose position he has defended within the Marxist concept of musicology; his article on the subject (1962) shows considerable historical awareness and made it a viable study in Czechoslovakia. He was the co-author of a history of Slovak music (1957) and helped to edit the first Slovak music encyclopedia; he also made Slovak translations of Siegmund-Schultze's *Georg Friedrich Händel* (Bratislava, 1959) and Stokowski's *Music for all of us* (*Hudba pre všetých*, Bratislava, 1963).

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□

Molaines, Pierre de. *See* PIERRE DE MOLINS.

Molchanov, Ivan Evstrat'evich (*b* Yaroslav region, Russia, 1809; *d* St Petersburg, 1881). Russian baritone folksinger and choir leader. He was born to a peasant family. While he was young he became known as *Russkiy pevets* ('The Russian singer') and wrote the lyrics of a soldiers' song, *Bïlo delo pod Poltavoy* ('The Battle under Poltava') which remained popular for many years; its melody was rooted in the 18th-century Russian *kant* style. From the 1850s to the 1870s he was the leader of a small folk choir of former smallholders which performed in many Russian cities including Moscow, St Petersburg, Vladimir, Kursk and Nizhniy Novgorod. This choir preceded the famous Russian 'peasant' choir organized in 1910 by Mitrofan Pyatnitsky (1864–1927). Molchanov knew several hundred folksongs and taught his choir orally; he also taught soldiers to sing Russian songs and established a private school in which he taught children to sing in a 'folk' manner, i.e. polyphonically. Some of his songs were noted down by Mikhail Glinka (1804–57). During the 1860s Molchanov studied Émil Chevé's method of musical notation with the Russian musician and scholar Vladimir Odoyevsky (1804–69), who wrote down 20 folksongs performed by Molchanov; this collection was not published until 1998. Molchanov also published a few books of popular songs (*pesenniki*).

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IZALY ZEMTSOVSKY

Molchanov, Kirill Vladimirovich (*b* Moscow, 7 Sept 1922; *d* 14 March 1982). Russian composer. He graduated in 1949 from the Moscow Conservatory where he studied with Anatoly Aleksandrov. He became secretary to the board of the Composers' Union (1951–6) and director of the Bol'shoy Theatre (1973–5) as well as being nominated Honoured Representatove of the Arts of Russia (1963). Music theatre was the primary sphere of his work and the majority of his operas are based on contemporary themes, such as the events of World War II in which the composer was directly involved. His stage works are attractive for their unusual dramatic turns and their use of potently expressive theatrical techniques. The vivid melodies which populate his music have their roots in the Russian tradition; they combine recitative with elements of song and romance in an organic manner. His works were particularly popular in Russia during the Soviet era. He was involved in writing film music for more than 30 years of his career; his scores are cherished by Russian filmgoers. He wrote regularly for both the non-specialist and specialist press.

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ALLA VLADIMIROVNA GRIGOR'YEVA

Moldenhauer, Hans (*b* Mainz, 13 Dec 1906; *d* Spokane, WA, 19 Oct 1987). American musicologist of German birth. He graduated from the Musikhochschule in Mainz, where he was a pupil of Hans Rosbaud. He emigrated to America in 1938 and took the BA at Whitworth College, Spokane, in 1945 and the DFA in musicology at Chicago Musical College of Roosevelt University in 1951. In 1942 he founded the Spokane Conservatory, of which he was president from 1946. He also taught at the University of Washington from 1961 to 1964, and lectured at colleges and universities throughout Europe and America.

Moldenhauer was the founder and director of the Moldenhauer Archive of autograph musical manuscripts, letters and documents; formerly located in Spokane, with parts housed at Northwestern University, the archive is now mostly dispersed (*see* COLLECTIONS, PRIVATE). An important section of this collection is the Webern Archive; Moldenhauer's long-standing interest in the composer is reflected in this compilation of manuscripts and memorabilia and in his many articles about Webern. Moldenhauer published a number of Webern Archive music manuscripts, including the sketches, in facsimile or practical editions.

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PAULA MORGAN

Moldobasanov, Kaly (*b* Terek, Narïn district, 28 Sept 1929). Kyrgyz composer. Born into the family of a famous *akïn* (Kyrgyz bard and singer of epics), he played several traditional instruments from early childhood before studying conducting and violin at Kyrgyz State College of Music and Choreography and, in 1954, graduating from Lev Ginzburg's conducting class at the Moscow Conservatory. He became the principal conductor of the Kyrgyz State Theatre of Opera and Ballet (1966–73), and served as the head of the Kyrgyz Composers' Union (1979–97) and of the Kyrgyz Institute of Art (from 1984). His most famous work is *Materinskoye pole* ('Mother's Field') of 1976, which is significant as a successful attempt to develop a new branch of Kyrgyz art. The work has been staged in many countries. He was awarded the State Premium of the USSR in 1976 and the title of People's Artist of the USSR (1979).

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RAZIA SULTANOVA

Moldova [Moldova, Bessarabia; formerly Moldavian Soviet Socialist Republic] (Rom. Republica Moldova). Country in south-eastern Europe bordered by the Ukraine to the north, east and south and by Romania to the west. The capital city is Chişinău, and the population numbers *c*4.5 million, 75% of whom speak Romanian. In 1990 the country gained its independence and became known as Moldova.

I. Art music. II. Traditional music.

I. Art music

Studies suggest that Moldovan folk customs derive from those of Thracian peoples (the Getae and Daci), strongly influenced by Roman and Slavonic arrivals. In the 12th, 13th and 14th centuries a national identity was formed, to be embodied in the Moldavian state with its capital at Iaşi (1387), and the resulting congruence of latinized (Wallachian) and Slav cultures had its effect on folklore, and thereby on secular and, in part, sacred music.

The first professional musicians in Moldavia were the *lăutari* and their ensembles, the *tarafi*, whose music was oral. The Orthodox Church, whose liturgies were originally in Greek or Church Slavonic, introduced the Romanian language in the 16th century, and the first manuscripts of chant in Romanian date from the first third of the 18th century. A further early musical tradition was that of the court and military orchestras, which flourished from the 15th century onwards. In the 17th and 18th centuries military bands took on a Turkish colouring and became known as 'tubulkhanya' or 'meterkhanya'. Dimitrie Cantemir (1673–1723) made an important contribution to the study of both Turkish and Moldavian music, and his *Chant des derviches* (Paris, 1714) found its way into Mozart's *Entführung*.

Compositions with Moldavian folk elements began to appear at the end of the 18th century in the operas of the Russian-based composers Józef Kozłowski, Aleksey Verstrovsky and K. Eizrikh. At the beginning of the 19th century the German cellist Bernhard Heinrich Romberg, enchanted by Moldavian folk melodies, wrote the fantasy *Mititica* on them. During this same period Italian music gained favour: during festivities organized by Prince Grigory Potyomkin in Chişinău in 1788–9 Sarti's *Te Deum* was performed, and early in the next century G. Magi wrote incidental music for the theatre in Iaşi.

Between 1812 and 1918 the greater part of Moldavia was included in the Russian province of Bessarabia, with its centre at Chişinău. But though the influence of Russian culture grew, links with the West were not broken; indeed, visits by both Western and Russian opera companies, choirs and soloists became more frequent. Among the

musicians who established themselves in Chişinău were A. Khlebovsky (a pupil of Liszt), P. Kakhovsky and V. Gutor (graduates of the St Petersburg Conservatory) and M. Schildkret, who had studied at the Vienna Conservatory. At the same time there were Bessarabian musicians who enjoyed international careers: the singers V. Cuza, A. Antonovsky, L. Lipkovskaya and J. Athanasiu, the pianist and conductor Alexander Ziloti, the pianist Aleksandr Goldenweiser and the choral composer-conductor Gavriil Musicescu.

When Pushkin was in Chişinău (1820–23), there was music at the houses of the *boyarin* Varfolomey and the collegiate assessor Z. Ralli. Later the town had a musical society (1835) and the Garmoniya Association (1880), of which the latter became in 1899 the local branch of the Russian Musical Society, signalling a change from amateur to professional status in its members. The branch ran a music school, headed by Vladimir Rebikov, and there were two other music schools in the town, founded around the same time by Gutor and K. Khrshanovskaya. Among composers, J. Perja, Khlebovsky and V. Gofman wrote chamber and instrumental music, M.S. Berezovsky and M. Bârcă produced church music and folksong arrangements, and Rebikov and Khrshanovskaya pioneered opera.

Bessarabia was assigned to Romania in 1918, but the region on the left bank of the Dniestr remained in Russian possession and in 1924 became the Moldavian Autonomous Soviet Socialist Republic (MASSR). The professionalization of music was helped by the founding in Chişinău of the Unirea Conservatory in 1919, the Natsional'naya Konservatoriya (National Conservatory) in 1925, on the basis of the IRMS music school and the Munitsipal'naya Konservatoriya (City Conservatory) in 1936. Also in Chişinău there were attempts to found a permanent opera, philharmonic society and chamber music associations. Choirs flourished: Maria Cebotari, later a leading opera singer in Germany and Austria, began her career in Berezovsky's. Composers working in Chişinău between the wars included E. Coca, A. Il'yashenko and V. Bulïchev, a pupil of Sergey Taneyev, as well as V. Popovici and S. Neaga, both of whom had studied in Paris. Neaga's works, among them a symphony in C minor, a string quartet and a piano sonata, were of fundamental importance in the development of Moldavian music. There were also Ukrainian composers who played a decisive role, including V. Polyakov and N. Vilinsky. In 1928 a small orchestra was set up by M. Caftanati in Balta, then the capital of the MASSR; it was succeeded in 1930 by a symphony orchestra in the new capital of Tiraspol. Also in 1930 K. Pigrov founded the Doina choir, and in 1937 the Moldavian branch of the Union of Ukrainian Composers was set up.

In 1940 the region was reconstituted as the Moldavian SSR with its capital in Chişinău. Doina and the symphony orchestra became part of the Moldavskaya Gosudarstvennaya Filarmoniya (Moldavian State Philharmonia); the union became the Soyuz Kompozitorov Moldavii (Union of Composers of Moldavia, now the Union of Composers and Musicologists of Moldova); the City Conservatory became the Kishinyovskaya Gosudarstvennaya Konservatoriya (Chişinău State Conservatory, now the Musicescu Academy of Music); and the Moldavskiy Muzikal'nïy-Dramaticheskiy Teatr (Moldavian Music and Drama Theatre) was founded. All these organizations were disrupted during World War II, but important compositions were produced, including Coca's *Vesennyaya simfoniya* ('Spring Symphony') for violin and strings, and Neaga's *Moldavskaya fantaziya* for violin, piano and strings, Violin Concerto and symphonic *Poèma o Dnestre* (1943), which embodied the conflict of the war years and heralded a new style of dramatic symphonism in Moldavian music.

The decade after the war was overshadowed by Soviet cultural policy, but then development was renewed, thanks to the relaxing of constraints and to events within Moldavia. The opening of the Pushkin Moldavian (Opera, Ballet and Drama) Theatre in Chişinău (now the National Opera) in 1955 stimulated local composers, among them D.G. Gershfel'd (the heroic-historical operas *Grozovan*, *Aurelius* and *Sergey Lazo*), V. Zagorsky (the ballets *Rassvet*, 'Dawn', and *Perekryostok*, 'The Crossroads'), A.G. Stârcea, Gheorghe Mustea (the opera *Alexandu Lăpuşneanu*), E.T. Lazarev (the ballets *Antony i Kleopatra* and *Idol*, as well as comic operas), Zlata Tcaci (the ballet *Andrieş*), E. Doga (the ballet *Luceafărul*) and L. Ştirbu (the rock opera *Mioriţsa*). A new opera house opened in 1980. Between the mid-1960s and the mid-1980s two tendencies in Moldavian composition may be distinguished, one fulfilling official demands during the era of stagnation with 'festive' choral works, 'jubilee' overtures and so on, the other preferring abstract genres, assisted by new performing organizations and by the inauguration of the Organnogo Zala (Organ Hall) in Chişinău in 1978. Examples of the latter stream include the seven symphonies of V. Polyakov and the works of Solomon Lobel', Zagorsky, Gheorghe Neaga, Tcaci and Pavel Rivilis. Stravinsky's modal and rhythmic language had an effect on Rivilis, and there are serial elements in Zagorsky's Rhapsody for violin, two pianos and percussion and Neaga's Second Symphony.

During the period before and after the founding of independent Moldova in 1990, there were diverse attempts to liberate national culture from foreign influence. These expressed themselves musically in quotations, imitations or recreations of folklore (as in the works of Tudor Chiriac, Yu. Tsibul'skaya and E. Mamot) and in revivals of the previously repressed tradition of church music (as in V. Ciolac's Liturgy and works by Teodor Zgureanu). Other composers sought to combine national with contemporary international elements: the instrumental and vocal works of Ghenadie Ciobanu, V. Belyayev and A. Fyodorova are based on individual interpretations of spectral music, and the later symphonies of Dmitry Kitsenko employ minimalist techniques. On the organizational front, the integration of Moldova's music into the wider world has been helped by the UNESCO National Commission and by the festivals Mertsishor and Days of New Music, which are held annually in Chişinău.

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II. Traditional music

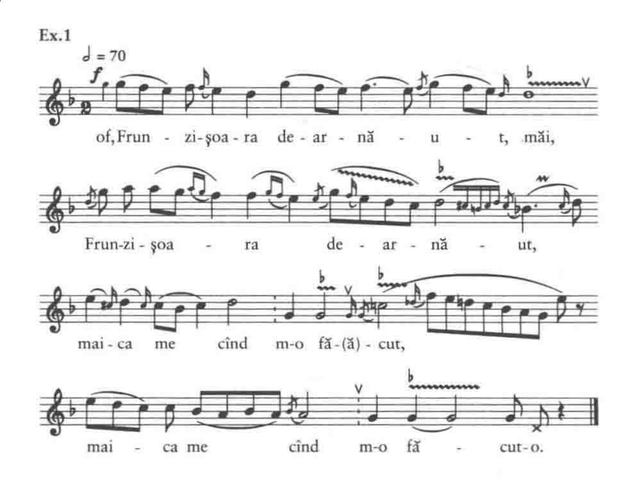
1. General. 2. Pastoral music. 3. Ritual songs. 4. Dramatized games and folk dramas. 5. Dances. 6. The Lăutari. 7. Children's songs. 8. The doina.

1. General. The sources of traditional music in Moldova can be traced back to the ethno-cultures of the Getae and the Daci in the 4th century BCE, the descendants of the Thracians of the 9th century BCE, whose economy combined agriculture and cattle breeding. The musical culture of this specifically pastoral way of life was destined, in all probability, to play the most significant and decisive role in the creation of traditional music in Moldavia. The most notable result of this influence is the fact that Moldavian folklore has a well-developed monodic tradition for solo voice. Characteristics of this are the extensive embellishment of melodies and richness of singing between syllables; the widespread frequency of melodies beginning with an octave leap, probably the result of loud singing in open spaces and the acoustics of a hilly steppe-like terrain; the parallel functioning of melodies of vocal and instrumental types and their interaction with one another, which may be why the verbs 'to sing' and 'to play' in Moldavian, 'a *cânta*', are the same; the complexity and variety of rhythms and the capriciousness of the *rubato* system; and the meditative character of many lyrical songs (ex.1).

2. Pastoral music. Moldova's pastoral milieu has been preserved to the present day. The genre system of traditional pastoral music can be divided into three types:

(i) Calls and invocations. Such forms of communication are threefold: (a) invocations directed at the phenomena of the cosmos, *la răsăritul soarei*, an invocation to the sun, *zorzile*, to the dawn; (b) invocations directed towards people, including a favourite girl (*când veneam de la fete*, children (*chemarea copiilor la masă*), members of sit-around gatherings (*chemarea la şezătoare*) etc; (c) invocations directed at animals, including 'sending the sheep on their way' (*porneala oilor*); when the shepherd gathers

Ex.1



his sheep into the pen (*când strîngă oile la stână*); when the cows are sent into the hills (*chemarea vitelor la munte*) etc.

(ii) Dances. Dance is a fundamental part of traditional pastoral music. Many dances have developed as a result of choreographic interpretation of working processes and some of these dances have penetrated into the common environment of the village. *Hora* (round-dances) are the principal type performed by shepherds. They are characterized by dynamic movement and complex steps and are generally performed in groups of five to seven with the shepherds' arms around their fellow dancers. They include the *Ciobăneasca* (*cioban*, 'shepherd'), *Mocăneasca* (*mocan*, 'shepherd'), *Cârligul* (*carlig*, 'shepherd's crook'), *Strunga* (*strunga*, 'sheep-pen'), *Cârlăneasca* (*carlan*, 'lamb'), *Bârzoiu*, *Corăgheasca*, *Bătuta*, *Arcanul* (*arcan* 'lasso') and *Mărioara* (a diminutive form of Maria). *În jurul bătului* ('round the stick') is a dance performed by a single shepherd.

(iii) Heroic epic poetry and ballads. The works of heroic epic poetry which in the past were in the repertory of shepherds and *lăutari* have been preserved to the present day, although apparently only by shepherds and only in the form of individual fragments. From these it is possible to determine that the performance of heroic epic poetry had nothing in common with the performance of ordinary songs: works of epic poetry were performed dynamically and loudly with great fervour, their melodies, characterized by a declamatory style of delivery, not restricted to recitative, rather using expressive turns of intonation. Melodies, the manner of performance and numerous invocatory exclamations gave the performance of epic poetry an active character of appeal.

Among the most ancient ballads in which conflict of personality and social environment found expression is *Când ciobanul a pierdut oile* which tells of a shepherd who lost a flock of sheep belonging to the community, and having thus 'betrayed' the trust of the community was harshly punished. Such ballads reveal how actions shaking the collective basis of a community were judged without compromise, and how the relations of people within communities were built on trust, with any action that violated such trust harshly censured. It also reveals how social conflicts engendered by differentiation in a large patriarchal family find reflection. This ballad is more widespread in an instrumental form of delivery of the poetic subject, usually performed on the *fluier* (flute).

Another ballad, known as *Mioriţa*, reveals how two powerful categories of early human thinking, mythological and syncretic, come together. The attitude and outlook typical of those living in a pastoral environment found their expression in the links between people and nature, the cosmos, life and death, the material and the spiritual, people and destiny. Due to a rare richness of content, this particular ballad has stimulated numerous scholarly interpretations, creating specific difficulties in studying the way in which it first emerged.

(iv) Musical instruments. Musical instruments can be divided into two groups, according to their function within shepherds' lives: those for making signals and those for playing various types of melodies. In the first group is the *bucium*, a wooden cylindrical-conic pipe 3m long and braided with birch bark, which is used to produce sounds based on a natural scale; the *corn*, a shepherds' horn, which is used as a summons to milking sheep; and the *fluier lung*, a 50–90 cm long flute with a semi-aslant aperture, which allows the player to produce both a melody and guttural vocal sound. The second group includes the *fluier*, which is both the most widespread musical instrument and that with the greatest technical possibilities, including legato, staccato, arpeggio, trills and passages. The *fluier* is 27cm long, has six holes for playing and is commonly made of elder, lime, beech or plum. There are several types of *fluier*: the *fără dop* (without a whistle), *cu dop* (with a whistle) and a variation of the *fluier* that contains a reed. Also used primarily for melody are the *caval*, a wooden pipe 50–89 cm long and made of plane with six holes for playing; the *cimpoi* (bagpipes); and the *tilinca*, a primitive musical instrument from the *fluier* family, which has a pipe up to 80 cm long without holes for playing. All musical instruments were made either by shepherds themselves or by a local joiner.

3. Ritual songs. Against the background of an agrarian culture unison singing also developed. Unison and heterophonic singing is characterized by a tendency to unify rhythmic relationships, with moderate use of embellishments in melodies and a comparatively narrow pitch range (basically a 5th or a 6th). Unison is the timbre in Moldovan folklore associated with the idea of ritualistic cults and is used exclusively in ritual works. It is charac teristic of both the *colinde* and the *cântece de stea* (songs of the star) sung on Christmas Eve or Christmas Day, which have fallen on 6 and 7 January, since Moldova adopted the old style calendar for the church festival year (ex.2).

Ex.2



On New Year's Eve (13 January) *cântece despre Malanca*, ritual songs about Malanca, are sung. In the north of the republic they can be heard as a group of closely related variants completely unknown in the rest of Moldova (ex.3). In the south of the republic New Year songs of another genre, *the Sorcova*, are found.

Ex.3



On New Year's Eve the calendar ritual *Pluguşor* is practised everywhere, performed in its fullest form by *flăcăii*, unmarried lads, who go around all the houses where *fete mari*, marriageable girls, live. At the end of the ritual, the latter, as a sign of thanks, present the boys with a large, beautifully baked loaf. The ritual includes the delivery of a poetical text, based on an agrarian theme, called a *hătură*, which is accompanied by an artistic and sonorous depiction of ploughing with oxen. While one of the participants loudly and rapidly declaims the text of the *hăitură*, the other lads at specific moments in the text exclaim '*Hăi, hăi!*', as if urging on the oxen. Another of the participants holds and constantly rings the little bell which normally dangles from the oxen's neck; the regular cracking of a whip is heard, while on the musical instrument, the *buhai* (a type of membranophone – *buhai* also means 'ox' in Romanian), glissando sounds in a low register and of indeterminate length are produced to represent the bellowing of the oxen. Performance of the *hătură* creates a rather complex polyrhythm and from the declamation produces the impression of a kind of rhythmic ensemble. Strong links run between the *Pluguşor* ceremony and the *Joc*, a village dance festival. The same lads who go on the *Pluguşor* organize the *Joc*, and the girls to whom the *Pluguşor* was directed become its participants. The girl whose loaf the lads consider to be the finest is given the honour of dancing with each participant of the *Pluguşor*. Money raised during the *Pluguşor* is used to pay for musicians. The link between calendar and family rituals can be factually ascertained, something which is a regular feature of traditional culture: it is possible that these types of links took shape during the syncretic period of development. In a number of villages calendar rituals were not performed throughout the village, but strictly within particular parts of it. It therefore may be deduced that in the past going round the houses for calendar rituals was restricted to patrimonic relatives rather than all the inhabitants of a village.

4. Dramatized games and folk dramas. Perhaps nowhere in Europe has such a variety of theatrical forms been preserved until the late 20th century as in Moldova, and mostly in the north. They included calendar and ritualistic works performed only on New Year's Eve (the only participants were boys and young men who took all the roles, including female ones); others were performed at sit-around gatherings, weddings and during evenings of dancing. All forms of art of these folk theatres can be subdivided into elementary dramatized games, more sophisticated performances and folk dramas proper.

Dramatized games form the initial phase in the history of the art of folk theatre. Among dramatized games are some of ancient origin including the *Ciocârlie* (the Lark),

the *Băsmăluţă* (the Little Kerchief), *Scursul vinului* (wine pressing) etc. In Moldavian mythology the lark is thought to be an enigmatic bird, cursed and racked by torments. The myth tells how a fairy asked for the freedom of the skies, the ability to fly and how, in reply, the thunderclouds grew angry, but a prophetess (soothsayer) turned her into a bird of the fields, of the dawn, and of thunderstorms, constantly following in the tracks of the tiller of the land. In the dramatized game the part of the Lark is acted by a lad who, wearing a mask, represents the body of the bird, while two girls on either side of him represent the wings, all three imitating the flight of the bird. Following this, the lad chooses one of the girls to dance with. Dance movements are learnt from the people most senior in age, although not everyone is capable of performing the dance for it requires a virtuoso. In another dramatized game, the wine pressing, the lads imitate the pressing of bunches of grapes within a circle of girls who sing a rhythmically precise song, accompanied by clapping. Folk plays are characterized by more elaborate subjects and by the inclusion of poetical texts. Dependent on their principal subject, this kind of theatrical art can be subdivided in three ways: (a) about animals: the bear (*ursu*), the goat (*capbra*), the deer (*cerbul*), the ox (*buhaiul*), the ram (*berbec*); (b) about historical personages: the Turks (Turci), the Gaiduks (Haiduci); (c) about fantastical personages, essentially the Paparuda, evil spirits (Strigoii) (ex.4). Folk dramas with elaborate subjects made more

Ex.4

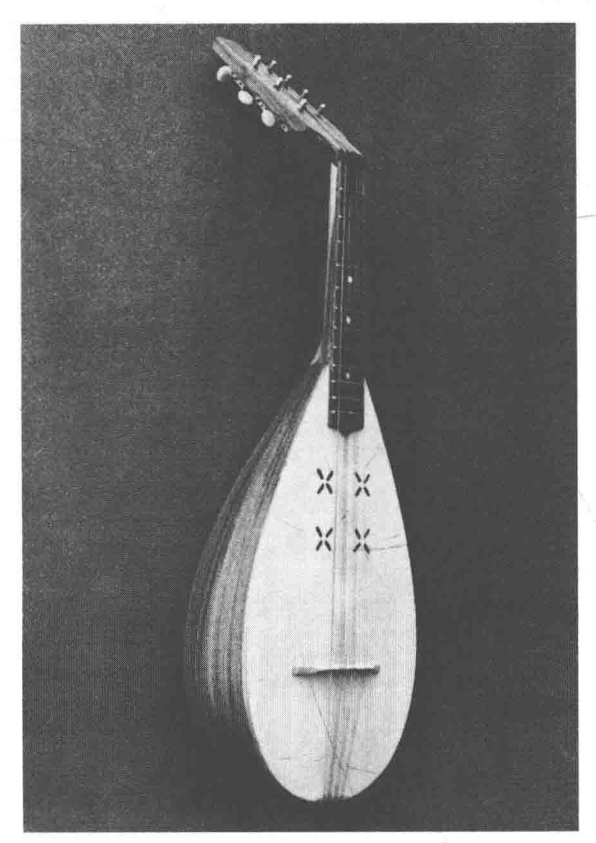


complex by the inclusion of various kinds of events as well as a structure of culmination and dénouement, used unaccompanied dialogues, dialogues performed with a chorus, dances, marches and various sound effects, with the courtyard, and exterior or interior of a house serving as the stage set. There were several kinds of folk dramas: including the *Făt-Frumos*, or fantastic drama and the historical drama. This latter form can in turn be divided into two types: the *drama voinicească* or heroic drama including *Novăciea*, *Brîncovenii*, *Şoldan Viteazul* (Şoldan the Brave); and the *drama haiducească* or Gaiduk dramas, including Haiduci (the Gaiduks), *Ceata de haiduci* (the band of Gaiduks) and *Codrenii*. A list of the dramatis personae of the heroic drama *Novăciea* included Novăciea (a Moldavian peasant woman), Lenkutsa (her daughter), Pasha, Sultan, Bey, Arap (soldiers from the corps of the Sultan's Guards), involving a Turkish fairy, various kinds of mummers and a musician.

5. DANCES. Dance is a valuable part of Moldova's musical culture and is characterized by a rich variety of poetic images and themes. Its forms and functions identify it with dances of the Carpathian-Balkan area. Moldova's ancient choreographic culture is represented in circle, semicircle and line-form dances, whereas dances from the 18th century onwards are in pair-form. Moldavian dances have a great variety of genres, with over 300 named forms, including many ritual dances. Some ritual dances are related to the calendar (there are numerous examples of New Year dramas) and to fertility rituals. The *Drăgaica* ritual included dances in which the most beautiful girl in the village (the *Drăgaica*) was adorned with garlands of wheat, and danced through the fields with her companions. The dance was intended to promote good harvests and fertility, and was performed until the middle of the 20th century. The *Paparuda* is an invocation for rain that is still performed. Village girls between the ages of seven and 15 go from house to house dancing and singing a specific poetic song. Many dances are related to marriage ceremonies including the *dansul miresei* ('dance of the bride'), l*a scoaterea* ('dance of the bride's dowry') and the *hora mare* ('wedding party dance'). Several times a year, at Christmas, Easter or chosen Sundays, villages organize a *Joc* (or *hora*). These have strict traditions governing the behaviour of all participants and the order in which dances are performed. Dances are divided into four groups according to the choreographic and rhythmic patterns of both the music and dance: the *sarba*, *batuta-hora*, *Ostropat* and *Geamparale*, and *hora mare*. Other dances are based on non-instrumental forms. Brief poetic strophes that are screamed out by dancers are known as *strigatura* (*a striga* 'to scream or to shout') and are used to increase the emotional level of the dance, as well as to direct the movements of the dancers. *Cantec de joc* ('dance with song') is a form of dance without instrumental accompaniment.

6. THE 'LĂUTARI'. *The 'lăutari'*, professional folk musicians, can be considered as a separate social world. Drawn from both village and urban backgrounds, for the most part the *lăutari* have never been formally musically trained, their repertory in essence compiled through the oral tradition: despite the fact that for the most part the *lăutari* do not read musical notation, they achieve a serious level of perfection of virtuoso playing technique. The word *lăutar* is derived from *lăută*, a plucked musical instrument which had long been obsolete. The names of certain musicians have been passed down from the 15th century onwards, thanks to historical documents and travellers' chronicles, informing, for example, about the existence of the *lăutar* Stoica during the rule of Ştefan the Great (Ştefan cel Mare; 1457–1504). At first the art of the *lăutari* was widespread only in the villages, where they played an important part in one of the most ancient folk games, the *Căluşari*, in which the participants, in keeping with pagan notions, chased away evil spirits. *Lăutari* took part in the springtime gatherings of young people with their swing (*scrânciob*), traditionally a cartwheel on top of a pole with seats hanging from the outer rim.

The *lăutari* perform in various kinds of ensembles particularly the *tarafs*, usually grouped around a well-known *lăutar* consisting of between 12–18 people. The group usually includes most Moldovan folk instruments, that is: two violins, viola, double bass, the *kobza*, a plucked lute-like instrument whose strings used to be plucked with a goose feather (fig.1), *fluiers* of various kinds, clarinets, a *nay* (panpipes) (fig.2), *cimpoi*, two trumpets, trombone, percussion and later the cimbalom (fig.3). The violin and *fluier* take the leading role in the *taraf*. During the 16th century the proliferation of *lăutar* ensembles led to their acceptance by the ranks of the aristocracy, becoming an indispensable attribute of the houses of landowners, the courts of *voyevodas* and rulers, as a manifestation of *bon ton*. *Tarafs* were invited in for victory celebrations, weddings or any other kind of



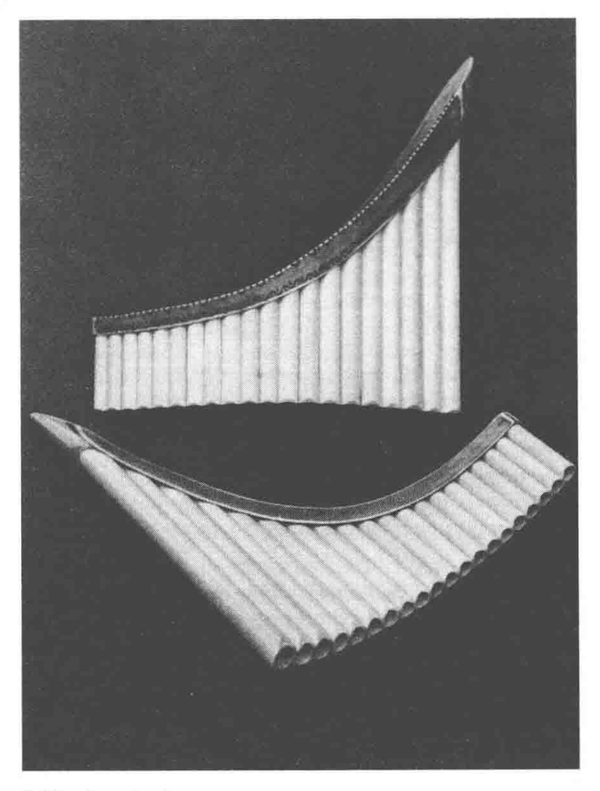
1. *Kobza (lute)*

important event. The best Moldavian ensembles gained recognition not only in their own land but far beyond it. Thus, in 1740 a *taraf* of nine people was invited to St Petersburg to a celebration at the court of the Russian Empress, Anna Nikolayevna. The *lăutari* gradually settled in Moldavia's expanding and developing towns, affirming national music traditions in an urban environment, with groups of musicians appearing in the streets and squares of towns as direct participants in national festivals, *joci* and weddings etc.

As the number of professional folk musicians increased, the need arose to regulate the relations between certain musicians and between them and their owner-patrons. In addition to their direct duties, many serf musicians were forced by their owners to play whenever required, such seasonal work being widespread in Moldavia as in other countries. This harsh exploitation of labour was the source of considerable revenue for the owners of serf musicians while for the *lăutari* it was a way of earning a living. As a result both owners and *lăutari* were interested in developing this type of work, which therefore became widespread. It led to the formation of corporate associations of *lăutari* which played a major role in their lives. Musicians' guilds gradually appeared, although it is difficult to say when exactly this happened in Moldavia. The peculiarity of the process meant that written or printed charters were set down on paper long after the guilds themselves came into being: thus the first stages in the establishment of the guilds with their colourful practices found no written reflection, but were secured on the basis of traditions passed down from generation to generation. The first charters establishing corporate rules and regulations already speak of these guilds as ancient and long-established traditions.

The large number of violinists among the Gypsies who were widely represented in *lăutar* ensembles resulted in such words as 'fiddler' and 'gypsy' being used synonymously. It is therefore difficult to ascertain when the words 'fiddler' and 'gypsy' are used in old Moldavian written documents, whether people are referring to nationality or profession. The first mention of Gypsies can be found in Moldavian documents of 1428 during the reign of Alexandru cel Bun, Alexander the Good. The active participation of Gypsy musicians in the *tarafs* resulted in the formation within the art of the *lăutari* of a certain independent stylistic domain where the intonations of traditional Moldavian and Gypsy music are closely intermingled. This area, which covers both instrumental and vocal music, allows a certain parallel with similar processes in Spanish music, which led to the development of flamenco, and of *verbunkosh* in 18th-century Hungarian music, to be drawn. The love and the general esteem within society in which the Moldavian *lăutari* were held for many years resulted in the preservation of music, traditions and names, including Yanku Perja, Kostaki Marin, Georgy Kherar, Kostaki Parno, Georgy Murga, Karp Kornitse, Alexander Cheban and Barbu Lăutar who captivated Franz Liszt by his art of improvisation and rare musicality.

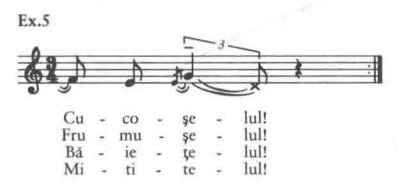
7. CHILDREN'S SONGS. In traditional musical culture much attention was paid to the musical development of the child beginning from the earliest age. Consequently, musical works intended for this age group are numerous and varied, both in terms of function and form. These



2. *Nay (panpipes)*

3. Members of the Fluyerash orchestra playing the chimpoi (bagpipe), ţambal (cimbalom) and accordions

works form two groups. The first consists primarily of short songs, less commonly musical dialogues for mother and child designed to develop co-ordination of movements, good humour and a feeling of rhythm and musicality. One single Romanian word, *dezmierdare*, meaning 'caress', 'spoil', 'feel pleasure' expresses this. During these songs, the mother prompts the child to move in time with the rhythm (ex.5). The second group consists



of lullabies, which are also aimed at improving a child's perception and developing musicality, but their general purpose to relax the child, is different. Lullabies, a variety of lyrical song, are fairly old in origin and have evolved little with time. As a rule the melody moves in a narrow range; small intervals of a 2nd and 3rd predominate, with a tendency towards repeating rhythmic and motivic patterns.

8. THE DOINA. The *doina* is a type of musical movement that is characterized by short note values without regular metre and by heavy use of rubato. Its melodies are informed by a combination of variation and improvisation. Its subjects are mostly love or themes of nature.

During the last 30 to 40 years of the 20th century the traditions of the *lăutari* were actively developed in the Republic of Moldova, most notably in the formation of numerous folk music ensembles of professional as well as amateur calibre including Flueash, Folklor, Lăutari, Mertsishor, Mugurel and many others (see fig.3). They perform folksongs, various instrumental melodies, *doina* melodies and dances with appropriate arrangements. Dance companies are accompanied by various types of orchestra. The selection of works to be arranged, peculiarities of arrangements, make-up of the orchestra, choreography of the dances, manner of performance, even the costumes of the dancers and the orchestral players have a strong tendency towards stylization. Success in resolving artistic problems depends wholly on the way folk material is treated. The most authoritative directors of folk music orchestras include Sergey Lunkevich, Dumitriu Blazhin, Nikolae Botgros (who comes from a *lăutari* family), Sergey Chukhry, Aleksandr Vakarchuk and others. Among celebrated performers of folksongs are Nikolae Sulak, Valentina Kozhokaru, Nikolae Glib, Zinaida Zhulya, Tamara Cheban and Lidiya Bezhenaru. Parallel to this trend in traditional music there is another which strives towards traditions of pastoral music and music of agrarian life. Among the folk music ensembles of this type which have achieved particular popularity are Tălăncuţă established by Andrey Tamazlĭkaru and Tălăncuţă directed by Gleb Chaykovsky-Mereshanu. The role of the older generation in handing down traditional songs to the younger generation has decreased, with a greater preference for imitating folksongs heard on radio and television programmes. A recent widespread trend is characterized by a synthesis of the achievements of national Moldovan music with folk music of the *lăutar* traditions.

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VLADIMIR AXIONOV (I), YAROSLAV MIRONENKO (II)

Moldovan, Mihai (*b* Dej, 5 Nov 1937; *d* Medgidia, 16 Aug 1981). Romanian composer. After attending the Music Lyceum in Cluj (1952–5), he studied composition at the Cluj Academy with Toduţă (1956–9) then at the Bucharest Academy with Jora (1959–62). Moldovan was musical secretary of the Army Ensemble in Bucharest (1962–5), musical director of the Army Film Studio (1966–7), director of the Electrecord record company (1968–71) and creative editor of Romanian Radio. From an early preoccupation with integrated serialism he moved towards a technique encompassing folk references, modalism and proportion, achieved in part through mathematical operations. The contrast between the emphatic folk references of *Şase stări de nuanţă* (1966) and the orthodox serialism of the Violin Sonata (1968) demonstates Moldovan's stylistic vacillation. In his most characteristic works he applies principles of geometry and mathematics to a texturally varied modal style; in *Recitindu-l pe Blaga* and *Recitindu-l pe Eminescu* (1980) his techniques of repetition achieve a music of particular poise and grace.

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(*selective list*)

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OCTAVIAN COSMA

Mole, Miff [Irving Milfred] (*b* Roosevelt, NY, 11 March 1898; *d* New York, 29 April 1961). American jazz trombonist. He played the violin, alto horn and piano before learning the trombone. Based in New York, he made hundreds of recordings with many groups, the most influential being those with the Original Memphis Five and with Red Nichols's innovatory groups in the 1920s (for example, *Shim-me-sha-wabble*, 1928, OK). In these years he fashioned the first distinctive and influential solo jazz trombone style, free from the glissandos and rudimentary bass-line paraphrases of tailgate playing and characterized by precise execution, wide leaps and short rhythmic values. This style was already formed by the time he recorded his own composition *Slippin' Around* with Nichols (1927, Vic.). In 1929 he joined the NBC radio orchestra, where he remained for most of the 1930s. After working with the big bands of Paul Whiteman (1938–40) and Benny Goodman (1943) he returned to small-group jazz, sometimes with Muggsy Spanier. Illness prevented him from playing regularly in the mid-1950s, but he continued to work sporadically until his death.

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JAMES DAPOGNY/R

Moleiro, Moisés (*b* Zaraza, 28 March 1904; *d* Caracas, 18 June 1979). Venezuelan composer and pianist. He studied

piano in Zaraza with Manuel Martín Sansón and, from 1917, with Heriberto Tinoco at the Escuela de Música y Declamación, Caracas. He then worked for the Venezuelan ministry of the interior (1922–48). In 1924 he took piano lessons with Salvador Narciso Llamozas, one of the outstanding teachers in the capital. At the same time he studied harmony with Vicente Emilio Sojo. With Sojo, José Antonio Calcaño and Juan Bautista Plaza, Moleiro was a co-founder of the Orfeón Lamas, the first and most important mixed choir of the country in the first half of the century. In 1933 he became a solfège teacher at the Escuela de Música y Declamación, and from 1936 to 1971 he taught the piano there. In 1974 he won the National Prize of Music.

Moleiro's music is full of folk and ethnic elements, reflecting the nationalistic style of his generation. He is well known as a piano composer, but he also left songs for voice and piano and for mixed choir.

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based on catalogue by J. Peñín, in progress

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JUAN FRANCISCO SANS

Molière [Poquelin, Jean-Baptiste] (*b* Paris, bap. 15 Jan 1622; *d* Paris, 17 Feb 1673). French playwright and actor. He was related to the Mazuel dynasty of Parisian musicians. He frequently included songs, instrumental music and dances in his productions. His first company, the Illustre Théâtre (formed in 1643), employed a professional dancer and four instrumentalists to perform 'tant en comédie que ballets'. After a 13-year tour of the provinces (where in the 1650s they performed Pierre Corneille's musical machine play *Andromède* and the *Ballet des incompatibles*) they returned to Paris; there Molière's first big success was the sparkling, urbane comedy *Les précieuses ridicules* (1659), in which string players have a part in the dramatic action. His later contribution to musical theatre consisted of the so-called *comédies-ballets*, which date from the height of his career (in fact, only *Le bourgeois gentilhomme*, 1670, was originally labelled a COMÉDIE-BALLET).

Molière featured ballet, at the time Louis XIV's favourite form of theatre, in plays commissioned for court festivities. There he and his collaborators attempted a new synthesis of music, dance and drama. He proclaimed his first *comédie-ballet*, *Les fâcheux* (1661; music mostly by C.-L. Beauchamps), to be 'a *mélange* that is new for our stages … which can serve as a plan for other works conceived at more leisure'. During the 1660s, he and Lully collaborated on a series of *comédies-ballets* for the royal carnival celebrations (*Le mariage forcé*, 1664; *La pastorale comique*, 1667; *Le sicilien*, 1667; *Les amants magnifiques*, 1670; *La comtesse d'Escarbagnas*, Dec 1671), for the Versailles *fêtes* of 1664 and 1668 (*La princesse d'Elide* and *George Dandin*) and for parties given at royal châteaux during the autumn hunting season (*L'amour médecin*, 1665; *Monsieur de Pourceaugnac*, 1669; *Le bourgeois gentilhomme*, 1670). The king danced in many of these court productions, giving his last public performance in *Les amants magnifiques* (1670). Molière also wrote *Psyché*, a *tragicomédie et ballet* with music by Lully, for the king's 1671 carnival celebrations; he was assisted by Pierre Corneille, who helped with the versification, and Philippe Quinault, who wrote the sung lyrics. After this collaboration Molière and Lully quarelled, and in spring 1672, Molière engaged Marc-Antoine Charpentier to provide new music for earlier *comédies-ballets* (*La comtesse d'Escarbagnas*, *Le mariage forcé* and perhaps *Les fâcheux*) and to compose a score for *Le malade imaginaire* (1673; ed. H. Wiley Hitchcock, Geneva, 1973), the only *comédie-ballet* not to receive a court première.

Other playwrights of the time attempted to write *comédies-ballets* (e.g. Guillaume Marcoureau de Brécourt, Antoine Montfleury, Denis Clesselier de Nanteuil, François Girardin and Raymond Poisson) but were not as successful as Molière, who found clever ways to link the musical *intermèdes* to his dramatic subject and thereby 'make one single thing of the ballet and the play'. Song and dance served to develop the play's themes through music, metaphor and figured expression. *Le bourgeois gentilhomme* and *Le malade imaginaire*, for example, conclude with musical initiation rituals, through which the protagonists become apotheosized in carnivalesque ballet-masquerades.

As heroic mythological opera was better suited to Louis XIV's political agenda, *comédie-ballet* fell out of fashion soon after Molière's death. On 14 June 1673 Donneau de Visé wrote that Molière 'first invented the manner of intermingling musical scenes and ballets in comedies, and he found by that a new secret of pleasing [which was] unknown until then, which gave rise in France to these famous operas' (*Mercure galant*).

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JOHN S. POWELL

Molière [Molier], **Louis de.** *See* MOLLIER, LOUIS DE.

Molina, Antonio (Jesus) (*b* Manila, 26 Dec 1894; *d* Manila, 29 Jan 1980). Filipino composer and conductor. He studied at the S Juan de Letran College (BA) and the University of the Philippines Conservatory (teacher's cello diploma 1933); his composition teacher was Nicanor Abelardo. Later he joined the staff of the University of the Philippines, where he was secretary of the conservatory until 1941. He taught and lectured outside the university as well, also conducting choral groups, church choirs, opera and orchestral concerts. In 1956 he was made director of the Cosmopolitan Academy of Music, and also directed the Centro Escolar University Conservatory (1948–71). He received an honorary doctorate from the university in 1953 and was made dean emeritus of the conservatory on his retirement. In 1973 he was made National Artist, the highest state recognition accorded a Filipino musician. His compositions show a daring departure from the traditional Romantic style of his colleagues: he employed the whole-tone scale, augmented 4ths, unresolved dissonances, parallel 5ths and Debussian progressions, all with a meticulous care for detail.

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(*selective list*)

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Chbr: Hating gabi [Midnight], vn, pf, 1912; Str Qt, 1925; Prelude and Romanza, vc, pf, 1928; Rondo en Fa, vc, pf, 1928; Pf Qnt, C, 1929; Trio, F, 1931; Bontok Rhapsody, banduria, gui, str, 1955; Marian Ricercata, pf, str, 1956

Songs: Amihan [North Breeze], 1923; Kung sa iyong gunita [In your Memory], 1925; Oras ng gabing mangitngit [Hours of Dark Night], 1937; Kundiman-kundangan [Love-Song – Uncertainty], 1938; Awit ni Maria Clara [Song of Maria Clara], 1944; Larawan Nitong Pilipinas, 1944

Pf: Malikmata [Transformation], 1939; A Dove Came Down in Sunshine, 1941; We were Moonlight, 1941; Dancing Fool, 1942; Toccata in Blue, 1958; Mamer, 1960; Dogcatta, 1961

LUCRECIA R. KASILAG

Molina, Bartolomé de (*fl* early 16th century). Spanish theorist. He was a member of the Franciscan order and a Bachelor of Theology. He published a brief treatise on plainchant entitled *Arte de canto llano Lux videntis dicha* (Valladolid, 1504/*R*), dedicating it to the Bishop of Lugo and explaining his choice of title by saying that 'those who would like to see and read by it will, in a very short time, be taught, illuminated and removed from error'. It is similar to Durán's *Lux bella* (1492) and expounds without originality the essentials of the subject, with a study of the manner of writing chants in different modes when using a single line instead of a staff.

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F.J. LEÓN TELLO

Molinari, Bernardino (*b* Rome, 11 April 1880; *d* Rome, 25 Dec 1952). Italian conductor. He studied at the Liceo Musicale di S Cecilia in Rome, and first attracted attention when he prepared the Augusteo Orchestra in Rome for a concert of Richard Strauss works conducted by the composer in 1909. Molinari was appointed artistic director of the Augusteo in 1912, and he devoted his energies primarily to this organization until his retirement in 1943. He conducted its orchestra on tour in Italy and abroad and, with the support of Mussolini as head of state and the Governor of Rome, obtained a permanent basis for the orchestra in 1937. At the Accademia di S Cecilia in 1936 he established an advanced course for conductors, a position that developed into a professorship in 1939; his students included Gavazzeni, Molinari Pradelli, Pedrotti, Petrassi and Rossellini. In a period of renewed Italian interest in symphonic music, Molinari wielded much influence through his performances of new works by such composers as Alfano, Casella, Malipiero, Perosi, Pizzetti and Respighi, and contemporary music by other composers, in particular Debussy, Strauss and Stravinsky, with whom he was on friendly terms. In 1937 he toured Germany, but otherwise made only rare guest appearances abroad, and occasional appearances conducting opera in Rome, Florence, Buenos Aires, Vienna and Prague. With Debussy's approval he transcribed *L'isle joyeuse* for orchestra, but his arrangements of 17th- and 18th-century Italian music (including concertos by Vivaldi and Monteverdi's *L'incoronazione di Poppea*) are stylistically free.

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CLAUDIO CASINI

Molinari, Pietro (*b* Murano, Venice, *c*1626; *d* Murano, 8 Oct 1679). Italian composer. He was parish priest at S Stefano, Murano, from 1671. With Aurelio Aureli he was a charter member of the Accademia degli Angustiati and in 1664 supplied music for the prologue and other parts of Domenico Gisberti's *La barbarie del caso*, the inaugural (and only) drama presented by the academy. For Carnival 1660 he composed all or part of *Hipsicratea* (text by G.M. Milcetti), the first opera performed at Murano. Molinari's only surviving work is a cantata (in *D-Kl*).

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LORENZO BIANCONI

Molinari Pradelli, Francesco (*b* Bologna, 4 July 1911; *d* Bologna, 7 Aug 1996). Italian conductor and pianist. He studied the piano with Ivaldi and composition with Nordio at Bologna, then conducting with Bernardino Molinari at the Accademia di S Cecilia in Rome, graduating in 1938. He made his operatic début in Bologna in 1937 and his début as a concert conductor the following year; he concentrated almost exclusively on opera after 1939, when he conducted *L'elisir d'amore* at Bologna, Bergamo and Brescia. After his first appearance at La Scala in 1946 he conducted regularly at leading Italian opera houses as well as making frequent tours in other countries. He first appeared at Covent Garden in 1955, conducting *Tosca* (with Tebaldi), and returned to conduct the new production of *Macbeth* (with Gobbi and Shuard) in 1960. From 1957 he was a regular conductor at San Francisco, and from 1959 at the Vienna Staatsoper; he made his début at the Metropolitan Opera in 1966, and returned there often until 1973. He retired in 1983. His recordings include notable versions of *La forza del destino*, *La traviata* and *Manon Lescaut* (all with Tebaldi), *Turandot* (with Nilsson) and the first complete *La rondine*. As a pianist he was particularly admired as an accompanist to singers.

BERNARD JACOBSON

Molinaro, Simone (*b* Genoa, *c*1570; *d* after 1633). Italian composer, teacher and lutenist. His father's name was Bartolomeo. Simone was the nephew and pupil of G.B. Dalla Gostena (murdered in 1593) whose second book of *Canzonette* (RISM 1589[13]) includes his first published work. Several of Molinaro's publications similarly included works by Dalla Gostena. In 1598 Molinaro was a canon of the Cathedral of S Lorenzo in Genoa. He became *maestro di cappella* there on 31 October 1601, a post from which he was abruptly dismissed in October 1617, possibly due to a serious illness, to which he referred in two letters of 1619. During his tenure at the cathedral he was entrusted with the musical education of a number of boys, for terms of as long as 12 years, and in 1618 some 'alumni Simonis Molinarij ea scientia clarissimi' were heard in Rome. From 1608 Molinaro was engaged, first as an extra musician and then, from 1609, on a permanent basis, by the prestigious Cappella di Palazzo; he became *maestro* in 1625. A visit to Naples from November 1609 to April 1610 may have led to his decision to publish in score form Carlo Gesualdo's six books of five-voice madrigals (Genoa, 1603). Publication of his music ceased after 1616 (with the exception of a German contrafactum, almost certainly of an earlier work, published in RISM 1624[16]), and there is almost no biographical information after 1625 apart from a legal document in Genoa in 1627, which could however refer to another man of the same name. He was still *maestro* of the Cappella di Palazzo in 1633, and he was alive in 1634 according to a census of clergy in Genoa; in a list of 1636 his name is replaced in the Cappella di Palazzo by that of the new *maestro*, G.P. Costa.

Molinaro's lute book, published in 1599, is one of the most important of his age. His lute compositions, which reveal melodic and rhythmic gifts, include eight saltarellos, 11 passamezzos, each with its own galliard, 15 fantasias, a *Ballo detto Il Conde Orlando* (arranged for orchestra by Respighi in his first set of *Antiche arie e danze*, 1917) and intabulations of pieces by Crecquillon, Clemens non Papa and Gioseffo Guami. In the passamezzos and galliards his control of variation technique is demonstrated in the use of sequences, echo effects and ornamental elaborations. The fantasias are more virtuoso and daring than the dance pieces, and in his celebrated 12th fantasia his fluent sense of modulation leads to remote areas unusual for the time. His use of chromaticism is only occasional, and contrary to expectation shares none of the audacity or harmonic sureness of Gesualdo, whose music he admired. As a madrigalist, too, he was skilful but unadventurous; *Baci amorosi e cari* and *Cantiam Muse cantiamo*, the two pieces which appeared in the *Giardino nuovo bellissimo* (RISM 1605[7]), are among his best. His basically conservative and smoothly lyrical style is perhaps most suited to the requirements of sacred music, yet even in his sacred works his potential as a harmonic colourist is sometimes realized, as in *Domine convertere* from the *Motectorum* of 1597. His reputation as a connoisseur of contemporary music is demonstrated in *Fattiche spirituali*, his collections of sacred contrafacta of madrigals by Andrea Gabrieli, Alessandro Striggio (ii), Macque, Marenzio, Monte and Orazio Vecchi, as well as in his edition of Gesualdo's madrigals.

Molinaro was also active in publishing, which he carried out in Loano, in collaboration with F. Castello. Their publications include the last two books entirely devoted to Molinaro's works. The Genoese musician Giovanni Battista Aicardi, Molinaro's pupil and heir is referred to variously as his adopted 'step-son' (under the name G.B. Molinaro) and 'nephew'; the precise relationship between the two is unclear.

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GLENN WATKINS/DINKO FABRIS

Moline, Pierre Louis (*b* Montpellier, *c*1740; *d* Paris, 19 Feb 1821). French writer. He studied arts at Avignon and law in Paris, but adopted literature as a profession. With deplorable fecundity, he contributed to every fashionable stage genre, including tragedy, comedy of manners, bourgeois drama and Revolutionary *sansculottide*. He was advocate to the *parlement*, then secretary to the Convention (1792–4). Among his few, generally poor, librettos, two were outstandingly successful at the Opéra: the adaptation of Calzabigi for Gluck's *Orphée* (1774), and the most important stage work of J.-F. Edelmann, *Ariane dans l'isle de Naxos* (1782). He also wrote the texts for Edelmann's *Diane et l'amour* (1802) and Candeille's pastoral *Laure et Pétrarque* (1778); he adapted Vadé's text for a revision of Gluck's *L'arbre enchanté* (Versailles, 1775), and translated Paisiello's *Il re Teodoro in Venezia* for Fontainebleau (1786, as *Le roi Théodore à Venise*). He contributed to the Gluckist controversy in *Dialogue entre Lully, Rameau, et Orphée dans les Champs Elysées* (Amsterdam, 1774).

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JULIAN RUSHTON

Molinet [Moulinet], **Jehan** [Jean] (*b* Desvres, 1435; *d* Valenciennes, 23 Aug 1507). French poet, composer and historiographer. Almost nothing certain is known of his early years. He obtained his *maîtrise* in Paris, where he may also have worked as a secretary at the Collège du Cardinal Lemoine. From 1464 to 1475 he appears to have been unofficially associated with the court of Burgundy, writing *La complainte de Grece* (1464) and several other political pieces espousing the Burgundian point of view. In 1475 he succeeded his mentor, Georges Chastellain, as official chronicler of the house of Burgundy, a position he held until 1506. He is documented in 1494 as holding canonicates at the church of the Salle-le-Comte in Valenciennes, in Condé, and at the church of St Géry in Cambrai.

He associated with many important musicians of his day, exchanging poetic correspondence with Antoine Busnoys, Loyset Compère and Verjus (i). He evidently knew Ockeghem as well, since he wrote two epitaphs on the composer's death, one of which, *Nymphes des bois*, was set to music by Josquin des Prez.

Throughout his career Molinet wrote a substantial body of poetry; his verse was highly regarded for its artful allegory and verbal gymnastics, style traits that were typical of the *grands rhétoriqueurs*. Several examples of his expertise at versification are displayed in his treatise *L'art de rhétorique* (ed. E. Langlois: *Recueil d'arts de seconde rhérique*, Paris, 1902/*R*), a guide for would-be poets. (Sources for this treatise offer conflicting attributions: although printed editions imply that the nobleman Henry de Croy was the author, the two surviving manuscripts contain strong evidence that Molinet was responsible for its compilation.)

He was also a knowledgeable musician, employing musical terms and concepts correctly within his poetry, and earning the honour of inclusion among other fine composers in Compère's motet *Omnium bonorum plena*. The rondeau *Tart ara mon cueur sa plaisance*, Molinet's only securely attributed composition, distinguishes itself by being an early example of a four-voice chanson and by its evident popularity, which made it one of the most widely copied songs of its decade. A five-voice cantus firmus *Salve regina* ascribed to 'Johannes Molunet' (in *D-Mbs* Mus.Ms.34), however, is most likely by a later composer working for Charles V.

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KATHLEEN SEWRIGHT

Molinié, Etienne. *See* MOULINIÉ, ÉTIENNE.

Molino, Antonio [Burchiella; Blessi, Manoli] (*b c*1495–7; *d* ?Venice, in or after 1571). Italian actor, poet and musician. In a sonnet that he set in his 1568 volume he stated that he was then over 70. He lived in Venice. According to the dedicatory letter by Lodovico Dolce in *I fatti, e le prodezze di Manoli Blessi strathioto di M. Antonio Molino detto Burchiella* (Venice, 1561) he was educated in all the attributes of a gentleman, including dancing, singing and the playing of instruments. He travelled in the Levant and on his return to Venice founded an academy of music with Brother Armonio, who was the organist of S Marco. Molino was one of the first to recite comedies in a variety of dialects, including those of Venice and Bergamo, in a mixture of Greek and Italian, and in the jargon of soldiers ('stil strathiotesco'). In the introduction to the 'third night' of *Le notti piacevoli* by Straparola there is a reference to his abilities on the viol.

Molino is regarded, along with Andrea Calmo and Angelo Beolco as one of the leading figures in the early history of the *commedia dell'arte*. He was closely associated with some of the best-known composers of his day, and Andrea Gabrieli and Monte dedicated madrigal books to him. The print *Di Manoli Blessi il primo libro delle greghesche* (RISM 1564[16], ed. S. Cisilino, Padua, 1974), for four to eight voices, consists of settings of his poetry by Andrea Gabrieli, Merulo, Padovano, Porta,

Rore, Wert, Willaert and others, among them a setting by Gabrieli of a lament on the death of Willaert (*see* GREGHESCA). Gabrieli's *Greghesche et iustiniane* for three voices (1571) includes 15 settings of texts by him. Molino also published two books of madrigals, *I dilettevoli madrigali a quattro voci* (Venice, 1568, inc.), for four voices, and *Il secondo libro de madrigali a quattro voci con uno dialogo* (Venice, 1569, inc.).

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CHARLES WARREN

Molins, P(ierre) des (*fl* mid-14th century). French composer. He is probably identifiable with the 'Perotus de Molyno' who was in England in 1357–9 among the musicians of the chapel of King Jean II of France, at that time a captive of Edward III. (See C. Wright: *Music at the Court of Burgundy, 1364–1419*, Henryville, PA, 1979; for previous suggestions regarding the composer's identity, see U. Günther, *MD*, xvii, 1963, pp.79–95, esp. 84–5.)

His two extant compositions were extremely popular. *De ce que fol pensé* (ed. in CMM, liii/1, 1970; PMFC, xix, 1982), a three-voice ballade, is in many MSS, occasionally with a fourth voice (a triplum), and also has a decorated two-part keyboard version. The opening of the cantus even appears in a tapestry, in which a lady plays a harp while a servant holds the roll of music. *Amis, tout dous vis* (ed. in CMM, liii/1, 1970; PMFC, xxii, 1989), a three-voice rondeau, is known with two different contratenors and two different but related ornamental versions of the top voice.

GILBERT REANEY/R

Molins, Pierre de. *See* PIERRE DE MOLINS.

Molique, (Wilhelm) Bernhard (*b* Nuremberg, 7 Oct 1802; *d* Cannstatt, nr Stuttgart, 10 May 1869). German violinist and composer. His father, a musician in the municipal band, was his first teacher, and he performed in public at the age of six. In November 1815 Spohr passed through Nuremberg and agreed to give him a few lessons because 'the lad performed excellently for his age'. He completed his studies in Munich under Pietro Rovelli (1816–17) and travelled with his master to Vienna, where he made a successful début on 28 December 1817 and joined the orchestra of the Theater an der Wien, while studying with Mayseder. In January 1820 he was recalled to Munich to succeed Rovelli; from 1826 to 1849 he served as royal music director and orchestra leader in Stuttgart. The excellence of the Stuttgart orchestra (attested by Berlioz) was largely due to Molique's teaching skill. At the same time he undertook extensive concert tours throughout Europe, including Russia. He was particularly well received in London, where he first appeared at the Philharmonic on 14 May 1840 playing his own Concerto no.5 in A minor. Further successful visits to England in 1842 and 1848 led to his decision to settle in London in 1849, where he was highly acclaimed as a performer (particularly in chamber music), teacher and composer. His oratorio *Abraham* was given at the Norwich Festival of 1860. In 1861 he was appointed professor of composition at the RCM. After a farewell concert at St James's Hall, London, on 3 May 1866, he retired to Cannstatt. His eldest daughter Caroline became known as an accomplished pianist.

Molique was an impressive violinist of sound musicianship and masterly technique but lacked the flair of a true virtuoso. Berlioz described his playing as 'vigorous, broad and severe, though lacking in nuance'. Mendelssohn and Schumann admired his extraordinary technical dexterity but found his playing cold. Joachim, a friend and admirer, praised his infallible intonation while criticizing his angular bowing. Molique's violin style was influenced by German and French models, particularly Spohr and Lafont. As a composer, he was closer to Mendelssohn and disliked the modernism of the New German School. His conservative leanings are also evident in his somewhat old-fashioned *Studies in Harmony* (London, 1862). Of his six violin concertos the fifth enjoyed great popularity and was considered by Joachim to be a mainstay of the violin repertory. Equally popular was his Cello Concerto, which Riemann compared with that of Schumann. The Piano Trio op.27 was a favourite work of Hans von Bülow, and the Concertina Concerto was written specially for the virtuoso Giulio Regondi. Molique's numerous compositions, which also include much chamber music and many songs, are now almost forgotten.

WORKS

Orch: Vn Concertino, op.1 (Mainz, 1822); 6 vn concs., E, op.4 (Leipzig, 1827), A, op.9 (Leipzig, 1831), d, op.10 (Leipzig, 1832), D, op.14 (Vienna, 1839), a, op.21 (Leipzig, 1841), e, op.30 (Vienna, 1846); Vc Conc., op.45 (Leipzig, 1853); Concertina Conc., op.46 (London, 1853); Fl Conc., op.69 (London, n.d.); Cl Concertino, arr. cl, pf by J. Michaels (Kassel, 1970); Ov., f, 1827, Sym., 1837–42, Ob Concertino: all unpubd

Chbr: 3 Duos, 2 vn, op.2 (Mainz, 1824); 8 str qts, G, op.16 (Vienna, 1841), c, op.17 (Vienna, 1841), F, a, E♭, op.18 (Leipzig, 1843), f, op.28 (Leipzig, 1847), B♭, op.42 (London, 1854), A, op.44 (Leipzig, 1853); 2 pf trios, op.27 (Vienna, 1846), op.52 (Mainz, 1858); Grand Duo, vn, pf, op.24 (Hamburg, 1845); 2 duos concertants, vn, pf, op.20 (Hamburg, 1844), op.33 (Hamburg, 1857); Qnt, fl, vn, 2 va, vc, op.35 (London, 1848); Pf Qt, op.71 (Leipzig, 1870)

Vocal: Abraham, orat, op.65 (London, 1861); 2 masses, f, op.22 (Vienna, 1843), c, 1864, lost; numerous songs, 1v, pf, incl. Sacred Songs, op.48 (London, 1854)

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F. Schröder: *Bernhard Molique und seine Instrumentalkompositionen* (Stuttgart, 1923) [with list of works]

BORIS SCHWARZ

Molitor, Alexius [Müller, Johann Adam] (*b* Simmershausen, nr Rhön, 19 Nov 1730; *d* Mainz, 16 June 1773). German composer. A pupil at the Augustinian Gymnasium in Münnerstadt, Lower Franconia, 1743–9, he received his musical education from G.J. Hahn (1712–72) and appeared as a soloist in the school dramas for which Hahn provided music. In 1749 he became a novice in the monastery of Oberndorf am Neckar, and he made his profession later in the same year, taking Alexius as his monastic name and subsequently linking it with the Latinized version of his surname. In this period he was described as *componista* for the first time. Transferred to the Augustinian monastery in Mainz in 1752, he began his theological and canonical studies at Mainz University and in 1753 was ordained priest; after 1761 he was also *director chori musici*. The specification of the organ of

the Augustinian church in Mainz, still extant, was probably mainly Molitor's work.

Molitor was among the most highly regarded south German monastic composers of his period, and his works remained in performance for a long time, some of them beyond the turn of the century. His masses, in the late Baroque tradition, combine homophonic and polyphonic structures, flowing melodies and a firm contrapuntal technique, which is shown most clearly in the closing sections of the Kyrie and Gloria; in some masses the final 'Dona nobis' is marked to lead back to the beginning. The solo sections contain some extended coloratura passages and make great demands on the singers. Molitor's only surviving oratorio, *Daniel*, shows his talent for music drama in the Neapolitan operatic style.

WORKS

Daniel in der Löwengrube (orat), Mainz, Good Friday 1765, *D-Bsb*
Esther, die Erlösung des jüdischen Volkes (orat), Mainz, Good Friday 1766, music lost, pubd lib *MZp*
Other sacred: 17 masses, solo vv, SATB, orch; 2 requiem settings, B♭, D, SATB, orch; Alma redemptoris mater, B solo, orch; Lauda Sion salvatorem, S, orch; TeD, SATB, orch: most in *BAR*, *EB*, *F*, *KZa*, *OB*, *WÜd*

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A. Gottron: *Mainzer Musikgeschichte von 1500 bis 1800* (Mainz, 1959), 120–4
T. Beckmann: 'Das Schultheater am Gymnasium in Münnerstadt', *300 Jahre Humanistisches Gymnasium Münnerstadt* (Münnerstadt, 1960), 78–96
A. Gottron: 'Der Komponist P. Alexius Molitor O. Er. S. Aug.: ein Student der Mainzer Universität', *Jb der Vereinigung der Freunde der Universität Mainz*, ix (1960), 48ff [incl. 2 music exx.]

GÜNTER WAGNER

Molitor [Müller], **Fidel** (*b* Wil, canton of St Gallen, 13 June 1627; *d* Magdenau, canton of St Gallen, 3 Oct 1685). Swiss composer. His original name was Müller. He was first of all Kantor, then Kapellmeister, of the Cistercian monastery at Wettingen. He was later prior and father confessor at the nunneries at Feldbach and Magdenau in eastern Switzerland. Like J.M. Gletle, Berthold Hipp, Martin Martini and Valentin Molitor, he was one of the most important Swiss church composers of the second half of the 17th century. Two of his three volumes contain solo motets with instruments. In the 17 pieces in the third volume soloists are pitted against a chorus in the manner of the double concerto; the homophonic tuttis are somewhat primitive, but in the solo parts Molitor often showed himself capable of stronger melodic expression.

WORKS

Praegustus musicus, seu cantiones, 1v, 2 vn (Konstanz, 1659)
Cantionum sacrarum ... liber secundus, 1v, 2 insts (Innsbruck, 1664)
Mensa musicalis quam apparatu piarum cantionum, op.3 (Innsbruck, 1668)

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P. Vetter: 'Von alten Schweizer Kirchenkomponisten', *Chorwächter*, lxx (1945), 19–20

HANS PETER SCHANZLIN

Molitor [Müller], **Valentin** (*b* Rapperswil, canton of St Gallen, 15 April 1637; *d* Weingarten, Württemberg, 4 Oct 1713). Swiss composer and organist. His original name was Müller. In 1656 he took his vows at the monastery at St Gallen and in 1662 was ordained priest. After working in various monasteries as organist and organ teacher he became Kantor at the monastery at St Gallen in 1683 and in 1685 Kapellmeister. He spent his last years at the monastery at Weingarten. His works display characteristic features of the concerted style of church music, but in his melodious *Odae* simple songlike forms predominate. The mass and motets have rich textures, sometimes reinforced by clarinos, but they lack impetus since their form is so disjointed. He was commissioned by the Swiss Benedictine congregation to edit the second edition of the *Directorium*.

WORKS

Edition: Directorium seu cantus et responsoria in processionibus ordinariis per annum (St Gallen, 2/1692)
Odae genethliacae ad Christi cunas, 1–3, 5vv, 2 vn (Kempten, 1668)
Missa una cum tribus motettis in solemni translatione SS et martyrum (St Gallen, 1681)
Epinicion marianum (St Gallen, 1683)

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W. Vogt: *Die Messe in der Schweiz im 17. Jahrhundert* (Schwarzenburg, 1940), 54ff, 106–7, 131

HANS PETER SCHANZLIN

Moll (Ger., from Lat. *mollis*: 'soft'). *See* MINOR (i), as in *A moll* (A minor), *Mollklang* (minor triad), etc. For the origins of the term, *see* DUR.

Moll, Kurt (*b* Buir, nr Cologne, 11 April 1938). German bass. He studied at the Hochschule für Musik, Cologne, then privately with Emmy Mueller. He made his début as Lodovico (*Otello*) at Aachen, where he was engaged from 1961 to 1963, and then sang at Mainz and Wuppertal before joining the Hamburg Staatsoper in 1970. From 1972 he has been a regular guest at Munich, Vienna and Paris, and has also appeared at Salzburg and Bayreuth. His roles include most of the leading bass parts in Wagner's operas, his King Mark and Pogner being particularly vivid portrayals, and he uses his true, strong and flexible bass equally well in less serious roles such as Osmin, which he recorded with considerable success under Böhm. He is a noble Sarastro, with the low notes resonant and firm. He is also an appreciable interpreter of such Verdi roles as Fiesco and Padre Guardiano. He first appeared in the USA as Gurnemanz (1974, San Francisco). In 1975 he created the King in Bialas's *Der gestiefelte Kater* at the Schwetzingen Festival in the Hamburg Staatsoper production and added the title role in Massenet's *Don Quichotte* (given with the same company) to his repertory. He made his Covent Garden début as Caspar in *Der Freischütz* in 1977, returning as Osmin in 1987 and Daland in 2000; his Metropolitan début was in 1978 as the Landgrave, and he has subsequently appeared there in several Wagner operas. Moll is also a distinguished concert and oratorio singer, and made his American début as a recitalist in Carnegie Hall in 1984. His extensive discography includes all his Wagnerian roles, lieder and oratorio.

ALAN BLYTH

Molldreiklang (Ger.). Minor TRIAD.

Molle, Henry (*b* Leicester, *c*1597; *d* Cambridge, 10 May 1658). English composer. He was the son of John Molle, a prisoner of the Inquisition in Rome from 1608 to 1638. He went to Eton College (*c*1608–12) and then to King's College, Cambridge, in 1612, taking the BA in 1617 and

the MA in 1620. He was elected a Fellow of King's in 1615, and public orator to the university in about 1635. He was dismissed from his fellowship in 1650, but this was restored to him by Cromwell in 1653. A Henry Molle was headmaster of the King's School, Worcester, and the dedicatee of a piece in Thomas Tomkins's *Songs* of 1622.

Although most of Molle's music is preserved in the part-books of Peterhouse, Cambridge, there is no evidence that he was ever organist there, but he may have taken part in the semi-professional choir alongside college members and other musical amateurs.

WORKS

First Service (Mag, Nunc), verse, *GB-Cp*
Second Service (Mag, Nunc), *Cp*, *Lbl*
Mag, Nunc, *Lbl*
TeD, Litany, *Cp* [both Lat.]
Litany 'made for Dr Couzens', *Cp*
Great and marvellous, verse anthem, *Cp*, *US-NYp*
God the protector, ?anthem, *NYp* (inc.)
Thou art my portion, music lost

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I. Payne: *The Provision and Practice of Sacred Music at Cambridge Colleges and Selected Cathedrals, c1547–c1646* (New York, 1993)

PETER LE HURAY/IAN PAYNE

Molleda, José Muñoz. *See* MUÑOZ MOLLEDA, JOSÉ.

Mollenhauer. German family of woodwind instrument makers. Johannes Andreas Mollenhauer (*b* Fulda, 31 Aug 1798; *d* Fulda, 30 Aug 1871), who probably learnt instrument making in Munich, Linz and Pressburg, established a workshop in Fulda in 1822. He was later joined by his two sons, Gustav (*b* Fulda, 7 Feb 1837; *d* Kassel, 18 Dec 1914) and Thomas (i) (*b* Fulda, 22 Feb 1840; *d* Fulda, 1 July 1914), and the firm became known as J. Mollenhauer & Söhne. In 1864 Gustav founded his own firm at Kassel, which passed in turn to his two sons, Thomas (ii) (*b* Kassel, 21 Feb 1867; *d* Kassel, 10 July 1938) and Johannes (*b* Kassel, 20 April 1875; *d* Kassel, 22 Feb 1950). At the end of the 20th century this firm was still operating under the name Gustav Mollenhauer & Söhne, specializing in double-reed instruments, especially contrabassoons.

Thomas Mollenhauer (i), who continued to work in Fulda, is also recorded as having worked for Boehm (1863–4) and Ottensteiner of Munich. He subsequently developed significant Boehm-system piccolo and clarinet models. His elder son Josef Nikolaus (*b* Fulda, 20 July 1875; *d* Friesenhausen, 12 Oct 1964) worked with Heckel and later became head of J. Mollenhauer & Söhne. In the late 1920s he mounted an energetic campaign in favour of the adoption of standardized pitch ($a' = 435$). The firm ceased making instruments in about 1975 and is now exclusively a music dealer.

Conrad Mollenhauer (*b* Fulda, 10 Sept 1876; *d* Friesenhausen, 12 Oct 1943), younger son of Thomas (i), worked with Rittershausen of Berlin and then Adler of Markneukirchen and established his own business in Fulda in 1912. His son was Thomas (iii) (*b* Fulda, 17 July 1908; *d* Fulda, 8 Feb 1953), after whose death the firm continued as Conrad Mollenhauer, Fulda, under the direction of his widow. Another family member, Bernard Mollenhauer (*b* 1944), assumed directorship of the firm in the 1970s; since 1995 it has been managed by Joachim Kunath. The firm is noted for its revival of the recorder and in 1954 introduced the Jugendoboe or Choroboe, a simplified oboe conceived by Arnold Klaes for group playing, particularly in schools. Conrad Mollenhauer has continued to manufacture a wide range of recorders in different woods and plastic for school, ensemble and solo playing, and also makes flutes to professional standard. In 1995 the firm was awarded the 'I.F.' label (Industrie Forum, Design, Hannover) for the quality of their work.

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PHILIP BATE/WILLIAM WATERHOUSE

Moller. *See* MALER.

Moller, Joachim. *See* BURCK, JOACHIM A.

Möller, Johann (*b* Alsfeld, Hesse, *c*1570; *d* Darmstadt, 6 Jan 1617). German composer and organist. After receiving a master's degree he became a teacher at the Darmstadt court school in 1593; his pupils included Ludwig, the heir-apparent, and Philipp, the future Landgrave of Hessen-Butzbach. In 1597 he was appointed organist of the court church and soon afterwards carried out the duties of Kapellmeister too. When Ludwig became landgrave in 1596 Möller's opportunities for composition increased: as well as writing sacred music he supplied music for ballets and carousels performed to mark baptisms, weddings and visits from other rulers. Of his secular output only two books of pavans and galliards survive. Following earlier practice, each galliard is a rhythmic variation of the preceding pavan, a procedure by which Möller, together with composers such as Christoph Demantius and Johann Groh, laid the foundations of the later orchestral suite.

WORKS

Newe Paduanen und darauff gehörige Galliarden, 5vv, sampt einem newen Quodlibet, insts (Frankfurt, 1610) [quodlibet also pubd separately as Ein new Quodlibet zu unterhänigen Ehren, 4vv (Frankfurt, 1610)]
Newe teutsche Muteten, 5–8vv (Darmstadt, 1611)
Andere noch mehr newe Paduanen und darauff gehörige Galliarden, 5vv, sampt eins, 3vv, insts (Darmstadt, 1612)

Es wolt gut Jager jagen, 4vv, in Biblioteca Legnica (according to *EitnerQ*)
2 sacred works destroyed by fire in 1944: Vater unser; Psalm cxxi

ELISABETH NOACK

Möller [Müller], **Johann Patroklus** (*b* Soest, Westphalia, 1697/8; *d* Lippstadt, 24 July 1772). German organ builder. His father, Martin, was a cabinet maker in Soest. Johann Patroklus may have been taught by P.H. Varenholt; he settled in Lippstadt in 1720 and became one of the leading organ builders of the region, supplying instruments in the southern part of the Münster district, the northern part of the Sauerland, and in the Detmold district. He was concurrently organist of the Grosse Marienkirche in Lippstadt. His organs included that of St Thomae, Soest (1720); the rebuilding (1734) of the organ at the Grosse Marienkirche, Lippstadt; and organs for Marienmünster Abbey (1736–8, still extant); Böddeken Abbey (1744; now in St Nikolaus, Büren); Münster Cathedral (1752–5); and Paderborn Cathedral (1754–6). The organ built about 1735 for Dalheim Abbey (now in St Johannes Baptist, Borgentreich) is also attributed to

Möller. He developed the characteristics of the typical 17th-century Westphalian organ, with its rich tone-colour, in an apt and logical manner. In all his organs each manual was provided with a complete Principal chorus (including $5\frac{1}{3}'$, 3 1/5′, Sesquialtera, Mixtur and Zimbel in the Hauptwerk; and in the Positiv $2\frac{2}{3}'$ as well as Sesquialtera and Mixtur or $1\frac{1}{3}'$ and Mixtur) and a respectable group of foundation stops (including Quintaden, Gemshorn, Salicional, Transverse flute and Viola da gamba), in addition to reeds (Trumpet 8′ and 4′, Fagott and Rankett 16′ and Krummhorn and Vox humana 8′) and flute upperwork ($2\frac{2}{3}'$, 2′, $1\frac{1}{3}'$, 1′ and Kornett III). His pedal-boards usually had 16′ and 8′ foundation stops, a 2′ or 1′ flute, and reeds (Posaune 16′, Trumpet 8′, Schalmei 4′ and Kornett 2′). The synthesis of the styles of NIEHOFF and BECK, already vigorously pioneered by the Bader family, was perfected by Möller in accordance with the needs of his age. Like his predecessors in Westphalia he remained partial to the spring-chest, continuing to incorporate it in his new organs. Möller may be regarded as one of the leading masters of the classical German organ.

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U. Wulfhorst: *Der westfälische Orgelbauer Johann Patroclus Möller, 1698–1772* (Kassel, 1967)

HANS KLOTZ

Moller, John Christopher [Möller, Johann Christoph] (*b* Germany, 1755; *d* New York, 21 Sept 1803). British-American composer, organist, concert manager and music publisher of German birth. After about a decade in London, where his principal works were published (*c*1775–85), he moved to the USA. He was prominent in the musical life of Philadelphia (October 1790–November 1795) as organist of Zion Lutheran Church and co-manager (with Reinagle) of the City Concerts (1790–93), performing as a pianist, harpsichordist and violist. In New York he was organist of Trinity Episcopal Church and concert manager at fashionable summer pleasure gardens. Moller's and Capron's press (established in March 1793) was among the earliest in the USA for the exclusive printing of music, and Moller alone issued over 40 publications.

WORKS

Six Quartettos, str (London, *c*1775)
Six Sonatas, fortepiano/hpd, vn, vc (London, *c*1775)
Six Sonatas, hpd/pf, vn, vc ad lib, op.4 (London, *c*1782)
Eight Easy lessons … for young practitioners, pf/hpd, op.5 (London, *c*1784)
A Sett of [10] Progressive Lessons … particularly calculated for the use and improvement of young practitioners, hpd/pf, op.6 (London, 1785/*R*1795); reprinted as A Compleat Book of instructions …, pf/hpd, org, op.6 (London, *c*1803)
Sinfonia from the Moller & Capron First [Monthly] Number, kbd (Philadelphia, 1793); ed. W.T. Marrocco and H. Gleason in *Music in America* (New York, 1964)
Rondo from Third Number, kbd (Philadelphia, 1793/*R*1798–1804); ed. in *RRAM*, i (1977)
Favorite la chasse, kbd (Philadelphia, 1793–4)
Sonata VIII (Philadelphia, 1793–4) [same as Lesson, op.5/8]
Dank und Gebet (cant.), solo vv, chorus (Philadelphia, 1794)
Meddley with the Most Favorite Airs and Variations, kbd (Philadelphia, *c*1796); ed. in *RRAM*, i (1977)
March by Moller, kbd (New York, *c*1800)
A Favorite New German Waltz and Admiral Nelson's March, pf (Philadelphia, 1802–3)
2 concs., kbd, small orch, *D-MGs*, *US-Wc*
MSS mainly in *GB-Lbl*, *US-NYp*, *Wc*

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RONALD D. STETZEL

Möller. American firm of organ builders. It was founded as M.P. Möller at Warren, Pennsylvania, in 1875 by Mathias Peter Möller (*b* Bornholm, Denmark, 1854; *d* Hagerstown, MD, 1937). After training as a mechanic Möller emigrated to the USA in 1872 and worked for the organ builders Derrick & Felgemaker, of Erie, Pennsylvania. While there he developed an improved wind-chest. In 1880 he moved his business to Hagerstown, where it remained, becoming the largest manufacturer of pipe organs in the USA. During the 1930s Richard Whitelegg, a noted voicer, was Möller's tonal director. On Möller's death, his son, M.P. Möller jr (1902–61), became president of the firm. Control stayed with the founder's family: his son-in-law W. Riley Daniels became president in 1961, his grandson Kevin Mackenzie Möller in 1978, and another grandson, Peter Möller Daniels, in 1984. Two former employees of the Aeolian-Skinner Organ Co. became tonal directors for Möller: Donald Gillett in 1972 and Daniel Angerstein in 1987. In 1992 financial problems caused the firm to go into liquidation, and much of its equipment was sold to groups of former employees operating as the Hagerstown Organ Co. and Eastern Organ Pipes, Inc.

The first Möller organs had mechanical action, but Möller soon developed a reliable pneumatic action which was used until electro-pneumatic action was adopted about 1918. Although Möller was responsible for some of the largest organ installations in the USA, the firm is also known for its pioneering work in the development of small self-contained organs, sold originally under the name of 'Möller Artiste' but later known as 'Series 70' after revision along more classic lines. Important installations include those in St George's Church, New York (1958), the Cathedral of Mary Our Queen, Baltimore (1959), the National Shrine of the Immaculate Conception, Washington, DC (1965), Heinz Chapel at the University of Pittsburgh (1970), Orchestra Hall, Chicago (1981), National City Christian Church, Washington, DC (1981), and West End United Methodist Church, Nashville, Tennessee (1983).

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BARBARA OWEN

Möller, Wolfgang Michael. *See* MYLIUS, WOLFGANG MICHAEL.

Mollica, Giovanni Leonardo. *See* DELL'ARPA, GIOVANNI LEONARDO.

Mollier [Molière, de Molière, Mollière, Molier], **Louis de** (*b* *c*1615; *d* Paris, 18 April 1688). French dancer, composer, poet, lutenist and lute teacher. He was director of entertainments for the Countess of Soissons from at least 1636 until her death in 1644; it was her patronage that enabled him to enter the court. He became a royal lutenist in 1646 and was still playing the lute at court in 1673. He was named a royal dancer in 1644, and it is in this capacity that he achieved his greatest renown. He danced in nearly every *ballet de cour* from then until 1665 (e.g. *Ballet du dérèglement des passions*, 1648; *Ballet de Cassandre*, 1651; *Ballet de la galanterie du temps*, 1656), often alongside the young Louis XIV and his favourite, Lully. He composed music for ballets, and sometimes also the words (e.g. *Ballet des plaisirs troublés*, 1657). According to the *Mercure galant* (July 1677), 'il a toujours pris soin de mêler ce que la musique française a de plus doux, avec le profond de la science des Italiens'. His greatest success came on 6 September 1656, when he directed the dancing and danced in a ballet presented before Queen Christina of Sweden of which he had written both text and music. The following February the musicians at court tried to prevent any further increase in Lully's power at court by excluding him from a ballet that they presented with music by Mollier, but the plan miscarried owing to the inferior music, and Lully became more solidly entrenched. Lully bore no grudge against Mollier, who continued to dance, compose *airs* and accompany singers on the lute and theorbo. From 1650 until his death he was lute teacher to the children of the court; his most important pupil was the dauphin. From 1665 to 1673 he composed songs for Marais' theatre, and he wrote music for two operas when opera replaced the *ballet de cour* as the most important form of court entertainment in the 1670s. According to the *Nouveau mercure galant* (December 1678), every Thursday evening at his home Mollier gave a concert performance (with Jacquet de la Guerre on the harpsichord) of a small, successful opera that had been performed at the Louvre.

It is uncertain if Mollier was related to his colleague and good friend, the playwright MOLIÈRE, but it is likely that the latter assumed this alias from Mollier. Since both men wrote poetry at the court at the same time, there is some difficulty in distinguishing between them.

Mollier's daughter Marie-Blanche (1644–1733) was a famous singer and dancer at court. Loret (in a letter of 22 February 1659) called her 'La très mignonne Molière' and spoke of her 'grâce singulière'.

WORKS

Les chansons pour danser, 1, 2vv (Paris, 1640)
1 air de cour, 2vv, 1658[3]
3 airs, *F-Pn* 854 Rés Vma
Dance music in ballets de cour: Ballet des festes de Bacchus, May 1651; Ballet de la nuit, 1653; Ballet du temps, 1654; Ballet des plaisirs troublés, 1657; Ballet d'Alcidiane, 1658; Ballet ou mascarade des bergers et des bergères, 1660; Philidor Collection, *Pc*, iv, vii
2 ops (lost): Les amours de Céphale et d'Aurore, 1677; Andromède, 1678
Other lost stage works for which Mollier possibly wrote music incl.: Ballet de l'oracle de la Sibylle de Pansoust, 1645; Les amours de Jupiter et Sémélé (play), 1666; Les amours du Soleil (play), 1671; Le mariage de Bacchus et d'Ariane, 1672

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JOHN H. BARON/GEORGIE DUROSOIR

Mollo, Eduard. Proprietor of Austrian music publishing company, 1837–42. *See* CAPPI.

Mollo, Tranquillo (*b* Bellinzona, 10 Aug 1767; *d* Bellinzona, after 1837). Italian music publisher active in Austria. He was first employed by the firm of ARTARIA in Vienna and in 1793 was made a partner. After leaving Artaria, he and Domenico Artaria (iii) founded the firm of T. Mollo & Co. in July 1798. In October 1802 Mollo purchased Carlo Artaria's firm which Domenico Artaria then directed while Mollo remained at the parent firm. In 1804 Domenico Artaria broke with Mollo and reactivated the family firm in the Kohlmarkt; Mollo continued to run his business under his own name as a map, art and music publishing firm. The firm's basic stock consisted of the material taken over from Artaria in the years 1798 and 1804; thus the works published up until that time bear the imprint of Artaria or Mollo, but often with the plate numbers altered. Production begun after 1804 brought a confusing amount of altered plate and edition numbers which have still not been clarified; current works from the old stock were also reprinted when necessary.

Music publishing, which was somewhat neglected during the troubled years of war in favour of map production, began to flourish again after 1815. Under Mollo's direction his sons Eduard (1799–1842) and Florian (*b* 1802) worked in the firm. On 1 January 1832 Tranquillo announced his official retirement in a printed advertisement, and on 17 February that year the publishing house was renamed Kunsthandlung der Tranquillo Mollo's Söhne. A division soon followed: Eduard retained his father's shop, while Florian founded his own firm on 4 July 1834, which existed until June 1839. Eduard joined G. Cappi's firm in 1837 and worked there until his death. The final fortunes of the firm are reported in a contract between Mollo's sons and Tobias Haslinger, by which 630 publications on 11,348 plates were transferred to the latter. Haslinger wrote the document on 24 May 1832; it lists each work with the sum of the plates and plate numbers, providing valuable material for research into both Mollo's and Haslinger's publishing firms. Written five months after Mollo's retirement, the contract gives a detailed account of his sons' plans as well as information on Haslinger.

The output of the publishing house T. Mollo & Co. and later T. Mollo alone (after 1804) shows a wide variety of composers (most of them represented by a few works only) including Cherubini, Clementi, Gyrowetz, Rodolphe Kreutzer, J.B. Cramer, Eberl, G.G. Ferrari, Krommer, G.J. Vogler and Vanhal. Works by Haydn and Mozart are chiefly from the Artaria period while Beethoven's (including 19 original pieces) come from both periods.

After 1804 music by new and less important composers was published, including Bevilacqua, Leonhard von Call (*c*100 works), Ferdinando Carulli, Diabelli, J.L. Dussek, Gelinek, Mauro Giuliani, Eduard von Lannoy, Adolf Müller, Paer, Hieronymus Payer, Pleyel, Rossini, Steibelt and Johann Rudolph Zumsteeg. On 30 December 1828 the first edition of Franz Schubert's choral work *Glaube, Hoffnung und Liebe* (D954) was published.

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ALEXANDER WEINMANN

Molnár, Albert Szenci. *See* SZENCI MOLNÁR, ALBERT.

Molnár, Antal (*b* Budapest, 7 Jan 1890; *d* Budapest, 7 Dec 1983). Hungarian musicologist, composer and viola player. After studying composition with Herzfeld at the Budapest Academy of Music (1907–10), he made expeditions collecting folk music in Transylvania and northern Hungary (1910–12), played the viola in the Waldbauer String Quartet (1910–13) and the Dohnányi-Hubay Piano Quartet (1915–17) and taught music history and solfège at the Municipal Music School (1912–18). In 1919 he was appointed professor at the Budapest Academy of Music, where he remained until his retirement in 1959, teaching music history, theory, solfège (a subject he introduced at the academy) and chamber music; he also served in the 1930s as vice-president of the Hungarian Association of Music Teachers. He published the series Népszerű Zenefüzetek ('Popular musical pamphlets'), which included studies by Bartók and Szabolcsi, and his own *Kodály Zoltán* (the first monograph on the composer). Later he was editor of the series Kis Zenei Könyvtár ('Little library of music'), composer monographs which appeared from 1957. He was awarded the Haynald Prize for his *Missa brevis* (1910), the Franz Joseph Prize for composition (1914), the Baumgarten Prize for his literary activity (1938, which enabled him to publish his *Zeneesztétika*, 'Musical aesthetics', i) and the Kossuth Prize (1957); on his 80th birthday (1970) he received the title of Eminent Artist.

Molnár was one of the founders of modern Hungarian musicology. His comprehensive knowledge of all periods of music and his thorough insight into musical aesthetics, which drew on psychology and sociology (his chief works on musical aesthetics in 1938 and 1971 illuminate the matter from philosophical and analytical points of view), enabled him to write authoritatively on a wide range of subjects. As early as 1912 he was able to assign Bartók and Kodály to their proper place in music history, being one of the first to recognize their achievement. Several of his books were directed to amateurs and contributed greatly to music education in Hungary.

Molnár's compositions include chamber music (notably three string quartets and a flute quartet), orchestral works (e.g. the Variations on a Hungarian Theme, the Hungarian Comedy Overture and the Budapest Overture), works for piano and organ, sacred and secular vocal music, and many pieces for teaching purposes.

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PÉTER P. VÁRNAI/R

Molnar, Josef (*b* Gänsendorf, 7 Sept 1929). Austrian harpist. A member of the Vienna Boys Choir, he later trained as a harpist at the Vienna Academy of Music. Settling in Japan, he was responsible for the creation of a school of Japanese harp playing, introducing the European repertory to that country, encouraging Japanese composers to write for the harp, and publishing the first harp method to have been written in Japanese.

ANN GRIFFITHS

Molt, Theodore Frederic [Johann Friedrich] (*b* Gschwend, Baden-Württemberg, 13 Feb 1795; *d* Burlington, VT, 16 Nov 1856). Canadian music teacher of German birth. The son of a schoolteacher and Lutheran organist, he learnt the rudiments of music from his father and an older brother, becoming a schoolteacher himself in 1812. In 1815 he served in the Napoleonic army as accountant and assistant paymaster, witnessing the decisive battle at Waterloo. He then spent two and a half years in the Württemberg militia and in 1819 became a teacher at his father's school. Although he was praised for his teaching of calligraphy and singing, local citizens complained about his enforcement of strict discipline and by 1820 he lost his position. Possibly Molt first went to the Philadelphia region; in 1822 he began to teach music in Quebec, and in 1824 he founded a Juvenile Harmonic Society there. He returned to Europe for a year in the spring of 1825. In the autumn he visited Beethoven who gave him as a souvenir the canon *Freu dich des Lebens* (WoO195; *CDN-On**). He also met Czerny and Moscheles, both of whom may have taught him, and, according to Converse, Schubert. After his return to North America he taught music in Quebec (1826–33, 1841–9), Montreal (briefly, 1837) and Burlington, Vermont (1833–41 and from 1849; from 1835 at the Burlington Female Seminary). Molt was organist at the Roman Catholic Cathedral in Quebec from 1840 or 1841 until 1849, and founded a Société Philharmonique. His setting of I. Bédard's *Sol canadien, terre chérie* was one of the first patriotic songs composed in Canada. Of his compilation *La lyre sainte* (Quebec, 1844–5) only two instalments appeared. His songs and piano pieces were published in Quebec, London and the USA. Three have been reproduced in *The Canadian Musical Heritage* (i, iii, vii). A hard-working and respected teacher, Molt published a number of instruction books for piano and for voice (Quebec, 1828 and 1844–5; Burlington, 1835, 1836 and 1854; Boston, 1855).

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HELMUT KALLMANN

Molteni, Benedetta Emilia. *See* AGRICOLA, BENEDETTA EMILIA.

Molter, Johann Melchior (*b* Tiefenort, nr Eisenach, 10 Feb 1696; *d* Karlsruhe, 12 Jan 1765). German composer. Like many German musicians of the first half of the 18th century, he came from the Thuringian-Saxon area. His father, Valentin Molter, was a teacher and Kantor in the village of Tiefenort, and Johann Melchior probably received his earliest musical education from him. Later he attended the Gymnasium in Eisenach, where J.S. Bach had earlier been a pupil; he also belonged to the Chorus Symphoniacus under the directorship of Kantor J.C. Geisthirt, which brought him into contact with the music cultivated in Thuringia, especially that of the Eisenach court orchestra founded in 1708 by Telemann. He apparently left Eisenach in 1715; in autumn 1717, as a violinist, he entered the service of the Margrave Carl Wilhelm of Baden-Durlach who had moved that year from Durlach to the newly-founded and rapidly growing city of Karlsruhe. There, in 1718, Molter married Maria Salome Rollwagen; they had eight children.

The young *Hofmusicus* rapidly won the margrave's favour and he was sent to Italy with full salary to study the Italian style. Molter spent 1719–21 in Venice and Rome, and may have come into contact with such artists as Vivaldi, Albinoni, the Marcello brothers, Tartini and Alessandro Scarlatti. In 1722, after his return to the Baden residence, the margrave appointed him court Kapellmeister in succession to Johann Philipp Käfer. His varied duties included the direction of church music in the court chapel and the provision of music at table, for balls and various other occasions; he also directed performances in the margrave's theatre, where German opera was cultivated. Numerous compositions date from that period, including oratorios, cantatas, orchestral works, chamber music and perhaps even operas. This activity came to an abrupt end in 1733 when, at the outbreak of the War of the Polish Succession, the margrave dissolved his Kapelle and fled to Basle in exile. Molter was dismissed but retained his title.

The next year, however, he obtained the post of Kapellmeister at the court of Duke Wilhelm Heinrich of Saxe-Eisenach, which had fallen vacant on the death of Johann Adam Birckenstock. His duties in Eisenach were the same as those in Karlsruhe except that there were no opera productions. The many works of these years include sacred and secular vocal compositions.

Molter's wife died in 1737, and a second visit to Italy later that year may be connected with this; artistically, the reason for the journey lay in Molter's wish to acquaint himself with the new developments in Italian music, associated with such composers as Pergolesi, Leo and Sammartini. He visited Venice, Ancona, Foligno, Rome and Bologna, and probably also stayed in Naples and Milan. While in Italy, in 1738, Molter received news of the Margrave Carl Wilhelm's death, and hurried to Karlsruhe where he honoured his former patron with a performance of funeral music. He returned to Eisenach, and at some time before 1742 he married Maria Christina Wagner. In 1741 Duke Wilhelm Heinrich died without issue (Molter supplied the funeral music) and Saxe-Eisenach passed to the Duke of Saxe-Weimar, who dissolved the Eisenach Kapelle. Molter went to Karlsruhe in 1742 and obtained employment there the next year, with the additional obligation to teach music at the

Gymnasium. Financial conditions, however, were less good than before 1733, and the small orchestra was appropriate only for modest undertakings. Molter overcame this situation by composing many chamber works.

No change occurred until Carl Wilhelm's grandson and successor, Margrave Carl Friedrich (1728–1811), reached his majority and assumed government. He ruled his small country with justice and moderation, and was an educated man with an interest in the arts and sciences which subsequently allowed him contact with Gluck, Klopstock and Goethe, among others. In 1747 he commissioned Molter to develop a plan for the reorganization of the court's musical establishment, with which he subsequently agreed in most respects. Molter was given a suitable salary (500 florins, plus 89 in kind), and had at his disposal about 25 instrumentalists as well as singers, the number being increased as necessary by various servants and retired musicians. Besides strings and harpsichord (or organ), the orchestra included two oboes (doubling flutes), two bassoons, two horns, two or three trumpets and timpani. Molter could now perform any kind of music, especially as several musicians were not only virtuosos on their own instruments but also played a second (among them the clarinet and viola da gamba). In the following years Molter wrote a vast quantity of cantatas, symphonies, concertos and chamber music. Works of other composers, German, Italian and French, were also performed. Court music at Karlsruhe flourished, though opera production was not resumed.

Molter occupied this post until his death, and it may have been as a tribute to Molter that the margrave left his post vacant for a whole year despite the existence of a suitable candidate; his second wife survived him by only two years.

Molter's surviving body of work is comprehensive and includes all contemporary genres; it reflects the many influences to which he was exposed. A steady development may be traced from the late Baroque style to the *galant*, as in the work of his contemporaries Hasse, Quantz and the Graun brothers. During his first period at Karlsruhe (1722–33) his style was affected by his studies in Italy and his encounter with the music of the Venetian masters, but French elements are also recognizable. In the Eisenach years (1734–41) he drew nearer to Telemann's manner of writing, through contact with the work of his central German colleagues, including J.C. Hertel, J.B. Bach and G.H. Stölzel; but after his second Italian journey (1737–8) he completed the transition to the *galant* style under the influence of the Neapolitans and Sammartini, and this was carried further during his second Karlsruhe period (1742–65) through familiarity with the flourishing Mannheim school. Throughout these stylistic changes, Molter remained bound to the central German tradition of Kantor and organist; and this must be viewed as the basis of his style.

Although the occasional dullness of invention, the generally small dimensions and the routine, schematic use of familiar models show the hand of a minor master, that is not the entire story. His interest in sonorities, and thus in instruments and their acoustic and technical possibilities, is particularly notable; he followed attempted advances in this direction, for example (like Graupner and Endler) using five timpani instead of the usual two. He also experimented on his own account. He not only used familiar instruments in new ways (among them the trumpet and the horn) but also gave preference to new or unusual instruments like the clarinet, the chalumeau, the flauto d'amore, the flauto cornetto and the harp. He combined the most diverse instruments and put them to singular uses with great taste, particularly showing a feeling for wind instruments. Timbre gradually became a structural element in his music. The combination of this understanding of instrumentation with a marked melodic gift produced some charming chamber works – he called them 'concertinos' – whose small dimensions give them the character of miniatures. His clarinet concertos also owe their existence to his interest in instrumental problems, and have more than once been assigned a special historical importance: but they were written less because of Molter's desire to experiment than to provide a repertory for the Karlsruhe musician Johann Jacob Hengel.

Some of Molter's concertos and symphonies have music of unusual animation; in the overtures, on the other hand, there is French pomp mixed with French grace, elegance and delicacy. His 'Sonate grosse' represent a bold experiment: these are an entirely new kind of orchestral composition in their cyclic construction and type of movement. No other composer, however, followed up that development. These works include some polyphonic writing, which usually remains in the background in Molter's music, even in the vocal works. Most of his vocal music is lost; there is reason to believe that some of it was particularly important. Despite his limitations, Molter was an artistic personality well above the average level of the 18th-century German minor master.

Molter's surviving manuscripts were donated to the Badische Landesbibliothek Karlsruhe, by his son Friedrich Valentin Molter, a former director of the library.

WORKS

surviving MSS are in D-KA unless otherwise stated; for a complete catalogue see Häfner (1966)

VOCAL

Orat for Good Friday, *D-SHs*, same as Passion cited in *EitnerQ*
11 curch cants. (incl. 1 inc.), *D-Rp* (wrongly attrib. C. Stolzenberg)
Dramma per musica, for birthday of Margrave Carl Friedrich
7 It. cants.: 5 for S, orch; 1 for S, bc; 1 for B, orch (frag.)
2 It. arias, S, orch
Fragments of oratorios, funeral music, cantatas, arias, etc.

INSTRUMENTAL

Esercizio studioso, continente 6 sonate, vn, bc, op. 1 (Amsterdam, 1723)
170 sinfonias (incl. 15 inc.), 2 in *D-SWl*; 14 ovs, 1 inc.; Musica turchesca [suite]; 21 sonatas, 2 inc.; 20 concs., 12 formerly *KA*, destroyed; minuets: all for orch
47 concs. for solo inst, orch: 6 for vn, 1 lost, 1 inc.; 1 for vc; 10 for fl; 1 for fl d'amore; 5 for ob; 3 for bn, 1 inc.; 5 for 2 tpt; 3 for tpt; 1 for hn in D; 6 for cl; 1 for kbd; 5 frags., 1 for vn, 2 for bn, 1 for ? 2 ob, 1 for ?cl
Chamber music for winds: 1 sinfonia, 2 cl, 2 hn; 3 sinfonias, tpt, 2 hn, 2 ob, bn; 3 concertinos, tpt, 2 ob, bn; 6 concertinos, 2 fl, 2 hn, bc; 2 concertinos, 2 hn, 2 chalumeaux, bn, 1 inc.; 2 concertinos, 4 fl, bc
*c*100 other chamber works incl. sonatas and concertinos à 4 and à 3; sonatas, vn/fl, bc; minuet with variations, va da gamba, bc; duets, 2 fl; marches and single pieces for wind insts
Chorale preludes, org; other pieces and exercises, kbd (mostly frags.)

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KLAUS HÄFNER

Molto (It.: 'much', 'very'). A word used to qualify tempo and expression marks in music: *molto piano*, *molto grazioso*, *molto andante* (*see* ANDANTE), etc. It is also found in such contexts as *allegro di molto* (given by Koch, 1802, as the equivalent of *allegro assai*).

For bibliography *see* TEMPO AND EXPRESSION MARKS.

Möltzel, Jiří. *See* MELCELIUS, JIŘÍ.

Molu, Pierre. *See* MOULU, PIERRE.

Molza, Tarquinia (*b* Modena, 1 Nov 1542; *d* Rome, 8 Aug 1617). Italian *virtuosa* singer and poet. She was the niece of the poet Francesco Maria Molza. She married the Modenese gentleman Paolo Porrino in 1560 and was widowed in 1579. Many tributes to her singing appear in both literary and musical prints from the very early 1570s onward. A passage in Francesco Patrizi's manuscript treatise *L'amorosa filosofia*, written in 1577, contains a description of Molza singing and accompanying herself on the viola bastarda that is one of the most detailed accounts we have of anyone's singing in the last third of the century. This account also makes clear the unusual depth of her musicianship. Her official presence at the court of Ferrara as a lady-in-waiting to the Duchess, Margherita Gonzaga-Este, is attested from May 1583 onward. She was apparently not technically a member of the court's famous *concerto delle donne*, but was rather an instructor and adviser to them during and after the formation of the group in the early 1580s. She remained at Ferrara until the impropriety of her relationship with the composer and Mantuan *maestro di cappella* Wert caused her dismissal in late 1589. She was one of the most extraordinary female courtier/intellectuals of the late 16th century.

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ANTHONY NEWCOMB

Mombelli, Domenico (*b* Villanova Monferrato, nr Alessandria, 17 Feb 1751; *d* Bologna, 15 March 1835). Italian tenor and composer. He began his career as organist at Crescentino, where in 1776 he staged his own three-act opera *Didone*, to a libretto by Metastasio. He came to prominence as a singer in 1780, when he first appeared in Venice in Anfossi's *Nitteti*; he returned there frequently until 1800. Although he sang in Rome, Turin, Reggio nell'Emilia, Padua and Bologna during this period, his main centre of activity other than Venice was Naples, especially the Teatro S Carlo, where he first appeared in 1783 in Sarti's *Medonte* and Cimarosa's *Oreste*, and returned periodically until 1803.

Mombelli's first wife was Luisa Laschi, Mozart's first Countess Almaviva, with whom he sang in Vienna in 1786; she died in 1789. In 1791 he married the dancer Vincenza Viganò, a niece of Boccherini and sister of the choreographer Salvatore Viganò. They had 12 children of whom two, Ester (*b* Bologna, 1794) and Anna (*b* Milan, 1795), became singers; with them and a bass, Mombelli formed a travelling company which appeared in Lisbon, Padua and Milan (1806–11).

In 1805 Mombelli became friendly with the 13-year-old Rossini, who composed for him the principal role in *Demetrio e Polibio* to a text by Vincenza Mombelli. The work was performed in 1812 at the Teatro Valle, Rome, with Domenico as Demetrius, Ester as Lisinga and Anna as Siveno. For some years Mombelli held the copyright of *Demetrio e Polibio* and performed in it at the Teatro Carcano, Milan (1813) and in other cities. Castil-Blaze reports that he sang in Florence at over 70 years of age. He was one of the best 'serious' tenors of the Classical period in Italy, perhaps second only to Giacomo Davide: in 1816 he was described by Duke Cesarini Sforza as incomparable 'nelle parti forti e vibrate'. By then his voice was in decline and he turned increasingly to teaching, first in Florence and then in Bologna. His published works include two sets of ariettas for voice and keyboard, six duets for two sopranos and the rondò *Tu mi sprezzi*.

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ELIZABETH FORBES, COLIN TIMMS

Mombelli, Ester (*b* Bologna, 1794; *d* 1827 or later). Italian mezzo-soprano and soprano. A daughter of the tenor Domenico Mombelli, she sang with the family opera company, creating Lisinga in Rossini's *Demetrio e Polibio* at the Teatro Valle, Rome (1812). For her, Rossini wrote the cantata *La morte di Didone*, which she sang at the Teatro S Benedetto, Venice, in 1818. She also created the title role of Donizetti's *Zoraide di Granata* at the Teatro Argentina, Rome (1822), and Gilda in the same composer's *L'ajo nell'imbarazzo* at the Teatro Valle (1824). In 1825 at the Théâtre Italien, Paris, she sang Madama Cortese in the first performance of Rossini's *Il viaggio a Reims* and took part in the Paris première of Meyerbeer's *Il crociato in Egitto*. A noted exponent of the role of Cenerentola, she retired in 1827. It was said of her that 'she ravishes with the sweetness of her singing and the pathetic expression of her emotions'.

ELIZABETH FORBES

Mombelli, Luisa. *See* LASCHI, LUISA.

Moment form. A concept, introduced by Stockhausen, in which individual passages of a work are regarded as experiential units. *See* STOCKHAUSEN, KARLHEINZ, §§3 and 4.

Moment musical. A term invented in summer 1828 by Marcus Leidesdorf, a publisher in Vienna, to describe each of six piano pieces by Schubert when they were published as his op.94 (D780), under the title *Momens musicals*. The faulty French (*recte* 'moments musicaux') has frequently been attributed to Schubert. The origin of the name seems to lie in the fact that just before their publication Leidesdorf had composed a set of pieces that he published under the name *Momens mélancoliques*. Schubert wrote his *Moments musicaux* at various times: no.3 in 1823, no.6 in 1824 and the rest in 1827. All are delightful examples of his lyric genius. Outside Schubert there are very few examples, but Paderewski wrote one (1892) and Rachmaninoff wrote six (op.16, 1896).

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MAURICE J.E. BROWN/R

Momigny, Jérôme-Joseph de (*b* Philippeville, Namur, 20 Jan 1762; *d* Charenton, 25 Aug 1842). Belgian theorist and composer. By the age of 12 he had progressed sufficiently to hold one of the appointments of organist in the town of Saint Omer. He later settled in Lyons as a music teacher and as organist at St Pierre. He played a political role in Lyons during the Revolution, and several years later settled in Paris where he founded a music publishing house in 1800. It was his goal to reformulate the principles of music theory entirely, and to replace textbooks used at the time with his own. In 1828 he was driven into bankruptcy and forced to sell his publishing house but through the good offices of Cherubini he obtained an annual pension of 400 francs. Momigny's last years were marked by a progressive mental decline; he spent several periods in the asylum at Charenton, where he died.

It is primarily for his writings that Momigny is of interest to scholars today; the theories he developed were very advanced for his time, and in a certain sense ingeniously anticipate modern music theory. Except for certain preliminary comments of a distressingly childish nature – Momigny always presented his ideas as if they were the only ones which were valid – the modernity of some of his ideas on rhythm and harmony is striking. Fundamentally convinced of the relationship between musical phenomena and human physiological functions, he established a link between a man's walking pace, his rate of heartbeat and the musical measure. His basic principle, that music proceeds from the upbeat to the downbeat, adumbrated the idea of the *mesure à cheval*, formulated by Mathis-Lussy in 1883. 'The real rhythmic unit', Momigny wrote, 'is therefore not imprisoned: it should not be considered as enclosed within two bar-lines, as it does not start with the downbeat and end with the upbeat. Rather, it straddles the bar-line, with its first beat to the left and its second to the right.' This theory led him to distinguish the *mesure auriculaire*, the measure as it is heard, from the *mesure oculaire*, the measure as it is written down.

In the field of harmonic theory, Momigny worked to expand the concept of tonality. Like Rameau, he accepted resonance as the starting-point of his theory; but he did not limit himself to a fundamental concord based on three pitches. Instead, he constructed a seven-note chord built in 3rds, which is what modern French 12-note theorists refer to as *le total diatonique*. Momigny, however, went even further: to the seven diatonic notes he added the five chromatic and the five enharmonic notes, so that 17 notes, not seven, belonged to the same tonality. The enharmonic notes were as much a part of the tonality as the others; it was only from their context that one could determine whether or not they would lead to a modulation. It is plain how daring this new theory must have seemed in the early 19th century; the elaborations it underwent a century later, when Ravel and Stravinsky introduced the concept of polytonality, are equally striking. (*See also* ANALYSIS, §II, 2, and fig.6.)

Momigny's compositions, which never enjoyed much of a reputation outside the fashionable salons, include a few pieces of chamber music, numerous songs, various arrangements and transcriptions, and three operas: *Le Baron de Felsheim* (Lyons, before 1800), *La nouvelle laitière* (before 1811) and *Arlequin Cendrillon* (Paris, 1800).

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JEAN MONGRÉDIEN

Mompellio, Federico (*b* Genoa, 9 Sept 1908; *d* Domodossola, 7 Aug 1989). Italian musicologist. He studied the piano at Genoa and composition with Mario Barbieri and took diplomas in both subjects at Parma Conservatory (1926, 1928); he also completed an arts degree at Genoa University (1932). He began his career teaching music history at Palermo Conservatory (1933) and then taught both music history and composition at Parma Conservatory (1934). From 1938 to 1949 he was librarian of Milan Conservatory and was responsible for saving much of the

collection during the war. In 1949 he became professor of music history and later also vice-director of the conservatory, where he remained until 1968. After working with Torrefranca at the universities of Milan and Florence, he taught music history at the universities of Pavia, Milan and Parma from 1950 and in 1954 joined the staff of the Scuola di Paleografia e Filologia Musicale of the University of Parma (later Pavia), becoming professor there in 1968. He was vice-president of the Società Italiana di Musicologia (1964–8) and was a member of the Accademia di S Cecilia. He received the Prix A. Feltrinelli from the Accademia de Lincei in 1983. Mompellio's research dealt mainly with Italian music from the 15th-century onwards; he was known particularly for his editions and biography of Sigismondo d'India.

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CAROLYN GIANTURCO/TERESA M. GIALDRONI

Mompou, Frederic [Federico] (*b* Barcelona, 16 April 1893; *d* Barcelona, 30 June 1987). Catalan composer. Essentially a piano miniaturist and songwriter, he created a small but highly personal body of work. He began to study the piano at the Barcelona Conservatory and gave his first public recital at the age of 15. In 1911 he travelled to Paris where he studied privately with Ferdinand Motte-Lacroix (piano) and Marcel Samuel-Rousseau (harmony). He remained in Paris until 1941, when he returned to Barcelona. A shy, somewhat timid person, he nevertheless moved in well-connected circles throughout his life and made notable friendships, including Poulenc and the painter Mirò, with the second of whom he had something in common as a creative artist, in terms of the surface simplicity of their work and their reliance on distinctive symbols or gestures drawn from their Catalan environment and folklore. For many years, until disabled by a stroke, he lectured on his own music at Música en Compostela, an annual gathering of international students at Santiago de Compostela.

Mompou's op.1 is the set of nine *Impresiones intimas* (1911–14). According to the composer's own account, these miniatures – which exhibit a mixture of adult musicality and naive, childlike emotional directness – were written in response to hearing Fauré. However, if they do display influences, it is more those of Debussy, Ravel and Mompou's nationalist forebears, while his own distinctive voice, which remained little changed over the course of his life, is already evident. There followed a series of works bearing descriptive titles – *Scènes d'enfants*, *Pessebres*, *Suburbis* (the titles used are in the language of the country where the work was first published) – in which the example of Satie becomes more evident. Like Satie, Mompou turned his own technical limitations into a personal aesthetic, which he termed *primitivista*. This is immediately obvious on the page in an extreme economy of notation. But this apparent simplicity belies the composer's struggle for perfection. Even the shortest of miniatures were worked on or revised over a period of years. Satie is also discernible in the use of such performance directions as 'Chantez avec la fraîcheur de l'herbe humide' in *Scènes d'enfants*. But there is no sense of Satiesque irony in Mompou, whose naive approach remains rooted in Romanticism. He had little in common with Les Six.

Aside from the French influence, Mompou owed much to his Spanish and Catalan nationalist forebears. As with Falla, the structural and modal idiosyncracies of folk music pervade his work. Indeed the far greater virtuosity of Falla's music belies a great deal that the two composers have in common. Modes and figurations typical of Andalusian and other regional idioms are to be found in Mompou, but more often his melodic writing is rhythmically and structurally suggestive of Catalan folksong. Occasionally authentic or quasi-authentic Catalan melodies are used, such as 'La filla del Marxant' in the last of the *Scènes d'enfants*. The long series of *14 Cançons i danses* are all, with the exception of numbers 5, 6, 10 (which uses two of the *Cantígas de Santa Maria* of Alfonso el Sabio) and 13 (the only one for guitar) and the *danses* of 3, 9 and 14, based on traditional Catalan tunes, which are enfolded in rich, sophisticated harmony. This combination of diatonic melody with rich, often chromatic harmony, is the basis of all Mompou's music.

Many of his miniatures set out to evoke the essence of a particular mood, either a response to a scene in life or something more abstract: he believed in the 'magical' power of harmony to be quite precise in this respect. His *Cants màgics* and *Charmes* may be seen as an attempt to imagine how a medieval practitioner of the occult might have used this power. In the four volumes of *Música callada* (1959–67) – 'quiet' or 'silent' music – whose texts are taken from St John of the Cross (a writer set by Mompou on a number of occasions), he creates a mystical, spiritual series of moods. Here, as with late Falla, there is an increased austerity compared with earlier works, but the structural simplicity remains unchanged. A final substantial group of pieces comprises a body of often very

beautiful songs, many of them settings of Catalan texts. Of these, *Combat del Somni* may perhaps be singled out as an example of Mompou at his most expansive and haunting, while the two sets of *Comptines*, which set traditional counting-game rhymes, exemplify his interest in the world of childhood. Late in his life, Mompou produced some more ambitious choral and stage works, including the oratorio *Improperios*, while many arrangements and orchestrations of his music have been made by other hands.

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(*selective list*)

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RICHARD PETER PAINE

Monachus, Guilielmus. *See* GUILIELMUS MONACHUS.

Monaco. Country in Europe. It is an independent European principality in an enclave on the French Mediterranean coast. At the end of the 12th century it came under Genoese control, and from the 13th century the Grimaldis (Guelphs) fought for its independence; but they were successively dominated or protected by the counts of Provence, the dukes of Milan, the Genoese, the Spanish, the dukes of Savoy and the French. There were consequently many influences on Monaco's cultural life. Some surviving folksong texts indicate Provençal influence in the 18th century; sea songs show Italian, Spanish and French features.

As early as 1406 the Avignon Pope Benedict XIII and his court stayed in Monaco and had music performed there. During the Renaissance, when Italian influence was predominant, the Genoese lords commissioned music, had manuscripts copied and protected printers. Music also flourished in the mid-17th century, when as a result of the Treaty of Péronne (1641), Prince Honoré II of Monaco passed from Spanish to French protection, and during visits to Paris (1642–3, 1646–7, 1651) acquired a taste for court songs and ballet and made the acquaintance of some composers. Freed from the cares of war, Monaco mounted entertainments in imitation of Versailles, with French dancing-masters, music masters and performers. For the Carnival in 1654 the court presented the first work known to have been written in Monaco, *Les entretiens de Diane et d'Apollon*, a sumptuous *ballet de cour* initiated by the Duchesse de Valentinois, Honoré's daughter-in-law, on a text by Sir Charles Ferriol. In 1655 there followed *Le vittorie de Minerva*, on a libretto by F.F. Frigoni and with music by F. Gropallo, Honoré's *maître de chapelle*. Liturgical music was performed in the church of St Nicolas, where a new organ was installed in 1638.

Music was even more prominent at the court of Honoré II's grandson, Antoine I (reigned 1701–31). He was a favourite pupil of Lully, who had given him his conducting stick, and was active as composer, conductor and producer. He corresponded with Couperin and Destouches, was a patron of the local composer, a 'sieur David', sent his musicians to study in Paris or Turin and encouraged them to perform outside Monaco. At that time the repertory of dramatic, symphonic and chamber music performed in Monaco consisted of works by the leading French and Italian composers. Subsequent princes were less enthusiastic about music, although Honoré III sponsored the Monaco-born Honoré Langlé, who later became a theorist and music teacher in Paris. With the French Revolution and the Empire, Monaco's sovereignty was suspended and significant artistic activity ceased.

Prince Florestan, who reigned in the mid-19th century, was fond of the theatre, and music reappeared in vaudeville and opéra comique, notably in the works of Dalayrac, a pupil of Langlé. By the mid-19th century the new town of Monte Carlo, across the bay from Monaco, had become a fashionable resort and François Blanc, director of the Société de Bains de Mer, began organizing concerts in the casino with the Monte Carlo Orchestra (founded 1856). A new casino was built in 1862–3, and in 1878 Blanc's widow commissioned Charles Garnier, the architect of the Paris Opéra, to build a 600-seat opera house within the casino complex. That theatre, the present Salle Garnier, was opened in 1879. From its inauguration under Jules Cohen and Camille Blanc, the Monte Carlo Opera engaged the most famous singers of the day, including Patti, Melba, Nordica, Scalchi, Caron, Faure, Maurel, Plançon, Pandolfini, Devriès and Renaud. The company's celebrity was coupled with that of its most famous director, Raoul Gunsbourg, under whose tenure (1893–1951) Caruso, Ruffo, Chaliapin (who sang at Monte Carlo for over 30 years), Farrar and Thill were engaged at the earliest stages of their careers and remained faithful performers, together with more established artists such as Tamagno, Litvinne, Journet, Schipa, Gigli, Lauri-Volpi, Lubin, Muzio, Bori, Pons and De Luca. Gunsbourg's casts rivalled those of La Scala, the Metropolitan, Covent Garden and the Colón, and his company gave guest performances in many capitals. He played an

important role in Diaghilev's enterprises, and also presented or commissioned new works for Monte Carlo: *Le jongleur de Notre-Dame*, *Cherubin*, *Thérèse*, *Don Quichotte*, *Roma*, *Cléopâtre*, and *Amadis* by Massenet, *Amica* by Mascagni, *Pénélope* by Fauré, *La rondine* by Puccini, *L'aiglon* by Ibert and Honegger, and *L'enfant et les sortilèges* by Ravel, in addition to operas by Saint-Saëns, De Lara and Franck. Many French premières of the works of young Italian composers and of Richard Strauss were also given. Gunsbourg revived operas by Lully, Rameau, Bizet and Gounod, although he never hesitated to modify works by cuts, additions and substitutions. He was the first to stage Berlioz's *La damnation de Faust* (1893).

Maurice Besnard (1952–65) continued the casting traditions by employing Corelli, Di Stefano, Labò, Bergonzi, Mödl, Crespin, Tebaldi, Schwartzkopf and Gencer; since Gunsbourg's days, however, financial means have slowly diminished. Succeeding directors have been Louis Ducreux (1966–71); the composer Renzo Rossellini (1972–6), who performed his own works together with those of Menotti, Raffaello de Banfield and Damase; Guy Grinda (1977–84); and, from 1984, John Mordler. The season now runs from January to April and usually consists of three performances each of four productions with guest singers accompanied by the orchestra, which since 1980 has been known as the Monte Carlo PO.

The orchestra also has its own extensive concert season in the Auditorium Rainier III in the Centre de Congrès, with summer concerts being given in the Cour d'Honneur of the Palais Princier at Monaco. Musical directors have included Paul Paray, Louis Frémaux, Edouard van Remoortel, Igor Markevitch, Lovro von Matačić, L.T. Foster, Gianluigi Gelmetti and James DePreist; in addition, many famous conductors have appeared as guest conductors. The orchestra has commissioned numerous works from contemporary composers, made many recordings and has toured extensively in Europe and the USA. In 2000, under its newly appointed musical director Marek Janowski, the orchestra was enlarged from 85 to over 100 players. The same year the Forum Grimaldi was opened. This contains three auditoriums, the largest of which, seating 1900, has at last enabled Monte Carlo to mount large-scale productions of opera and ballet. The festival Le Printemps des Arts de Monte Carlo is held annually in April and May; the principality also hosts an annual singing competition.

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MARCEL FRÉMIOT/CHARLES PITT

Monacordio (Sp.; It. *monacordo*). *See* CLAVICHORD.

Monahan, Gordon (*b* Kingston, ON, 1 June 1956). Canadian composer. After performing as a rock musician he studied science at the University of Ottawa (1974–6) and then completed the BA in music (1980) at Mount Allison University where his composition teacher was Michael R. Miller. Inspired by the work of Cage, James Tenney and Udo Kasemets, he began composing for acoustic, amplified and prepared piano. *Piano Mechanics* (1981) won first prize in the 1984 CBC National Radio Competition for Young Composers. Monahan went on to create works using elements of natural forces and the environment. This led to the construction of long string installations activated by wind (*Long Aeolian Piano*, 1984–8), water vortices (*Aquaeolian Whirlpool*, 1990) and indoor air draughts (*Spontaneously Harmonious in Certain Kinds of Weather*, 1996).

From 1989 Monahan concentrated on designing and constructing Sound Installations with automated performance capabilities. His *Music From Nowhere* series (1989–) transforms loudspeakers into acoustic sound-producing devices. *Sounds And The Machines That Make Them* (1994), commissioned by the Deutscher akademischer Austauschdienst, is a concert for computer-controlled kinetic machines. *Multiple Machine Matrix* (1996), built from electronic surplus and trash, is a multi-functional performance and installation environment of automated machine sculptures. In these works Monahan combines 'technological processing control with . . . natural, musical, "prehistoric" sounds, in order to question our assumptions of what music is and where it comes from' (Monahan, 1995, p.9).

WORKS
(*selective list*)

Pf: 5 Silent Studies, 1980; Piano Mechanics, 1981–6; This Piano Thing, prep pf, 1989

El-ac: Hear and There, 2 tape recs, 1979; Tidal Resonance at 45′N 64′W, tape, 1979; Guitaring, elec gui, 1983; Tape Pulling, tape, 1983; Large Piano Magnified, tape, 1985

Sound installations and perf. events: Gerry Lucas – Winner!, 2 tape recs, 1978; The Tidal Bore of the Moccan River, Nova Scotia, 1981–5; Speaker Swinging, 3 loudspeakers, 9 audio oscillators, 1982–9; Long Aeolian Pf, 1984; A Magnet that Speaks also Attracts, sound sculpture, 1986; Come on Baby Ride with Me, Just Like You Did One Thousand Times Before, 1988; Music from Nowhere, 1989; Aeolian Silo, 1990; Aquaeolian Whirlpool, 1990; Aquaeolian Music Room, 1991; The Impacted Nectarino Vexations of Muddy Vinyl Re-incarnations, 1992; The Big, Wide, Wonderful World of High Fidelity, 1993 [stereo version of Music from Nowhere]; Multiple Machine Matrix, 1994–6; Spontaneously Harmonious in Certain Kinds of Weather, 1996

WRITINGS

'Far Away Sounds', *Musicworks*, xxiii (1983), 9

'The Tidal Rhythm of The Bay of Fundy', *Musicworks*, xxiv (1983), 1–5

'Fusion, Making Music in Newfoundland', ibid., 6–7

'Bagpipes, Voices and Ocean – A Talk with Robin MacKenzie', ibid., 12–14

'Breath Guided Music – The New Music Co-operative', *Musicworks*, xxv (1984), 17–18

'Singing Wires – The Music of Aeolian Harp', *Musicworks*, xxx (1985), 12–16

'Music From Trees, Icefloes and Other Natural Phenomena', ibid., 17–18

'A Half Hour Behind Means they're Slightly Ahead – Report on the 1986 Newfoundland Sound Symposium', *Musicworks*, xxxvi (1986), 10–12

'The Long String Instrument', *Musicworks*, xxxvii (1987), 6–8

'Sound Asleep, Dreaming of Music', *Musicworks*, xxxviii (1987), 24–6

'Stompin' and Beatin' and Screamin'', *Musicworks*, ixl (1987), 6–11

'Helicopter-style Music and Music before Civilization', *Musicworks*, xl (1988), 8
'Kinetic Sound Environments as a Mutation of the Audio System', *Musicworks*, lxiii (1995), 6–9

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M. Osterwold: 'Gordon Monahan's Fluxoid-Solenoid Objects', *Het Apollohuis* (Eindhoven, 1993)

ELAINE KEILLOR

Monari, Bartolomeo ['Monarino'] (*b* Bologna, *c*1663; *d* Bologna, 7 Jan 1697). Italian composer and organist. From the use of the diminutive 'Monarino' it has been supposed that he was the younger brother of Clemente Monari, though their respective periods of activity suggest otherwise. He seems to have spent his whole career in Bologna, where he studied with Filipucci. He was admitted to the Accademia Filarmonica in 1679 and in 1689 was elected *principe*. In 1685 he became organist of S Giovanni in Monte, and soon afterwards *maestro di cappella* there, replacing Filipucci who had died six years earlier. He left a year later, but returned as *maestro* in 1691 and remained there until his death. In 1687 he was involved in a quarrel between his protector Filippo Bentivogli and Pietro Malvezzi over whether he or Perti should compose music for the feast of the convent of S Lorenzo (see *RicciTB*). On 15 December 1693 he succeeded G.F. Tosi as second organist of S Petronio with a monthly salary of 20 lire. He was last paid for his services there on 29 December 1696. His 17 organ pieces are well-crafted, one-movement works of medium length, mostly fugal in nature, in which counterpoint is often reduced to melodic sequences on a (sometimes figured) chordal accompaniment, as in violin and harpsichord compositions of the period. His sacred works, written for the annual feast of the Accademia Filarmonica in S Giovanni in Monte, are in the mainstream Bolognese style of his contemporaries, though the counterpoint is less complex.

WORKS

SACRED

La costanza trionfante nel martirio di S Sebastiano (orat, G.V. Snodelli), Bologna, 1682, lost
Agare (orat, S. Gualchieri), S Filippo Neri, Bologna, 1685, lost
L'enigma di Sansone (orat, A.A. Sacco), house of Marquis G.F.A. Spada, Bologna, 1690, lost
Missa brevis, 4vv, 1679, composed for admission to Accademia Filarmonica, score *I-Baf*
Laudate pueri, A, T, B, vns, score *Bc* (copied 1707)
Miserere, 4vv, ripieno, score *A-Wn* (attrib. 'Monari')

OTHER WORKS

Catone il giovane (op, G.B. Neri), Formagliari, Bologna, 1688, lost
8 cants., *I-Nc*; cant., *MOe*
Cant., 1685[1]
3 sonatas, org, *c*1697[8]
14 sonatas, org, in Intavolatura di sonate e pezzi per organo, *Bc* cc. 232

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AllacciD; DEUMM (C. Vitali)*; EitnerQ; EitnerS; FétisB; RicordiE* ('Bologna'; L.F. Tagliavini)*; SartoriB; SchmidlD*
O. Mischiati and L.F. Tagliavini: 'L'arte organistica in Emilia', *Musicisti lombardi ed emiliani*, Chigiana, xv (1958), 110–12
O. Gambassi: *La cappella musicale di S. Petronio: maestri, organisti, cantori e strumentisti dal 1436 al 1920* (Florence, 1987), 154–6, 331, 486–7
O. Gambassi: *L'Accademia Filarmonica di Bologna* (Florence, 1992), 284–6, 301, 445
M. Vanscheeuwijck: *De religieuze muziekproduktie in de San Petronio-kerk te Bologna ten tijde van Giovanni Paolo Colonna (1674–1695)* (diss., U. of Ghent, 1995), i, 78, 172, 253, 260–61, 362; ii, 20, 122–6, 399–400

THOMAS WALKER/MARC VANSCHEEUWIJCK

Monari, Clemente (*b* Bologna, ?*c*1660; *d* ?Forlì, after 1728). Italian composer and violinist, probably the younger brother of Bartolomeo Monari. He began his career as 'musico di violone' to Marquis Guido Rangoni of Modena, as indicated in his op.1 (1686), containing 'the first works of a young man'. By 1692 he was in the service of Duke Anton Ulrich at Brunswick, where he probably remained until 1703 or shortly before and where he had three operas performed in 1692. From 1703 to at least 1706 he was *maestro di cappella* of Reggio nell'Emilia Cathedral, and he held a similar position at Forlì Cathedral from 1713 to 1729.

His only surviving opera, *Il Pirro*, generally thought to have been staged in Venice, may instead have been given in Bologna in 1719, along with music by other composers. Of some interest among his oratorios is *Il fasto depresso* (1692), which alludes to the political and dynastic ties of the Este family. His sacred compositions are characterized by the use of dialogues between the voices and solo instruments (trumpet and strings), a feature of the Bolognese tradition.

WORKS

OPERAS

lost unless otherwise stated

dm – *dramma per musica*

Gli amori innocenti (pastorale), Brunswick, 1692
La Libussa (dm), Brunswick, 1692
Il Muzio Scevola (dm, N. Minato), Brunswick, 1692
L'Aretusa (op pastorale, P. d'Averara), Milan, 1703
L'amazzone corsara (dm, G.C. Corradi), Milan, 1704
Il Teuzzone [Acts 2, 3] (dm, A. Zeno), Milan, 1706 [Act 1 by P. Magni]
L'Atalanta (dramma pastorale, Zeno), Modena, carn. 1710
I rivali generosi [Act 1] (dm, 3, Zeno), Reggio nell'Emilia, Pubblico, April 1710 [Act 2 by F.A. Pistocchi, Act 3 by G.M. Capelli]
Il Pirro [Act 1] (dm, Zeno), Venice or Bologna, 1719, *D-SHs* [Act 2 by A.S. Fiorè, Act 3 by A. Caldara]
Arias, some probably from Il Teuzzone, *E-Mn*

ORATORIOS

lost unless otherwise stated

La lite de' fiori, Cremona, 1691
Il fasto depresso, Modena, 1692, *I-MOe*
La Purità trionfante, Modena, 1711
S Cecilia, Forlì, 1713
La Clotilde, Forlì, 1721; Bologna, 1722, and Forlì, 1727, as La conversione di Clodoveo
Il ripudio di Vasti, Bologna, 1724
La fuga gloriosa di S Pellegrino Laziosi, Forlì, 1728
Le gare della fortezza e dell'umiltà, Forlì, 1728
Il Beato Stanislao Kostka, Bologna, 1729

OTHER WORKS

Balletti e correnti da camera, 2 vn, bc, op.1 (Bologna, 1686)
Sonate, 2 vn, vle/hpd, op.2 (Modena, *c*1705)
8 cants, 1v, bc (incl. 1 perf. 1728), *D-Bsb, GB-Ob*
Mass, 7 other sacred works 3–5vv, str, org, bc, *D-Bsb*
Mass, 3 other sacred works, 4–8vv, wind, str, bc; single parts of 6 other sacred works: *I-Bof*

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F.S. Quadrio: *Della storia e della ragione d'ogni poesia*, v (Bologna and Milan, 1744), 512, 519

ELVIDIO SURIAN

Monarino. *See* MONARI, BARTOLOMEO.

Monasterio, Jesús (*b* Potes, Santander, 21 March 1836; *d* Potes, 28 Sept 1903). Spanish violinist and composer. A child prodigy, he studied the violin first with his father

and then in Valladolid. In 1843 he played in Madrid before Queen Isabel II, who became his patron, and then performed in many Spanish towns. In 1851 he was awarded a grant to go to Brussels, where he completed his studies with Bériot at the conservatory, and where he won the *prix extraordinaire*. After several highly successful concert tours of Europe, he returned to Madrid and was named honorary violinist of the royal chapel in 1854. He became professor of violin in the Madrid Conservatory in 1857 and director in 1894. He made several concert tours in Europe, always with acclaim. On Bériot's death in 1870, Monasterio was offered the post of professor of violin at the Brussels Conservatory, but did not accept it, preferring to remain in Spain. In Madrid he contributed greatly to the diffusion of chamber and orchestral music, founding in 1863 the Quartet Society, which put on regular concerts of chamber music for a number of years. In 1864 he began conducting, becoming in 1869 conductor of the Concert Society, in which he promoted orchestral works of the great Romantic and neo-classical composers, until then almost unknown in Spain. His compositions are mostly for violin or orchestra, but also include a few religious works for voices. The best known is *Adiós a la Alhambra* (for violin and piano), which Meyerbeer appreciated on hearing it in 1862 in Berlin. In general, however, Monasterio was less important as a composer than as a soloist and, above all, as an organizer and promoter of instrumental music in Madrid, which at that time was overshadowed by Italian opera.

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J. Subirá: 'Don Jesús de Monasterio: novísimos apuntes biográficos', *Academia: anales y boletín de la Real academia de bellas artes de San Fernando*, xxxv (1972), 11–43
E. Casares, ed.: *Francisco Asenjo Barbieri: Biografías y documentos sobre música y músicos españoles*, Legado Barbieri, i (Madrid, 1986)
R. Sobrino: Introductions to *Concierto en Si menor para violín y orquesta* (Madrid, 1991) and *Música sinfónica Alhambrista* (Madrid, 1993)

JOSÉ LÓPEZ-CALO

Moncayo (García), José Pablo (*b* Guadalajara, 29 June 1912; *d* Mexico City, 15 June 1958). Mexican composer. He studied harmony with Huízar, the piano with Hernández Moncada and composition with Chávez at the Mexico City Conservatory; later he took lessons from Copland (1942). He embarked upon his musical career in 1931 as a percussionist in the Mexican SO (now the National SO), which he conducted from 1949 to 1954. In 1934, along with Galindo, Contreras and Ayalas, he formed the Group of Four whose aim was to rekindle the nationalist spirit in Mexican music. Some of Moncayo's works – in particular his famous *Huapango* – incorporate popular melodies, in this case the folkdances *el siquisirií*, *el balajú* and *el gavilán*. Regrettably, the popularity of this piece has obscured the rest of Moncayo's small, original output: for example *Amatzinac* and *Bosques*, which display Impressionist traits and a predominantly modal harmonic idiom, and the *Muros verdes* for piano, whose sequence of motifs describe a spiral form. His opera *La mulata de Córdoba* – based on the work of the same name by Xavier Villarrutía – tells the story of an enchantress condemned to death during the Inquisition who disappears, on the point of being executed, in a boat cloud of fire. Moncayo's modernist style admirably combines with the poetry of the text to create one of the finest 20th-century Mexican operas. Such was his significance that his death in 1958 is considered to mark the end of the nationalist school in Mexico.

WORKS

Dramatic: La mulata de Córdoba (op, 1, A. Lazo and X. Villaurrutia), 1948; Tierra (ballet), 1958
Orch: Hueyapan, 1941; Huapango, 1941; Sinfonía, 1944; Sinfonietta, 1945; 3 piezas, 1947; Tierra de Temporal, 1949; Cumbres, 1953; Bosques, 1954; La potranca, 1954 [suite from film score 'Raíces']; Sym no.2, inc.; Simiente, pf, orch, inc.
Choral: Canción del mar (A. del Río), SATB, 1948
Chbr: Sonata, vc, pf, 1933; Sonata, va, pf, 1934; Amatzinac, fl, str, 1935; Pequeño nocturno, pf, str, 1936; Sonata, vn, pf, 1936; Romanza, vn, vc, pf, 1937; Trío, fl, vn, pf, 1938; Homenaje a Cervantes, 2 ob, str, 1947
Solo pf: Sonatina, 1935; Homenaje a Carlos Chávez, 1948; 3 piezas, 1948; Muros verdes, 1951; Simiente, 1957; Pequeño nocturno, 1958

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RICARDO MIRANDA-PÉREZ

Mönch von Salzburg. *See* MONK OF SALZBURG.

Moncini, Pierre-Alexandre. *See* MONSIGNY, PIERRE-ALEXANDRE.

Monckton, (John) Lionel (Alexander) (*b* London, 18 Dec 1861; *d* London, 15 Feb 1924). English composer. He studied at Oxford, where he did much acting and wrote music for university productions. He took up law as a career and was called to the Bar in 1885. After writing drama and music criticism for the *Pall Mall Gazette* he joined the *Daily Telegraph* as assistant to Clement Scott and Joseph Bennett. A song submitted to the impresario George Edwardes was used in the burlesque *Cinder-Ellen up too Late* (1891), and he continued to contribute numbers to Edwardes's productions, notably for Ivan Caryll's scores for the Gaiety Theatre; it was to Monckton's interpolations of such numbers as 'Jack's the boy' (*The Geisha*), 'A Simple Little String' (*The Circus Girl*) and 'Soldiers in the Park' (*A Runaway Girl*) that these scores owed much of their success. The first work predominantly his own was *A Country Girl* (1902), and he went on to write music for the most successful Edwardian musical shows, including *Our Miss Gibbs* (with Caryll, 1909), *The Arcadians* (with Talbot, 1909) and *The Quaker Girl* (1910). Though he sought with some success to emulate Sullivan, it was for his gay and striking melodies that he stood out among the British musical theatre composers of the time.

Monckton was married to the soubrette Gertie Millar, for whom he wrote some of his best numbers, including 'Keep off the Grass' (*The Toreador*, 1901), 'Moonstruck' (*Our Miss Gibbs*) and 'Chalk Farm to Camberwell Green' (*Bric-à-brac*, 1915).

WORKS

all stage works; all produced in London and published there in vocal score at time of original production; musical plays unless otherwise stated

The Shop Girl (musical farce, 2, H.J.W. Dam), Gaiety, 24 Nov 1894, collab. I. Caryll; The Circus Girl (2, J.T. Tanner, W. Palings [W. Pallant], H. Greenbank and A. Ross), Gaiety, 5 Dec 1896, collab. Caryll; A Runaway Girl (2, S. Hicks, H. Nicholls, A. Hopwood and H. Greenbank), Gaiety, 21 May 1898, collab. Caryll; The Messenger Boy (2, Tanner, A. Murray, Ross and P. Greenbank), Gaiety, 3 Feb 1900, collab. Caryll; The Toreador (2, Tanner, Nicholls, Ross and P. Greenbank), Gaiety, 17 June 1901, collab. Caryll; A Country Girl (2, Tanner, Ross and P. Greenbank), Daly's, 18 Jan 1902, collab. P.A. Rubens

The Orchid (2, Tanner, Ross and P. Greenbank), Gaiety, 28 Oct 1903, collab. Caryll; The Cingalee (2, Tanner, Ross and P. Greenbank), Daly's, 5 March 1904, collab. Rubens; The Spring Chicken (2, G. Grossmith, Ross and P. Greenbank, after A. Jaime and Duval: *Le coquin de printemps*), Gaiety, 30 May 1905, collab. Caryll; The New Aladdin (musical extravaganza, 2, Tanner and W.H. Risque), Gaiety, 29 Sept 1906, collab. Caryll and F.E. Tours; The Girls of Gottenberg (2, Grossmith, L.E. Berman, Ross and B. Hood), Gaiety, 15 May 1907, collab. Caryll

Our Miss Gibbs (2, Tanner, Ross and P. Greenbank), Gaiety, 23 Jan 1909, collab. Caryll; The Arcadians (3, M. Ambient, A.M. Thompson and A. Wimperis), Shaftesbury, 28 April 1909, collab. H. Talbot; The Quaker Girl (3, Tanner, Ross and P. Greenbank), Adelphi, 5 Nov 1910; The Mousmé (3, Thompson, R. Courtneidge, Wimperis and P. Greenbank), Shaftesbury, 9 Sept 1911, collab. Talbot; The Dancing Mistress (3, Tanner, Ross and P. Greenbank), Adelphi, 19 Oct 1912; The Boy (musical comedy, 2, F. Thompson, Ross and P. Greenbank, after A.W. Pinero: *The Magistrate*), Adelphi, 14 Sept 1917, collab. Talbot

Music for revues Bric-à-brac, 1915; We're All In It, 1916; Airs and Graces, 1917; and for many other musical shows

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R. Traubner: *Operetta: a Theatrical History* (New York, 1983)

ANDREW LAMB

Moncrieff, Gladys (Lillian) (*b* Bundaberg, Queensland, 13 April 1892; *d* Gold Coast, Queensland, 9 Feb 1976). Australian soprano. After showing promise as a child performer in Queensland she successfully auditioned with the J.C. Williamson management for professional training and from 1914, sang principal roles in Gilbert and Sullivan and musical comedy. After a South African tour she achieved lasting success as Teresa in Harold Fraser-Simson's *The Maid of the Mountains* (1921, Melbourne), eventually playing the role some 2800 times. Contemporary critics wrote of the purity, richness, power and wide range of her voice, her conviction of style and her clear enunciation. She had a considerable success in London in Lehár's *Die blaue Mazur* (1927). Her subsequent Australian appearances included the leading roles in two Australian musicals by Varney Monk, *Collit's Inn* (1933) and *The Cedar Tree* (1934), many revivals of operettas and musical comedies, and concert tours up to her retirement in 1959. Moncrieff became one of the most consistently admired and affectionately regarded performers (often referred to as 'Our Glad') in Australia. Her autobiography, *My Life of Song*, written with Lillian Palmer (and including a discography), was published in Adelaide in 1971.

ROGER COVELL

Monday, William. *See* MUNDY, WILLIAM.

Mondéjar [Mondexar], **Alonso de** (*fl* 1502–16). Spanish composer. He was appointed a singer in the Castilian royal chapel on 17 August 1502 and served Queen Isabella until her death in November 1504; he was one of the singers to accompany her funeral cortège to Granada. He then became a member of the Aragonese chapel until Ferdinand's demise in January 1516. Apart from these 14 years of royal service little is known of his life and career; all his works are found in sources that include repertory from the royal chapels.

Eleven songs are attributed to him in the Cancionero Musical de Palacio, while a *romance*, *Camino de Santiago*, and a further textless villancico are ascribed to him in *E-Bbc* 454. His songs display a remarkable degree of homogeneity, perhaps reflecting the fact that they all appear to have been added at about the same time to the Cancionero. Almost all of his villancicos are for three voices (with the exception of *Oyan todos mis tormentos*), have a three-line *estribillo* (*No desmayes, coraçón* alone has a two-line refrain), and set poems on the theme of courtly love. Two stylistic tendencies are apparent, both of which are characteristic of the court song composers of the early part of the 16th century: a more elaborate and imitative texture, and an essentially homophonic idiom, with independent movement between the voices limited to preparation for cadence points.

The *alternatim* Magnificat attributed to Mondéjar in the Barcelona manuscript sets the even verses, and consistently uses imitation between the three voices. On the other hand, the four-voice Passiontide motet *Ave rex noster* (*E-SE* s.s.) contrasts imitative and homophonic sections to underline the importance of certain words, including those of Christ on the Cross. The Eucharist motet *Ave sanctissimum et gloriosum corpus* is similar in form and style but is also attributed to 'Diaz' (probably a contemporary of Mondéjar in the royal chapels) in another source; it is not clear which of them was the composer of this striking piece.

WORKS

all for 3vv unless otherwise stated

Edition: *La música en la corte de los Reyes Cátolicos: Cancionero musical de Palacio*, ed. H. Anglès, MME, v, x (1947, 1951) [A i–ii]

SACRED

Magnificat, *E-Bbc* 454

Ave rex noster, 4vv, *SE* 203; Ave sanctissimum et gloriosum corpus, 4vv, *Bbc* 454; *TZ* 2/3 (attrib. 'Diaz')

SECULAR

Amor quiso cativarme, A ii; Camino de Santiago, *Bbc* 454; No desmayes, coraçón, A ii; Mios fueron, mi coraçón, A ii; No penséis vos, pensamiento, A ii; No podrán ser acavadas, A ii; No teneis la culpa, vos, A ii; Oyan todos mis tormentos, 4vv, A ii; Remedio para bevir, A ii; Sospiros, pues que descansa, A ii; Tales son mis pensamientos, A i; Un solo fin de mis males, A i

Textless villancio, *Bbc* 454

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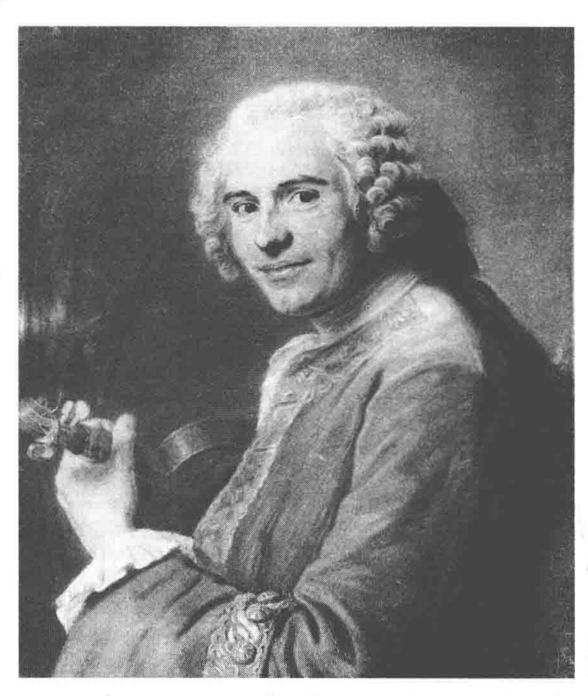
TESS KNIGHTON

Mondondone, Girolamo da. *See* FERRARI, GIROLAMO.

Mondonville, Jean-Joseph Cassanéa de (*b* Narbonne, bap. 25 Dec 1711; *d* Belleville, 8 Oct 1772). French composer, violinist and conductor. With Jean-Philippe Rameau, he was one of the outstanding figures of French music in the 18th century. He probably received his musical education from his father, who was organist of Narbonne Cathedral. In 1731 he settled in Paris and made his début as a violinist at the Concert Spirituel on Palm Sunday 1734, on which occasion the *Mercure de France* praised him for his virtuosity. At about this time he also published his first collections of instrumental music, a set of violin sonatas op.1 (1733) and the *Sonates en trio* op.2 (1734). He was first violin in the Concert de Lille when, in 1738, he published *Les sons harmoniques* op.4, a set of violin sonatas with an introduction setting out, for the first time, the technique of playing harmonics on the violin by lightly touching an open string. On 1 April 1739, he was appointed violinist of the royal chamber and chapel.

Mondonville's first *grands motets*, performed at Versailles in 1738, met with great success at the Concert Spirituel the following year. The *Mercure de France* (April 1739) stated that the fame of the 'young master' was now established not only as a violinist but also as a composer. He was extremely busy at this time; in 1739 he received fees for about 100 concerts in Versailles, Compiègne, Fontainebleau and Marly. In July 1740 Mondonville acquired the reversion of André Campra's post as *sous-maître* of the royal chapel and acceded to the position itself on 4 March 1744 on the death of Charles-Hubert Gervais; but, since he was not permitted to publish the motets he composed for the chapel, he resigned the post in 1758. He was also pursuing his career as a violinist, performing both as a soloist and with the flautist Michel Blavet, the violinist Jean-Pierre Guignon and the singer Marie Fel, for whom he wrote a violin concerto with a vocal part (now lost) given at the Concert Spirituel in 1747. In 1748 Mondonville married the harpsichordist Anne Jeanne Boucon (*b* Paris, 1708; *d* Paris, 4 Feb 1780), a pupil of Rameau to whom Jean Barrière, Jacques Duphly and Rameau himself all dedicated harpsichord pieces; their son, Maximilien Joseph (1749–1804), became an amateur violinist and oboist.

In June 1748 Mondonville became associated with Pancrace Royer in the organization of the Concert Spirituel. On Royer's death in 1755 he became director of the Concert, with Capperan, until July 1762, when Antoine Dauvergne obtained the privilege for a nine-year period. As conductor of the orchestra Mondonville introduced various innovations from 1755 onwards, including organ concertos by Claude Balbastre, who also entertained the audience by playing organ adaptations of Mondonville's overtures to *Daphnis et Alcimadure* and *Titon et l'Aurore*. Mondonville also included in the programmes symphonies by Gossec and by foreign composers such as Holzbauer and Wagenseil. His own works were very popular. Up to 1791 Mondonville was the composer most frequently played at the Concert Spirituel; with 39 pieces on the programmes, and a total of 510 performances, he comes ahead of Lalande (31 pieces and 421 performances) in the repertory of the Concert from the time of its creation. His motets – in which the influence of Lalande is perceptible – were extremely successful, both the *grands motets* with chorus (*Dominus regnavit*, *Magnus Dominus*, *Jubilate Deo*, *Coeli enarrant*) and the *petits motets* for solo voice (*Regina coeli*, *Simulacra gentium*) forming part of the basic repertory of the Concert Spirituel.



Jean-Joseph Cassanéa de Mondonville: portrait by Maurice-Quentin de La Tour, pastels on paper (Musée Antoine Lécuyer, Saint-Quentin)

Mondonville's *grands motets* reinvigorated the genre, and with the operas of Rameau are among the most accomplished French works of the 18th century. They were copied, distributed and adapted all over France: as a result there are four versions, each with variants, of the *Dominus regnavit* (from Paris, Carpentras, Lyons and Lille). This *grand motet*, performed two to four times a year at the Concert Spirituel between 1735 and 1758, is typical of Mondonville's compositional artistry. To illustrate the words 'Elevaverunt flumina vocem suam', for instance, he unleashes a vocal and instrumental hurricane: rapid vocalises express the movement of the waters, while the orchestra, with its broken chords in the bass and its strings of repeated notes, evokes the idea of a storm and comes close to the operatic style. As with Rameau, art was here trying to imitate nature.

Mondonville's operas were also highly regarded; while *Isbé* was only a qualified success in 1742, *Bacchus et Erigone* was very successful in 1747 when it was produced at the Théâtre des Petits-Cabinets at Versailles with Madame de Pompadour in the leading role. *Le carnaval du Parnasse*, a *ballet-héroïque*, was given 35 performances in 1749 and was revived in 1750, 1759, 1767 and 1774. *Vénus et Adonis* (1752), an *opéra-ballet*, was well received, as also was *Titon et l'Aurore*; along with the second version of Rameau's *Castor et Pollux*, *Titon*, with its subtle orchestration, became a rallying-point for the supporters of the French during the Querelle des Bouffons. The Languedoc setting of the pastoral *Daphnis et Alcimadure* encouraged Mondonville, who wrote his own libretto, to make an innovation: the prologue is in standard French, but the following three acts are in Provençal dialect. This work was well received both at its première at Fontainebleau on 4 November 1754 and

when it was subsequently given at the Académie Royale (5 January 1755). However, *Thésée*, to a libretto by Quinault, was only partly successful at its première on 7 November 1765 at Fontainebleau; memories of Lully's *tragédie lyrique* were still present in the public mind.

When Mondonville gave the première of the oratorio (or 'motet français') *Les Israëlites à la Montagne d'Horeb* at the Concert Spirituel in 1758, he claimed in the libretto to have 'enriched our music with a new genre previously absent from it'. In fact, although the oratorios of Charpentier had obviously been forgotten for half a century, Mondonville did at least deserve credit for bringing the genre into line with the tastes of the day. He composed two more French oratorios, *Les fureurs de Saül* (1759) and *Les Titans* (1760, described as a mythological cantata, with a libretto by the Abbé de Voisenon), thus opening up the way for many composers, including Gossec, Giroust and Le Sueur.

Mondonville made some interesting innovations in his instrumental music. He gradually abandoned the trio sonata genre, and in 1734 published his *Pièces de clavecin en sonates avec accompagnement de violon* op.3. The title indicates that the harpsichord is the principal instrument, but in practice Mondonville achieved a perfect balance between harpsichord and violin, exploiting the possibilities of both instruments. Rameau took his inspiration from Mondonville in his *Pièces de clavecin en concerts* (1741), as also did Louis-Gabriel Guillemain in 1745 (*Pièces de clavecin en sonates avec accompagnement de violon*) and Armand-Louis Couperin in 1765 (*Sonates en pièces de clavecin avec accompagnement de violon*). Mondonville's *Pièces de clavecin avec voix ou violon* op.5, contrary to what the title suggests, are in fact *petits motets* on texts from *Psalms*, sometimes in a very figurative style; both voice and violin are required for all the pieces except one. In the matter of violin technique Mondonville was the first to use harmonics in *Les sons harmoniques* op.4.

Mondonville's brother, Jean Cassanéa de Mondonville (*b* Narbonne, 15 April 1716; *d* after 1769), known as Mondonville *le jeune*, was also a violinist and composer. He was a musician in the royal chapel and published *Six sonates à violon seul et basse continue* (1767), formerly attributed to Mondonville's son Maximilien Joseph.

WORKS

DRAMATIC

first performed at the Paris Opéra (Académie Royale de Musique) unless otherwise stated;

music lost unless otherwise stated

Isbé (pastorale-héroïque, prol., 5, H.-F. de la Rivière), 10 April 1742; pubd as op.6 (Paris, *c*1742)

Bacchus et Erigone (acte de ballet, 1, C.-A. Le Clerc de la Bruère), Versailles, 1747; pubd as part of *Les fêtes de Paphos* (Paris, 1758), of which it then formed part

Le carnaval du Parnasse (ballet-héroïque, prol, 3, L. Fuzelier), 23 Sept 1749; pubd as op.7 (Paris, *c*1749)

Vénus et Adonis (ballet-héroïque, 1, J.B. Collet de Messine), Bellevue, 27 April 1752; pubd as part of *Les fêtes de Paphos*(Paris, 1758), of which it then formed part; lib (Paris, *c*1752)

Titon et l'Aurore (pastorale-héroïque, prol., 3, Abbé de La Marre with addns by C.-H. de F. de Voisenon; prol. by A.H. de Lamotte), 9 Jan 1753; pubd as op.8 (Paris, *c*1753/*R*)

Daphnis et Alcimadure (pastorale languedocienne, prol. 'Les jeux floraux', Voisenon; 3, Mondonville), Fontainebleau, 29 Oct 1754; pubd as op.9 (Paris, 1754/*R*); ed. R. Blanchard (Paris, 1974)

Les fêtes de Paphos (opéra-ballet, 3 entrées: 'Venus et Adonis', Collet de Messine; 'Bacchus et Erigone', La Bruère; 'L'Amour et Psyché', Voisenon), 9 May 1758; pubd as op.10 (Paris, 1758)

Thésée (tragédie, 5, P. Quinault), Fontainebleau, 7 Nov 1765; lib (Paris, 1765)

Les projets de l'Amour (opéra-ballet, 3 entrées: 'L'Hymen et l'Amour', 'Jupiter et Calisto', 'Mirzele', Voisenon), Versailles, 29 May 1771

SACRED VOCAL

Oratorios, music lost: Les Israëlites à la Montagne d'Horeb, 1758; Les fureurs de Saül, 1759; Les Titans (C.-H. de F. de Voisenon), 1760

Grands motets, principal sources *F-A*, *Pc*, *Pn*: Bonum est; Cantate Domino; Coeli enarrant gloriam Dei, ed. C. Davy-Rigaux (Paris, 1998); De profundis, ed. S. Bouissou (Paris, 1993); Dominus regnavit; Exultate justi; In exitu; Jubilate Deo omnis terra, ed. J.-P. Montagnier (Paris, 1997); Lauda Jerusalem; Laudate Dominum quoniam bonus; Laudate Dominus omnes gentes; Magnus Dominus; Nisi Dominus; Omnes gentes; Quam dilecta; Qui confidunt; Venite exultemus, ed. S. Bouissou (Paris, 1998)

Petits motets: Regina coeli; Simulacra gentium; others in Pièces de clavecin op.5 (see 'Instrumental')

INSTRUMENTAL

Sonates, vn, bc, op.1 (Paris, 1733)

Sonates en trio, 2 vn/fl, bc, op.2 (Paris, 1734); ed. R. Blanchard (Paris, 1967)

Pièces de clavecin en sonates, hpd, vn, op.3 (Paris and Lille, 1734), ed. M. Pincherle (Paris, 1935); arr. as 6 sonate a 4, 2 vn, 2 ob, bn, bc [perf. Concert Spirituel, 1749, according to La Laurencie, i, 385], *F-Pn*, ed. Centre de Musique Baroque de Versailles (Versailles, 1997)

Les sons harmoniques, sonates, vn, bc, op.4 (Paris and Lille, 1738)

Pièces de clavecin, hpd, vn/1v, op.5 (Paris, 1748); ed. in Borroff (1958)

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MARC SIGNORILE

Mondy, John. *See* MUNDY, JOHN.

Mone, Franz Joseph (*b* Mingolfsheim, nr Bruchsal, Baden, 12 May 1796; *d* Karlsruhe, 12 March 1871). German historian. He studied at Heidelberg where he later taught and served as librarian; he taught at Leuven, 1827–31, and was director of the archives at Karlsruhe, 1835–68. He worked on north European paganism, and published documents on Latin and Greek religious services; musicologically he is notable for his three-volume text edition *Lateinische Hymnen des Mittelalters* (Freiburg, 1853–5/*R*); from his references here to Greek hymns he seems to have been aware of the verse structure of Greek medieval liturgical poetry, the discovery of which is usually credited to JEAN BAPTISTE PITRA. In this matter see W. Meyer: 'Pitra, Mone und die byzantinische Strophik', *Gesammelte Abhandlungen zur mittellateinischen Rhythmik*, ii (Berlin, 1905), pp.287–302.

MILOŠ VELIMIROVIĆ

Monet, Jean. *See* MONNET, JEAN.

Moneta, Giuseppe (*b* Florence, 1754; *d* Florence, 17 Sept 1806). Italian composer. After composing a *farsa* for four voices (its title is unknown), he had, for a young amateur, a remarkable outburst of activity in 1779: his oratorio *Il*

figliuol prodigo was given at S Giovannino degli Scolopi on 20 February, his comic opera *I pastori delle Alpi* was produced at the Teatro di borgo Ognissanti on 1 June; and he directed, from the first harpsichord, Paisiello's *Il tamburo notturno* at the same theatre on 9 September. For the next 20 years he composed a succession of operas, intermezzos and melodramas, as well as sacred and instrumental music. Judging by local reviews, his music was well liked by the Florentines. He won various titles, most importantly *maestro di cappella onorario e compositore* of the courts of Tuscany (1791) and (later) Parma.

Comic genres made up the majority of Moneta's dramatic compositions. He was favoured by the Tuscan court as a composer of ceremonial operas and cantatas, such as *L'Urano*, a cantata (celebrating Herschel's discovery of the planet Uranus) for the wedding of Archduke Francesco in 1788. But his most original contribution was to the development in Italy of *melologo* ('melodrama' or 'tragedia lirica'), a new dramatic form which had been cultivated in France and Germany in the 1770s. Moneta set three such dramas in the 1780s: first *Il Meleagro* (1785), with text by Camillo Federici, who acknowledged his desire to emulate Rousseau's *Pygmalion* of 1770; and followed by two more: *La vendetta di Medea* (1787) and *La morte di Sansone* (1789).

A collection of five sinfonias has survived which displays suggestions of programmatic intent and what the descriptive style in his lost *melologos* may have been. His favoured position in Tuscany as composer of orchestral music is indicated by a performance in Florence in 1792 of a 'piena sinfonia' before the Palazzo Pitti to welcome Grand Duke Ferdinando III. He also composed six trios for flute, bassoon and continuo and two sonatas for piano and violin.

Like the musical culture of Tuscany in general in his time, Moneta's works remained largely unknown beyond the region's borders and the related principalities of northern Italy. The most successful of his comic operas was *Il capitano Tenaglia*, performed in Livorno and Brescia in Carnival 1784, and Geneva in 1786. His composing apparently ceased in 1799, probably because of the French occupation and rule (1799–1814) during which his patron, Ferdinand III, retreated to Vienna. Moneta was among the composers, educators and musicians who formed in 1801 the Collegio di Professori, devoted to raising music in Florence to its 'greatest perfection', promoting the study of music and increasing the number of scholars and 'dilettantes'. In 1806 he was listed among the 'interessati', or financial backers, of the Teatro degl'Intrepidi. Moneta's obituary in the *Gazzetta toscana* (1806, no.40) speaks of the 'universal appreciation and praise' accorded his music.

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performed in Florence unless otherwise stated

OPERAS

I pastori delle Alpi (dg, 2, A. Pasquali Valli), Borgo Ognissanti, 1 June 1779

Angelica e Medoro (serenata, 2 pts, P. Metastasio), Porta Rossa, 19 March 1780

La giardiniera accorta (dg, 2), Cocomero, 20 Sept 1781

Il marchese a forza (dg), S Maria, carn. 1783

Il capitano Tenaglia ossia La muta per amore (dg, 2, C. Orcomeno), Livorno, Armeni, carn. 1784

Il Meleagro (melodramma, 3, C. Federici), Cocomero, 22 June 1785

Il tutore e la pupilla, ovvero Amor vuol gioventù (int, 2 pts, M. Coltellini), Cocomero, 26 Dec 1785

L'equivoco del nastro (int, 2), Cocomero, carn. 1786

La vendetta di Medea (tragedia lirica, 5, C. Giotti), Intrepidi, 31 Dec 1787

Orfeo negli Elisi (azione teatrale, 1), Intrepidi, 17 May 1788

Il sacrifizio d'Ifigenia (dramma per musica, 1, Giotti), Cocomero, 3 Feb 1789, 1 aria *I-Fm*

La morte di Sansone (tragedia lirica, Giotti), Cocomero, 3 Feb 1789

Le nozze all'inferno (farsa, 2, D. Somigli), Piazza Vecchia, carn. 1791

Il conte Policronio, overo Le bugie hanno le gambe corte (dg, 2, G. Squilloni), Poggio a Caiano, 18 Sept 1791, *Fc*

Le due orfane e i due tutori innamorati (dg, 2), S Maria, 9 July 1792, *US-R* (excerpts)

Oreste (dramma serio in musica, 3, F. Gonella), Pisa, Accademia dei Costanti, spr. 1798, *I-Fc* (2 copies)

Le varie poi fauste vicende di Flora (azione teatrale, 1, G. de Gamerra), Cocomero, Advent 1799, *Fc*

La poetessa capricciosa amante de' due gemelli (dg, 1), Cocomero, 26 Dec 1799

Revisions of: L. Caruso: La locanda in scompiglio, 1780; G. Sarti: I contratempi, 1781; P. Guglielmi: I due fratelli sciocchi, 1782

OTHER WORKS

Orat: Il figliuol prodigo, S Giovannino degli Scolopi, Feb 1779; Il sacrificio di Jefte, Fucecchio, S Giovanni, 22 Aug 1795; Il trionfo di Gedeone (dramma sacro, 2), Pergola, 6 March 1798, *Fc*

Other vocal: L'Urano (cant., 2, M.A. Giannetti), 3vv, Porta Rossa, 23 March 1788; La morte di Beatrice Cenci Romana (cant.), S, hp/pf, vn, *I-Nc*; 6 ariette, v, hp/kbd (n.p., n.d.); arias in *CZ-BER*, *US-BEm* (doubtful)

Inst: 5 syms., op.2, *CH-N*; 6 trios, 2 fl, bn *NL-DHgm*; 2 sonatas, pf, vn (Florence, n.d.), *I-MTventuri*, *PAc*, *US-LOu*

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M. de Angelis: *La felicità in Etruria* (Florence, 1990)

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ROBERT LAMAR WEAVER

Monetarius [Müntzer], **Stephan** (*b* Kremnica; *fl* 1494–1515). Slovak theorist. He studied at Kraków in 1494 and taught in Vienna before 1515. His treatise *Epitoma utriusque musices practice* (Kraków, 1515; facs. in MMP, ser.D, i, 1975) is dedicated to his patron Georgius Thurson, a member of a Hungarian magnate family that had served the cause of humanism. It is written in the two-part form typical of the early 16th century (*musica plana, musica mensuralis*) and has affinities with Johannes Cochlaeus, Gaffurius, Giorgio Anselmi and Jacobus Faber Stapulensis. In his treatise Monetarius quotes a poem by the German humanist Walter Eck, who was in Kraków about 1515.

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ELŻBIETA WITKOWSKA-ZAREMBA

Money-Coutts, Francis Burdett (Thomas Nevill) [5th Baron Latymer] (*b* London, 18 Sept 1852; *d* London, 8 June 1923). English poet and librettist. Born into a family of English bankers, he read law at Cambridge but regarded writing as his career and adopted the pen name 'Mountjoy'. In the early 1890s he became firm friends with

Albéniz, then living in London, and offered Albéniz a considerable income in exchange for setting his librettos to music. Their first work was the opera *Henry Clifford*, followed by their most important work, the opera *Pepita Jiménez*, based on the novel by Juan Valera. Money-Coutts's fondest ambition, however, was to create an operatic trilogy based on the *Morte d'Arthur* of Sir Thomas Malory; the libretto for *King Arthur* was published separately (London, 1897), but Albéniz completed only the first opera, *Merlin*; *Lancelot* and *Guenevere* were left incomplete at the composer's death in 1909. Money-Coutts also supplied Albéniz with numerous song texts, which appear in the collections *To Nellie: Six Songs* and *Quatre mélodies*, as well as the individual works *Art thou gone for ever, Elaine?*, *The Gifts of the Gods* and *The Caterpillar*. Money-Coutts's greatest contribution to music history, however, was his unselfish patronage of Albéniz, which permitted the ailing composer to devote his final years to writing his celebrated work for piano, *Iberia*.

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WALTER AARON CLARK

Monferrato, Natale [Nadal] (*b* Venice, *c*1615; *d* Venice, before 12 April 1685). Italian composer and organist. He was a priest and was possibly a pupil of Giovanni Rovetta or of his own brother, Innocente. He took part in the competition for the second organist's post at S Marco, Venice, on 23 January 1639 (not 1640, as Caffi and others stated), when Cavalli was appointed, but the following month he became a singer there at the modest annual salary of 60 ducats. In 1642 (before 21 September) he was appointed *maestro di musica* of the Conservatorio dei Mendicanti, Venice; his tenure is also noted in the dedication to his op.4. On 20 January 1647 he was made *vicemaestro di cappella* of S Marco at a salary of 120 ducats, which was raised in 1650 to 160 ducats and three years later to 200. On the death of Rovetta he was again passed over, in favour of Cavalli, for the post of *maestro di cappella* of S Marco on 20 November 1668, but he finally obtained it on 30 April 1676 following Cavalli's death (accordingly, he resigned from the Medicanti) and held it until his death. He was an energetic director: he attempted to raise the standards of the choir by re-auditioning the older singers and by reducing its numbers, thus allowing higher salaries to be paid, though he met with bureaucratic difficulties in carrying out this policy. He was much appreciated by the procurators, who twice (in 1670 and 1682) awarded him a special gratuity for dedicating compositions to them. In his later years he was a partner with Giuseppe Sala in the ownership of the leading music publishing house in Venice. His will shows that he was a reasonably wealthy man; he left musical instruments to G.B. Volpe and Pietro Veralli, while the residue went to the Scuola del Sacramento in S Bartolomeo di Rialto, where a marble bust of him was erected in the sacristy.

Monferrato's works for S Marco seem mainly to have been in the *stile antico*, of which documentary evidence also suggests he was much in favour. His masses are very austere examples of this manner, displaying few of the expressive devices of chromaticism and dissonance that other composers used to modify its traditional basis. His motets and psalms, by contrast, show the influence of his teaching at the Mendicanti, especially the solo motets of op.4, which he wrote for its pupils. These are attractive works, displaying elements of both the melodious arias and expressive recitative found in the Venetian operas of the mid-17th century. They are not quite so clearly diatonic as those of the Bologna school, but with their harmonic sequences and regular rhythms they approach the idiom of the Italian sacred cantata, especially as individual sections within them are often expansive and highly developed.

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all printed works published in Venice unless otherwise stated

Salmi concertati, 5–8vv, 2 vn, org, op.1 (1647)
Salmi, 8vv, org, op.2 (1653)
[20] Motetti concertati ... lib.I, 2–3vv, op.3 (1655)
[21] Motetti ... lib.I, 1v, op.4 (1655)
Motetti ... lib.III, 1v, op.6 (1666)
[21] Motetti concertati, 2–3vv [op.7] (1669)
Salmi concertati ... lib.II, 3–8vv, 2 vn, va, org, op.8 (1671)
Salmi brevi, 8vv, org, op.9 (Bologna, 1675)
[9] Salmi concertati, 2vv, 2 vn, va, org, op.11 (1676)
[6] Missae, 4–5vv, org, op.13 (1677)
Salmi concertati, 3–4vv, 2 vn, va, org, op.16 (1678)
Antiphonae, 1v, op.17 (1678)
Motetti ... lib.III, 2–3vv, op.18 (1681)
Missae et Magnificat, op.19 (1681)

2 motets, 1656[1]; Dulce sit, 2vv, bc, 1688[2]; Exaltabo te Deus, 1v, 1670[1]

Mag, 8vv, org; 2 Mag, 4vv: *D-Bsb*, *Dlb*
Salve regina, 3vv, bc, 1655, *Bsb*
1 cant., 1v; 2 motets, 3vv, insts: *Kl*

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DENIS ARNOLD/R

Monferrina. A country dance, Piedmontese in origin, popular in England in the early 19th century (sometimes called 'monfrina', 'monfreda' or 'manfredina'). Typical examples, in 6/8 metre, appear in *Wheatstone's Country Dances for 1810* and *Companion to the Ballroom* (*c*1816). Clementi composed two sets, of 12 (op.49, 1821) and six (WO15–20).

□

Mongini, Pietro (*b* Rome, 1830; *d* Milan, 27 April 1874). Italian tenor. He started his career as a bass, but by 1853 was singing tenor roles at Genoa. In 1855 he made his Paris début at the Théâtre Italien as Edgardo in *Lucia di Lammermoor*, and in 1857 sang at Reggio nell'Emilia in the first performance of Achille Peri's *Vittor Pisani* and in Donizetti's *Anna Bolena*. He first appeared at La Scala in 1858 as Arnold in *Guillaume Tell*, and made his London début in 1859 as Elvino in *La sonnambula* at Drury Lane, where he also sang Arrigo in the first London performance

of Verdi's *Les vêpres siciliennes* (in Italian). In 1860 he sang Manrico (*Il trovatore*) at La Scala and Huon in Weber's *Oberon* at Her Majesty's Theatre. He returned to London every year from 1862 to 1873, appearing either at Her Majesty's, where his many roles included Don Alvaro in the first London performance of *La forza del destino* (1867), or at Covent Garden, where he made his début as Gennaro in *Lucrezia Borgia* (1868). On 24 December 1871 he created the role of Radamès in the first performance of *Aida*, at the Cairo Opera House. According to contemporary reports, his genuinely heroic tenor voice was not used with much subtlety or intelligence, but in such roles as Arnold, Manrico and Alvaro the sheer brilliance of sound and the excitement of his performances compensated for any lack of artistry.

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ELIZABETH FORBES

Mongolia. Independent country in INNER ASIA and landlocked between the Russian Federation to the north and China to the east, west and south. It covers an area of 1,565,088 km² (606,250 miles²) and has a population of 2·74 million (2000 estimate) of which an estimated 78·8% are classified as Khalkha [Halh] Mongols. Other Mongol groups include Altai Urianghais, Bargas, Baits, Buryats, Chahars, Darhats, Darigangas, Dörbets, Hamnigans, Harchins, Horchins, Hoshuts, Hotogoids, Mingats, Ölöts, Sünits, Torguts, Üzemchins and Zakchins. Turkic minorities within Mongolia include Kazakhs (5·9% of the population) and small numbers of Tuvans, Üzbeks (Chantous), Uighur and Soyot Urianghais, Tsaatans and Hotons.

Mongols emerged as a distinct group during the 11th and 12th centuries. The first Mongol Uls (Mongol nation) – a name reassigned during the 1990s to contemporary Mongolia – was established in 1206 by Temüjin (Chinggis Khan), who united the Mongolian tribes to create a nomadic empire, which, at its height, reached from Korea to the Black Sea (1206–1368). The division between Eastern Mongols (including Khalkhas) and Western (Oirat) Mongols dates back to that time; since then these two confederations have periodically opposed each other in war. The Eastern Mongols were united under Batmönh Dayan Khan, who became ruler in 1479, but during that century were twice defeated by the Oirats. In 1552, Altan Khan of the Tümed united the Khalkhas and defeated the Oirats, initially a confederation of four tribes: the Jungars, Torguts, Hoshuts and Dörbets. From the 15th century to the 17th, the Confederation of Four Oirats (Dörvön Oird) consolidated and eventually formed a Western Mongol Jungar State (1630–late 1750s). In order to get military aid to hold off the Jungar leader Galdan Boshigt Khan (1651–96), the Khalka princes swore an oath of allegiance to the Emperor K'ang Hsi at the Doloon Nuur convention of 1691, leading to a formal annexation of Mongolia by the Manchus (called by them 'Outer Mongolia') that lasted until 1911. The Oirat Mongols resisted Manchu domination for another 70 years.

For information on the musics of different Mongol confederations and groups, musical genres, instruments and musicians *see* BAATARYN AVIRMED, HETS, HUUR, HUUCHIR, IKIL, LIMBE, MONGOL MUSIC, NARANTSOGT, NAMJILIIN NOROVBANZAD, OVERTONE-SINGING, SHUDRAGA, TOPSHUUR, TSUUR and YATGA.

CAROLE PEGG

Mongol music. The musics of the traditionally nomadic Mongol peoples of INNER ASIA, who now live predominantly in Mongolia (Mongol Uls) and Inner Mongolia (an autonomous region in northern China) as well as elsewhere in China, in Russia and in diasporic communities in Europe and the USA.

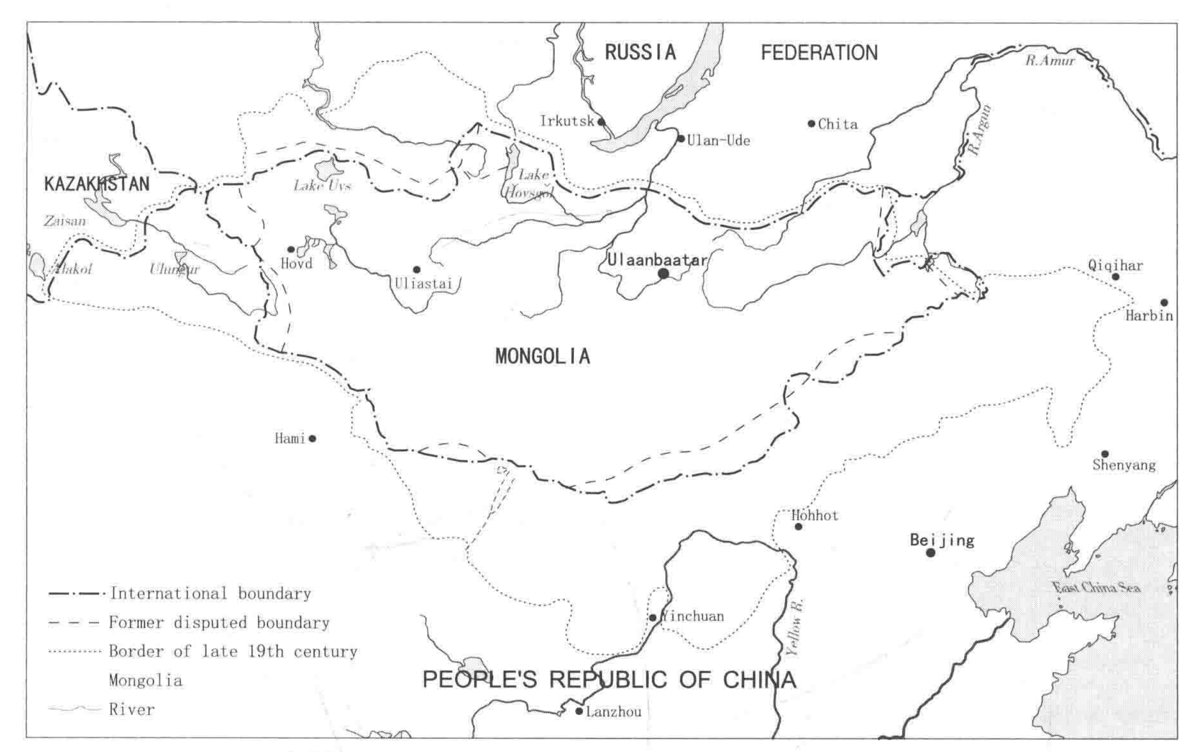
I. Introduction. II. Traditional music and dance. III. Religious musics. IV. 20th-century political influences.

I. Introduction

The majority of Mongols live in Mongolia and Inner Mongolia; they are also found in Buryatia and along the Volga river in Russia, and in other areas of China, particularly in the autonomous region of Xinjiang and in Qinghai province (fig.1). The dissemination of Mongols occurred partly because political borders changed and administrative divisions were created that divided and relocated Mongol peoples at various times – under the Mongolian Empire (1206–1368), the Jungar State (1630 to late 1750s), and the Chinese Qing dynasty (1644–1911), as an autonomous state under the Bogd Khan (1912–19) and during the communist Mongolian People's Republic (1921–92) – and partly because of their own migrations. When Stalin successfully negotiated sovereignty for Mongolia at the Yalta conference in 1945, the political division between Mongol groups in Inner Mongolia (part of China) and Mongolia (then the Mongolian People's Republic) was consolidated. However, Mongols still use the metaphor of a human body to symbolize the 'natural' unity of their politically-divided peoples referring to Mongolia as 'Back' or 'North' Mongolia (*Ar Mongol*) and to Inner Mongolia as 'Breast' or 'South' Mongolia (*Övör Mongol*). While they view themselves as united in being 'Mongol', Mongols do express different kinds of identity through musical forms, styles and practices.

Within Mongolia, the estimated total population in 2000 is 2.74 million. The majority group, the Khalkhas (1,610,200), live predominantly in central and east Mongolia. Other groups are concentrated in the border areas. Along the Altai mountain range of west Mongolia live Dörbets (55,200), Baits (38,800), Zakchins (22,500), Altai Urianghais (20,400), Torguts and Hoshuts (10,200), Ölöts (8100), Mingats (4000), Western Khalkhas, and non-Mongol groups including Hotons (4000), Tuvan Urianghais and Chantous (Üzbeks). Among the rolling green steppes of east Mongolia are located Buryats (34,700), Darigangas (28,600), Bargas (2000), Üzemchins (2000) and Hamnigans, and amid the snow-capped mountains, forests and lakes of north Mongolia live Darhats (14,300), Hotogoids, Chahars and Buryats. Within the Russian Federation, there are an estimated 453,000 Buryat Mongols and 2,000,000 Kalmyk Mongols. Census statistics (1990) suggest that over 5.5 million Mongols are living in China, of which almost 3.5 million are in Inner Mongolia. Torguts and Hoshuts living in Qinghai, Inner Mongolia and Tibet number 114,000; Daurs and Torguts living in Xinjiang number 135,000.

Repertories, styles, forms and genres of Mongol music are influenced by the ethnicities, life styles and histories of the performers. Traditionally, music is primarily vocal; instrumental music takes a secondary role. As transhumant pastoralists in an often hostile environment, the everyday lives of Mongols are suffused with music linked to ritual, folk-religious, shamanic and Buddhist practices, whether herding, hunting or holding domestic



1. *Main geographical areas occupied by Mongols*

celebrations (*nair*) and public festivals (e.g. *Eriin Gurvan Naadam*, Festival of the Three Manly Sports; see §II, 1(vi) below). In all three religious complexes, Mongols use musical practices to communicate with and attempt to influence spirits believed to live in and comprise natural phenomena. Similarly, animals are controlled, herded and hunted using a range of vocal and instrumental sounds.

Traditionally, there were gender-specific practices in vocal and instrumental performance. The most highly valued vocal forms were performed in formal ritual contexts by men. Women were generally prohibited from performing *tuul*'s (epics) and *höömii* (*see* OVERTONE-SINGING), as well as the most valued *urtyn duu*s (long-songs). In the context of celebrations, the eldest male always performed a technically difficult *urtyn duu* before the most respected female, who performed a less difficult song. Women were prohibited from playing the HUUR (fiddle), *limbe* (side-blown flute), *tsuur* (end-blown pipe), *topshuur* (two-string plucked lute) and *yatga* (zither). Only the *aman huur* (jew's harp) appears to have been played in both secular and shamanic contexts by both men and women of all groups.

During the communist period, a 'new hearth' (first the 'club' and 'red corner' and then the theatre) was created for music. Music was secularized, taken out of the round felt tent or monastery and moulded into a 'national' form, with socialist content that claimed ideological equality in gender, status and ethnicity. European art forms, including classical music, opera and ballet were introduced, and traditional Mongolian song and dance melodies were adapted to equal-tempered scales, derived from the harmonic series of European art music. In contemporary Mongolia, traditions of various provenances are in the process of intermingling: traditional songs, instruments and dances are being reinjected with ethnicity; religious musics are being practised in ritual contexts; Soviet traditions and Soviet transformations of pre-Soviet traditions continue to be developed; and new rock and 'world music' influences are being taken on board.

II. Traditional music and dance

1. Vocal musics: (i) Long-songs (ii) Short-songs (iii) Heroic epics (iv) Tales, legends, praise-songs and 'words' (v) Magical formulae (vi) Festival forms. 2. Instruments. 3. Dance.

1. VOCAL MUSICS. In terms of musical structure, traditional Mongolian songs fall along a continuum. At one end is the 'extended' long-song (*aizam urtyn duu*), which is richly decorated, drawn out and without fixed rhythm; at the other is the strophic, syllabic, rhythmical short-song (*bogino duu*), which is mostly in simple, duple or quadruple time and occasionally in triple time, and performed without ornamentation. Contexts of performance also differ for these songs. In addition, there are a range of vocal forms not classified by Mongols as 'song', but which by virtue of their structure or rhythmic performance may be considered to be musical.

(i) Long-songs. Most Mongolian ethnic groups perform a style of *urtyn duu* (long-song), the themes of which range from the religious, philosophical, ceremonial and didactic to expressions of love for family, nature, birthplace and animals. *Urtyn duu* is a Khalkha term that came into general use after standardization of music under the communists. Traditionally, each Mongolian group has its own terms often indicating use in a particular context: Khalkha Mongols also use the terms *nairyn duu* (celebration song), since long-songs are the only form of song permitted in Khalkha celebrations, and *aizam duu* (extended song). Each group also has its own repertory, forms, styles and methods of ornamentation.

The long-song uses five equally-spaced pitches, from which further pitches are derived. It occurs in three main musical forms: extended (*aizam*), general (*tügeemel*, *jir*) and abbreviated (*besreg*). *Aizam urtyn duu* is performed mainly by Eastern Mongol groups, including Khalkhas. It is characterized by rich ornamentation and use of falsetto, extreme elongation of both musical phrases and syllables, a melody that continually unfolds rather than repeats, and lack of a regular beat. Its melodic complexity and melismatic skill takes precedence over textual clarity for both performer and audience. Classical Mongolian script pronunciation is often used, and syllables are interpolated to preserve the flow of the melodic line. While initial-line alliteration, typical of Mongolian poetry, is employed, the line is often truncated, so that metrical elements of the written text are not preserved in the song. Performance manner is restrained, with little facial or bodily movement.

In traditional Khalkha celebrations, each long-song should have 64 *türleg* ('choruses'), although 4, 8, 16 and 32 are acceptable. The Khalkha phrase '16 or 32 *aizam duu*', refers to a long-song with 16 or 32 *türleg*. Central Khalkha style is characterized by its wide range, which when it incorporates falsetto may reach almost three octaves, and by a full-throated, declamatory vocal tone from the chest. Intervallic movements are wide – 3rds and 4ths are used in succession – and there is a general absence of conjunct movement. Borjigin Khalkha style has a range as wide as Central Khalkha, and falsetto is used, but intervallic movements are small, and more complex decoration of the melodic line is used. Western Khalkhas, who live in districts bordering west Mongolia, perform *aizam urtyn duu* but use a more restricted melodic range than Central Khalkhas.

Tügeemel urtyn duu ('general' long-song) lies between 'extended' and 'abbreviated' forms and is used on non-official occasions, such as during herding on the steppes. *Besreg urtyn duu* ('abbreviated' long-song), a shortened or hybrid form with short verses and sometimes choruses, is performed by Western Mongols, including west Mongolian groups and Mongols in Xinjiang. This form also exploys devices such as empty syllables and interjections, but because there is little ornamentation, a less complex musical structure and less elongation of words, the text is more clearly audible. Melodies have a more angular structure. Long-song styles from pre-socialist Mongolia, which have become rare, include Eastern Khalkha, Hardel and Bayan Baraat.

Performance practices and styles are transmitted orally. For Khalkhas, the song performed by child-riders before a horse race, *giingoo* (see §(vi) below), is used to display their potential as long-song performers. Basic differences occur between Eastern Mongols, Western Mongols and Inner Mongolian groups. Among Western Mongols such as Baits, Dörbets, Torguts and Mingats, long-songs are without instrumental accompaniment, but verses and choruses are sung by all present in heterophonic layers of melodic improvisations. Among Khalkha groups, a solo vocalist sings verses to the accompaniment of a horse-head fiddle (*morin huur*; fig.2) and sometimes also a six finger-hole, side-blown flute (*limbe*), which follow the melody and decorations of the vocal line. Each verse is composed of two, four or more musical phrases or sections (*tuhailbar*), and after every three verses the assembled celebrants contribute a kind of refrain (*türleg*), while the singer pauses for breath or clears the throat. Among Üzemchins in Xilingol banner, Inner Mongolia, there is no instrumental accompaniment, but during verses the audience supplies a vocal drone which they call *chor* (in eastern Mongolia, 'mouth *tsuur*') beneath the solo vocalist's melody, and then all contribute to the melody of the chorus.

The selection of the initial and final long-song is chosen according to group tradition. Borjigin and Central Khalkhas always begin a domestic celebration (*nair*) or festival (*naadam*) with *Tümen Eh* ('First of Ten Thousand'), and the first three long-songs have to be *aizam* in form and chosen from a specific corpus of songs. Bait Mongols begin with *Bayan Tsagaan Nutag* ('Rich White Homeland'), Hotons with *Nariin Baahan Sharga* ('Thin Rather Light-Bay [Horse]'), Dörbets with *Nariin Goviin Zeerd* ('Chestnut-Brown of the Narrow Gobi'), and Darhats with *Talbain Sharga* ('Four-Square Bay').

(ii) Short-songs. Although referred to generally by a Khalkha term, *bogino duu*, this category includes satirical,



2. *Dad'süren (long-song singer) and Arildii (horse-head fiddle player) of the Borjigin Khalkhas in their ger (home) in Middle Gobi, Mongolia, 1989*

dialogue and situational songs, which are improvised in alliterative stanzas. *Shog duu* (satirical songs) are used to lampoon, criticize or comment on anti-social behaviour, problematical relationships and everyday events on a public level; for instance, the Bait Mongol song *Donkoo* (or *Elkendeg*) criticizes drunkenness, arrogance and rootlessness.

Magtaar (situational songs) operate on a more private level. They are used to express opinions about specific places and people and may be addressed to lovers or personal friends. Occasionally, *magtaar* are used in Dörbet celebrations, accompanied by dance (*büjigtei magtaar*). Satirical songs are distinguished melodically from situational songs: the former have lighter, less lyrical tunes. Traditionally, west Mongolian satirical songs are performed unaccompanied, or accompanied by a simple rhythmical device; occasionally they are accompanied by the two-string spike fiddle, *ikil*.

As with long-songs, different ethnic groups have their own short-song melodies and styles. The musical range is generally within one-and-a-half octaves, and no ornamentation is used. Musical simplicity allows the singer to concentrate on rhyming the improvised text and clearly transmitting the meaning. A form of 'lengthened' short-song (*urtavtar bogino duu*) uses a drawn-out melody with some ornamentation in verses in conjunction with a more rhythmical melody in the chorus. In both forms, textual meaning is enhanced during performance by dramatic, sometimes even theatrical, facial and bodily movements.

Hariltsaa duu (dialogue-song) is a performance style that, when used in short-song form, also makes expressive use of the eyes and upper body. Although no costume, masks or make-up are used, these highly dramatised songs are considered to be an early form of Mongolian drama. *Hariltsaa duu* may be performed by several people or solo.

(iii) Heroic epics. *Baatarlag tuul*'s (heroic epics) are lengthy oral works about brave knights who fight and eventually defeat the forces of evil.

Epic traditions among the Oirats of north-west Mongolia, Buryat Mongols and Volga Kalmyks were noted by Vladimirtsov (1923). The Buryat Mongol academician Rintchen, citing *Janggar*, *Khan Harangui* and *Högshin Luu Khan*, proposed that Khalkha melodic tales (*üliger*) from central Mongolia should be included within the category 'epic'; this remains a subject of debate. The *Geser* epic (*see* TIBETAN MUSIC, §III, 4) was widespread in both oral and written forms among Khalkha Mongols, Buryats, Oirats, Inner Mongols, Kalmyks and Monguors. Similarly, *Janggar*, the main epic cycle of Kalmyk Mongols, is also found among Baits, Dörbets, Torguts and Altai Urianghais of west Mongolia; Khalkhas of central Mongolia; Torguts, Ölöts, Hoshuts and Chahars of Xinjiang, China, and Höh Nuur Mongols in Qinghai province, China. Manuscript versions of *Khan Harangui* have been collected and published from Khalkhas in central Mongolia, from Kizil in Tuva, from Okin in Buryatia and in Western Mongol *tod* script. As with the *Geser* and *Janggar* epic cycles, *Khan Harangui* passed to and from written and oral traditions.

Altai Urianghais, Torguts, Baits and Dörbets all have their own corpus of epics with distinctive form and content. The oral epic tradition is believed by west Mongolian bards (*tuul'chs*) to have been maintained unbroken over many centuries. Performance skills have



3. Rincin plays the dörvön chihtei huur to accompany the qugur-un üliger 'Rabsul Mamu' outside his home in Ordos, Inner Mongolia, 1987

been transmitted primarily by males within families (*see* BAATARYN AVIRMED).

All west Mongolian epics follow the same underlying structure: after many trials of strength and courage, the hero eliminates evil and takes home a devout wife. Descriptive and conceptual motifs provide the opportunity to root the epic among a particular group in a particular place.

Among Altai Urianghais and Baits, a low-pitched, declamatory style of voice-production, *häälah* (*hailah*), is used for epic performance. (Zakchins use a singing voice, *duulah*.) The sound is related to *höömii* (*see* OVERTONE-SINGING) in that harmonics are produced, but these are not used to create a melody.

West Mongolian heroic epics are accompanied by the two-string plucked lute *topshuur* and occasionally, as among Zakchins, by the two-string spike fiddle *ikil*. Buryat Mongols and Mongols from Inner Mongolia use the spike fiddle *huur*, although Buryat Janggar bards once used the *yatga* (zither). The much shorter, story-like Khalkha *ülger* is recited without musical accompaniment.

(iv) Tales, legends, praise-songs and 'words'. In southern regions of Mongolia and in Inner Mongolia, the *dörvön chihtei huur* ('four-eared fiddle') is used to accompany musical tales or legends (*üliger*; fig.3). These tales are highly dramatised, with a single performer expressing different characters by means of changes in vocal and instrumental timbre and using pace to express the tale's action.

A form of musical narrative in alliterative verse, the *ülger* (*üliger*) has some of the characteristics of epic. Indeed, among Buryats, Khalkhas and Mongols of Inner Mongolia, the term *ülger* is used to mean 'epic', which causes some confusion. Poppe (1979) saw the relationship between epic and *ülger* in a derogatory way. The *üliger* was, he said, 'a semi-poetic, semi-narrative work . . . the result of a certain degeneration of the Khalkha Mongolian heroic epic'. The *qugur-un üliger* ('tale accompanied by fiddle', literally 'tale of the fiddle') includes motifs and performance-techniques common to epic performance and may have been a way of prolonging the life of the epic–*ülger* in a communist environment. One of the best known Inner Mongolian performers, Muu-ökin, was said to be able to perform *ülger* that lasted for months, to improvise in length and details, and to vary melody and pace according to the narrative. Another performer, Pajai, was also skilled in improvisation, in performance often replacing several verses with new ones.

Bengsen-ü üliger ('tales of literary origin') are performed in south-east provinces of Mongolia among Jaruud, Üzemchin and Ar Horchin Mongols and by groups in Inner Mongolia. Accompanied by the *dörvön chihtei huur*, texts inspired by classical Chinese novels are transformed into a Mongolian art form by the use of improvised 'connected verse' (*holboo shüleg*). These sections of improvised lines in alliterative parallelism (*tolgoi holboh*) have various functions: to ornament the tale (*chimeg holboo*) by describing the hero and his actions, to summarize its contents (*ülgeriin tovchoo*) or to add a different theme (*chölööt sedevt holboo*), such as a wrestling match or spirit-distilling session.

Musical performances of myths or legends (*domog*) take a variety of forms: the myth of the origin of the horse-head fiddle, *Cuckoo Namjil*, is sung to accompaniment by the *morin huur*; Western Mongols perform melodies related to their own histories on the *ikil*; instrumental melodies are frequently related to animal legends (*see* P. NARANTSOGT); and Bait, Dörbet, Torgut and Ölöt Mongols use the *biy*-dance (see §3 below) to express the adventures of their legendary heroes.

Magtaal (praise-songs), formerly connected with Shamanism, hunting practices and a substantial element in epic performance, are improvised in contemporary Mongol music as a 'snapshot' of the immediate context. The 'word' (*üg*) is also a traditional improvisation on a theme. The subject, who may be a person, beast or object, comments rhythmically upon the fate that has overtaken it.

(v) Magical formulae. Incantations (*shivshleg üg*), well-wishing words (*beleg demberliin ügs*), wish-prayers (*yeröól*) and curses (*haraal*) are part of the vocal repertories of Mongolian Folk Religion, Shamanism and Buddhism, but performed rhythmically and in verse, they may also be considered a genre of musical poetry (*högjimt yaruu nairag*).

Shivshleg üg, which address natural phenomena as if human, are believed to be an ancient form of folk benediction.

Beleg demberliin ügs and *yeröól* are widespread among Khalkha, Dörbet, Bait, Ölöt and Üzemchin Mongols. Performance of both must be melodic (*uyangalag*), using improvised words in equal rhythm (*jigd hemeer*) and in verse. *Beleg demberliin ügs* are performed by lay people and consist of only a few lines. They express wishes relating to rituals and labour and must be performed when encountering people engaged in those activities. *Yeröóls* are performed by specialists at annual and life-cycle celebrations, such as births, felt-making, construction of a new *ger*, weddings, departure for hunting or travelling, and selection of foals. They are associated with anointing the newborn (both human and animal), as well as clothes, tools, tents and weapons, and they vary in length from two to 30 or 40 lines. Rooted in ritual occasions for specific ethnic groups and families, the contents of a *yeröól* are improvised and include descriptions of the process and actions preceding the ritual, the ritual itself, justifications for the rituals and teachings. Among Khalkhas, the beginning and end of wish-prayers share features with *aizam* long-songs: both begin by uttering the sound 'Zee' and end with a *türleg* 'chorus' to which all contribute, thus ensuring that it becomes a communal, rather than individual wish. Curses are associated with Shamanism and occur in epics.

(vi) Festival forms. In pre-communist Mongolia, festivals comprising three sports – horse-racing, wrestling and archery – were linked to the celebration of male prowess and to religious beliefs. *Güngoo*, *tsol* and *uuhai* are musical sounds traditionally intended to communicate with these spirits. Although secularized during the communist period, they are being reinterpreted in contemporary practice.

Güngoo is a ritual song performed by child jockeys as they parade in a circle 'in the path of the sun' prior to a race. The melodies are reminiscent of long-song melodies, and the words are unintelligible to both performers and audience.

Prior to wrestling, the contestant's trainer delivers a *tsol* (praise-recitation) in a high-pitched rhythmical manner, in alliterative verse, each section of which ends in a melodically descending phrase. This identifies the wrestler in terms of residence and skill and issues a challenge to a specific opponent. Long-songs are performed by male elders during the wrestling, and wrestlers perform the Garuda dance (see §3 below).

Rhythmical ritual vocal sounds, called *uuhai* by Khalkhas and *bara* by Buryats, are essential to archery competitions. In Mongolia, the words are not comprehensible but sound like melodic calls. Buryat archery songs evoke the lightening speed of the arrow and urge it to reach its mark. An invocation prior to shooting, called by Khalkhas 'summoning *uuhai*', is performed by umpires who beckon and invite both the arrow and good luck. The invocation is accompanied by circular beckoning gestures made with arms reaching towards the sky. This is followed by an *uuhai* of joy when the arrow finds its mark, traditionally intended to awaken the local deity, who will then provide rain and fertility. The final 'roll call' or 'scoring *uuhai*' occurs at the end of the match.

2. INSTRUMENTS. In pre-revolutionary Mongolia, Mongol herders played composite chordophones or aerophones, as did other Inner and Central Asian nomads. Membranophones and idiophones were played in shamanist, Buddhist, court and military contexts.

The composition and repertories of instrumentaria, as well as organology, sounds and functions of instruments vary according to ethnic group traditions. Characteristic of Western Mongols are the two-string spike box fiddle (IKIL), three-string lute (SHUDRAGA, *shanz*), two-string lute (TOPSHUUR) and end-blown pipe with three finger-holes (TSUUR). Central and Western Khalkhas employ the

two-string spike box fiddle with horse-head ornamentation (*morin huur*; *see* HUUR). Other Eastern Mongol groups play the horse-head fiddle (*morin huur*), two- and four-string spike tube fiddles (HUUCHIR, *dörvön chihtei huur*) and side-blown flute with six finger-holes (LIMBE). *Topshuur* and *ikil* are used to accompany heroic epics; *morin huur* and *limbe* to accompany long-songs; *shudraga* and *ikil* to accompany the *biy*-dance.

In pre-communist Mongolia, particular instruments were played in urban contexts. In the capital city, Urga (now Ulaanbaatar), were found the dulcimer (*yoochin*), three-string lute (*shudraga*), side-blown flute (*limbe*) and horse-head fiddle (*morin huur*); in the west Mongolian towns Uliastai and Hovd, *yoochin* and *limbe*. The half-tube zither or *yatga* continued to be played in Mongolian orchestras, imperial palaces and monasteries in 'Outer' and 'Inner' Mongolia until the end of the Qing dynasty in 1911. In contemporary Mongolia (formerly 'Outer' Mongolia), these instruments are typically played in small theatrical folk groups and ensemble orchestras.

Membranophones and aerophones played in a percussive manner and other percussive devices have been used to communicate with spirits since ancient times. The 13th-century epic-chronicle 'The Secret History of the Mongols' (Cleaves, 1982) refers to Chinggis Khan's use of the kettledrum prior to battle, and the 17th-century chronicle *Altan Tobci* ('Golden Summary') mentions the sounding of trumpets in the same context. Mongol shamans and shamanesses use a range of vocal and instrumental percussive sounds to communicate with spirits (see §III, 2 below).

3. DANCE. The *biy*-dance, called by Khalkhas *biyelgee*, uses predominantly the upper-half of the body and is performed by Western Mongols. Traditionally, it was performed solo by males and females in domestic celebrations, during celebrations of the local nobility or lamas, and in free time outside the tent. It is accompanied by the *ikil*, *topshuur* or *shudraga* or by song (*duut biy*). Accompanying *tatlaga* (fiddle tunes) bear the same names as the dances.

Dancers express their identities by the order and styles of performance, as well as by the contents of the dance. Baits always begin with *Elkendeg*, a respectful dance that ritualizes gestures of invitation; Hovog Torguts by a cheerful, swaying *biy* named after their former homeland *Hovog* ('Hovog Sair'). When Baits dance, they use deep, dropping movements of shoulders and chest with legs braced to support the body. Cups of fermented mare's milk are sometimes balanced on the knees to ensure against movement. Dörbets dance with small shimmering movements of the shoulders and arms, sometimes balancing cups on their heads to encourage composure. Although a style may vary within a Mongol group, these variants constitute decorations (*chimeglel*) within a style, occurring because of subgroup affiliation, family tradition and individual improvisations, rather than different styles.

Undesnii biy ('national *biy*') express group features and histories. Oirat groups, who crossed the Altai from present-day Xinjiang after the fall of the Jungar State during the 18th century, perform *Dörvön Oird* (The Four Oirat) and a dance symbolizing their migratory crossing of the River Eev. *Biy*-dances also celebrate mythical ancestors or heroes peculiar to a group. Zakchins, for instance, perform *Janggar*, the hero of an epic cycle, as a *biy*-dance.

Mörgüül biy incorporate ritual movements, including gestures of respect, beckoning good fortune into the home and making offerings to the goddess of the fire. *Tsatsal biy* ('Milk-aspersion' *biy*), which is mimetic of offerings made to elders, ancestors and the eight directions, is one of the most respected *biy*-dances performed by all Mongol groups.

The Secret History refers to a round, stamping dance performed around a 'Branching Tree' during feasting. The Buryat Mongol *yoohor*, which is performed circling in the 'path of the sun' (i.e. clockwise), is the only known contemporary Mongolian circle dance. It is accompanied by sung couplets, improvised by individuals and repeated in chorus by all dancers. The dance is widespread in western Buryatia, but in eastern Buryatia was prohibited by Buddhism and is only performed there during weddings. It is also performed by Buryat Mongols in north-west Mongolia.

The Garuda dance, performed by all Mongol groups before and after each round of wrestling, is said to be imitating two birds – the legendary Khan Garuda of the Buddhist pantheon and the hawk as it swoops to take its prey. The dance also incorporates lion-like poses. While preparing to wrestle, the wrestler dances bird-like from one side of his trainer to the other, pausing only to thrust out his chest and rump. Although styles vary, all dances contain the same three basic elements: slapping the thighs and ground, running, and flapping the arms. When Mongols touch the earth, they believe they may share some of its protective power. Wrestling costumes (jacket, pants, curly-toed boots and traditional hat) denote a dancer's ethnicity by their styles and the relationship between the wrestler and nature by their colours.

A hunter lures marmots by performing *tarvaga höörü-üleh*, a dance that imitates the trotting movements of a wolf or dog. Wearing a mask, a hat with ears or a fox's head, the dancer makes circular movements with a white yak's brush to beckon the marmots.

III. Religious musics

1. Folk-religion. 2. Shamanism. 3. Buddhism: (i) Song texts and notation (ii) Instruments (iii) Masked dance-drama (iv) Secular genres in Buddhist contexts.

1. FOLK-RELIGION. Mongols believe that the truculent spirits of nature and gods of the universe must not only be placated with libations and offerings but also charmed with music, dance and song. The classification of long-song is linked to ritual landscapes that comprise 13 of each natural phenomenon, for instance, 13 snow-capped Altai mountains with 13 valleys and 13 rivers. The 13 horses who live there have 13 divisions and subdivisions of colour; these horse colours form the basis of long-song classification.

Mongolian myths describe how different forms of song, music and instruments originate from the spirits of nature or from gods located in the upper or lower worlds. The construction of instruments from parts of nature (plants, trees and animals) is traditionally surrounded by ritual. Music is used to imitate the sounds and rhythms of wind, water, animals and birds, and Mongols map the contours of their landscapes in melody and dance movements. Certain sounds are believed to influence the weather and the body: whistling is thought to call up the god of the wind; listening to *höömii* is believed to have beneficial

effects; and epic performance is thought to influence health and fertility in both animals and humans.

The most usual context for epic performance in pre-socialist west Mongolia was in the homes of herders, and its prime function was ritual and magical. More rarely, bards performed for princes and were sometimes retained. The bard was believed to be supernaturally inspired, his instrument was thought capable of exorcizing evil spirits, and the content of the epic able to ward off bad spirits and cure animals and humans of infertility and illness. Non-structural narrative differences relate to the ritual properties of the epic; for instance, the discovery by the epic hero 'Black Wrestler Dovon' of a grain of corn fallen from heaven that transforms into a son ensures its use as a cure for infertility. The unusual vocal tone-colour, *häälah*, which differs radically from the normal speaking and singing voice, serves to create an imaginary arena set apart from everyday experience, in which the actions of the epic hero may take place and cures may be accomplished.

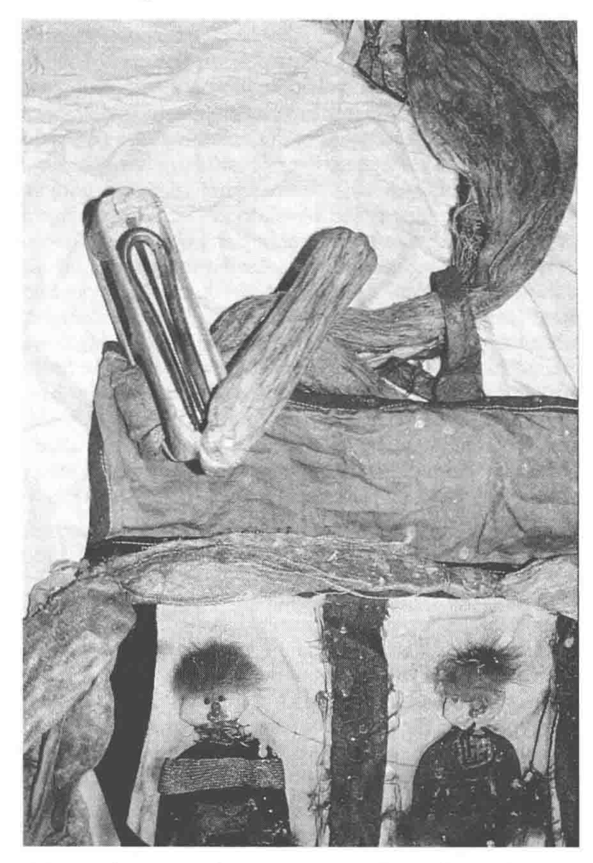
Epic heroes, like other armed heroes on horseback, became the focus of religious cults. Geser Khan was viewed by Mongols as a protective deity and worshipped in temples of Geser still in evidence in Ulaanbaatar today (*see* INNER ASIA, §3(ii)).

In Ordos, Inner Mongolia, Mongol elders sound a *tsagaan büree* (white conch-shell trumpet) daily at an altar standing outside their homes surmounted by wind-horse flags and the stallion-tailed standard of Chinggis Khan. The player faces the direction of the mausoleum of Chinggis Khan at Ezen Horoo, where his body, saddle and other ritual objects are believed to reside.

2. SHAMANISM. Traditionally, male and female Mongolian shamans had equal powers. Each uses his or her own melodies for spirit invocation (*duudlaga*) and for renditions of the spirits' words (*tamlaga*), which advise on concerns including illness, hunting tactics and divination. A shaman may enter a semi-dissociated state known as *yavgan böölöh* (walking shamanizing), during which the practitioner embodies the spirits who speak through the song; or *unaatai böölöh* (mounted shamanizing), a deeper dissociation during which the journey to the spirit world and encounters with spirits are enacted.

The female shaman, a number of whom survived the communist regime in Mongolia (1924–92), may call the *ongod* (spirits) with the rhythms and percussive sounds of the *aman huur* (jew's harp), *tayag* (staff), *hets* (skin-covered frame drum) and *holbogo* (small percussive iron pins attached to the drum, drumstick and costume) or with unaccompanied song and other vocal sounds (e.g. blowing, snorting, grunting, yawning, rolling and clicking the tongue). Her choices are influenced by the traditions of her group. Among Buryats, the jew's harp is used to call 'white' spirits to cure the sick (fig.4); a staff bedecked with metal cones is thrust back and forth while singing to call 'black' spirits. When the spirit approaches, the shaman makes the sound of the wind by blowing, and then beats the drum while spinning and perhaps jumping.

Among Darhats, the female shaman plays the *aman huur* during the vocationary period of illness and only when clearly 'chosen' is presented with a horse-headed staff (*morin tolgoitoi tayag*) or a staff with two or three fork-like branches. During the communist period, some Darhat shamans used this instrument instead of their drums, which had been confiscated by the authorities.



4. Buryat shaman jew's harp in case attached to cloth embodying ancestral spirits (ongon), property of J. Tsoloo, Ulaanbaatar Academy of Sciences, 1993

The Darhat shaman uses three styles: a rhythmic 'direct stroke' (*shuud tsohilt*), which expresses the journey along the road; a 'tongue stroke' (*helnii tsohilt*), which creates different pitches by moving the tongue back and forth and is used to imitate the cries of animals and to communicate with animal spirits; and a 'spirit stroke' (*ongodyn tsohilt*), which imitates the trotting of an animal and is used when the spirit is believed to have left the shaman's body and to be returning to its home in mountains or rivers. Tsaatan shamans use the jew's harp while shamanizing away from home, since it is easier to carry than a frame drum.

See also INNER ASIA, §3(i).

3. BUDDHISM. The form of Buddhism that expanded from Tibet into Mongolia during the 13th and 16th centuries was a blend of Mahayana Buddhism and Tantrism. Performance traditions and repertories in Mongolian monasteries drew on different Tibetan traditions and adapted them to their own needs. These traditions varied according to the four religious orders – Nyingmapa (Tibetan *rnying ma pa*), Kargyudpa (Tibetan *bka' brgyud pa*), Saskyapa (Tibetan *sa skya pa*) and Gelugpa (Tibetan *dge lugs pa*) – and their subdivisions, as well as between monasteries within the same tradition. During the 13th century Saskyapa and Kargyudpa monks were active in the Mongol court. The lineages and traditions of the Gelugpa school (called by Mongols *Shar Malgaitai* or 'Yellow Hat') gained supremacy when

Zanabazar (1635–1723) became the first incarnate Bogd Gegeen of Urga, Öndör Gegeen. However, according to monks who have been recently rehabilitated after the communist period, other schools, collectively referred to as *Ulaan Malgaitai* or 'Red Hat', managed to retain some influence until the communist period.

See also INNER ASIA, §3(iii).

(i) Song texts and notation. Each monastery had its own manuscripts of song texts and notations (*yan-yig*), which were closely guarded. There have been few European published sources on the forms that notation took or on any Mongolian Buddhist performance traditions (see Pozdneev, 1887; van Oost, 1915; Pegg, 2001). Four manuscripts entitled *Gür Duuny Bichig*, containing song texts used in Nomun Khan monasteries in the early 18th century and the 19th, have recently been collected in Mongolia. The second and fourth manuscripts also contain notations (*see* NOTATION, §II, 7, fig.11), developed and composed by successive incarnations of the Nomun Khan, that link the performance of songs in these monasteries with the tuning of the ten-string, half-tube zither, *yatga*. Some of the songs share titles with contemporary long-songs, for instance, *Tümen Eh* ('First of 10,000') and *Huuryn Magnai* ('Foremost of Fiddles').

(ii) Instruments. Pozdneev (1887) identified 24 liturgical instruments used in monasteries, including aerophones, idiophones, chordophones and membranophones. The only instrument indispensable to liturgical performance is said by Mongols to be the *honh*, a small embossed bronze bell held in the left hand, together with the *dorje* ('diamond', 'lightening' or 'thunderbolt'), held in the right. A range of cymbals (large-bossed, small-bossed, miniature) and drums are used, including the double-headed, portable frame drum *hengereg* and the double-headed hourglass drum with suspended pellet-strikers, *damar*. The thigh-bone trumpet, *gangdan büree*, normally played in pairs, is used for invocation of fierce deities and to signal entry of masked lama-dancers in the ritual dance-drama, *tsam*. The *bishgüür* (double-reed aerophone) is said by Ordos Mongols to have been created by gods to yield the sound of an Indian bird. In all schools, long metal bass trumpets, *büree*, are used primarily in Tantric ceremonies of the higher class. A pair that was on display in the Tantric temple museum of Choijin Lam in Ulaanbaatar during the communist period was played at the reinstatement of Danzan Ravjaa's monastery at Hamryn Hiid, East Gobi, in 1993. The white, end-blown, conch-shell trumpet *dun* or *tsagaan büree* is played in pairs in Buddhist contexts.

(iii) Masked dance-drama. When the Buddhist masked dance-drama, *tsam* (Tibetan *'chams*), reached Mongolia, possibly in the early 18th century, it assimilated elements from the indigenous shamanic and folk-religious complexes as well as developing distinctive Mongolian characteristics. Until the communist period it was held annually, in the first month of summer. A manual for performances at Mergen Monastery, Inner Mongolia, was written in 1750 by Mergen Diyanci lama, but the first evidence of performance is at Erdene Juu in 1787. In 1811 it was introduced to Ih or Da Hüree (Large Monastery), a former name of the capital, Ulaanbaatar. The masks, clothes and style of this *tsam* were initially based on the dance-book (*'chams yig*) of the fifth Dalai Lama Agvanluvsanjamts (Tibetan *ngag dbang blo bzang rgya mtsho*). Intricate dances were performed by lamas, masked and dressed to depict a variety of Tantric and local deities, evil spirits, monsters and animals.

The most powerful *tsam*, *Erlig-yin cim*, invoked the Mongolian 'Lord of the Underworld', the shamanic Erlig Khan. The central figure of the Gelugpa *tsam*, Yama, Lord of Death, portrayed by an ox's head with a fierce countenance, became the Mongolian Choijil, also identified with Erlig Khan. Black-faced, six-armed Mahakala, worshipped in Mongolia since the days of Khubilai Khan, was popular as a manifestation of the two-armed Gurgon, Lord of the Tent, favoured by the Saskya order. The war god Jamsaran appeared rarely in Tibetan ritual dances, but because of his status as protector of the Bogd Gegeens and therefore the nation, he was an important figure in Mongolian *tsam*. In the annual Khalkha *tsam* held in Ih Hüree, Erlig Khan was accompanied by the 'Lords of the Four Mountains', situated in the direction of the four cardinal points from the city. The Tsagaan Övgön (White Old Man) character appeared in most Mongolian *tsam*. One of the folk pantheon of gods, he was transformed into a joker figure when incorporated into Buddhism. Similarly, Kashin Khan appeared in most Mongolian *tsam*, but his representation and actions varied.

Each monastery had its own versions of *tsam*, with narratives, characterizations, dance movements and instrumentaria influenced by the beliefs, traditions and ethnicity of the resident order. Many local gods and spirits of the earth and sky were represented. The *tsam* at Hamryn Hiid monastery, for instance, featured a demoness called Mam, with black face and pendulous breasts.

Monks participated in the *tsam* according to age, grade and level of mystical knowledge, for characterization involved embodiment of a god and his attributes. Dance steps and musical accompaniments were complex, carefully choreographed and required lengthy and careful rehearsals.

(iv) Secular genres in Buddhist contexts. Non-Buddhist musical genres were used in monastery contexts and by lamas outside of monasteries in order to attract ordinary herders to Buddhism. This was particularly the case with the 'Red Hats', whose path to Enlightenment allowed more work with the community than that of the 'Yellow Hats'. The 'Red Hat', Danzan Ravjaa (1803–56), the fifth reincarnation of the Noyon Khutuktu of the Gobi, staged musical dramas accompanied by an orchestra in a theatre in his monastery. In *Saran Höhöönii Namtar* ('Biography of the Moon Cuckoo'), put on during the 1830s, he used dialogue-songs with melodies from long-songs, for example *Övgön Shuvuu Hoyor* ('Old Man and Bird') and *Galuu Hün Hoyor* ('The Goose and the Man'). Performances were also given in the prince's palace, where the actors were predominantly lamas, and monasteries paid for transport, assistants and so on.

In west Mongolia, lamas invited epic bards to perform in monasteries, and the monks themselves even performed and taught novices. The Dörbet bard Namilan (*b* 1910) learnt the epics *Geser* and *Khan Harangui* from his lama teacher in Tögsbuyant Monastery, and the bard Parchin learnt the epic *Bum Erdene* from a performance by Sesren in the Bait monastery in present-day Uvs province. Epic heroes took on Buddhist characteristics, in particular Geser, who in Tibet eventually became equated with the Buddhist protective deity Vaiśravana but in Mongolia continued to be worshipped as Geser.

IV. 20th-century political influences

1. The communist periods: (i) Neutralization and folklorization (ii) Opera, ballet, orchestral and chamber music (iii) Pop and rock music. 2. Recent trends.

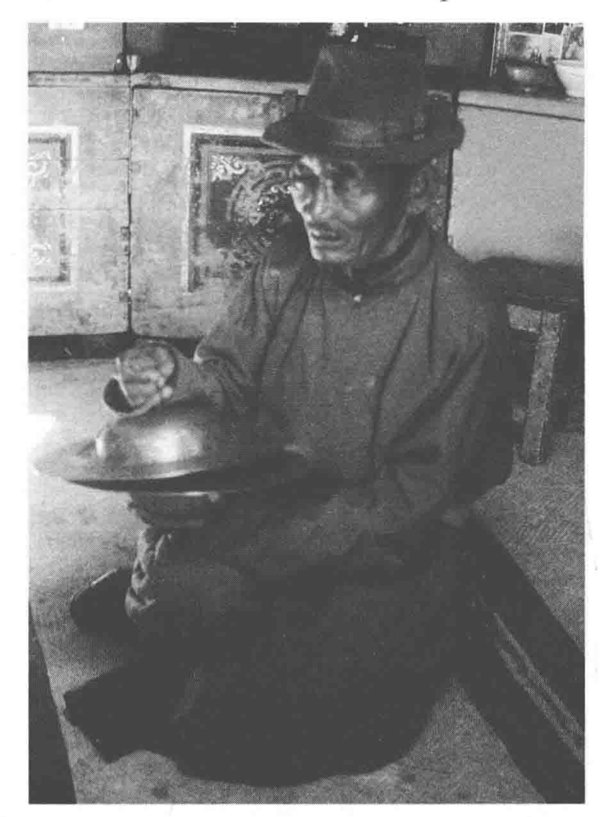
1. THE COMMUNIST PERIODS. After the victory of the Soviet-inspired communist revolution in Mongolia in 1924, music was increasingly used by the new regime as an ideological tool with which to fashion a 'socialist national identity'. Implementation of the formula 'national in form, socialist in content' involved the elimination of diversity and the neutralization (*saarmagjih*) of distinctive musical traditions. In Inner Mongolia, Mongol music was changed during the Chinese Cultural Revolution (1966–76).

(i) Neutralization and folklorization. In the Mongolian People's Republic of the 1920s and 30s, soldiers trained to play 'national' instruments disseminated 'cultural enlightenment' to scattered nomadic groups. Anything representing past traditions or difference, or symbolizing ethnic or group identities, was forbidden and destroyed. Although the forms of many traditional genres were retained, such as long-songs or praise-songs, contents were stripped of religious or ethnic references and replaced by approved lyrics such as praise of secularized nature, the motherland, industrial workers, patriotic heroes and the Party.

Epics survived in bowdlerised form by being mobilized as examples of creative 'national' genius (*see* BAATARYN AVIRMED). They were classified as 'ancient literature' because they are rich in poetical devices such as vowel harmony, formal parallelism and line-initial alliteration. The latter is the oldest technical device in Mongolian literature, used, for example, in the 13th-century *Secret History of the Mongols*. Epic studies concentrated on textual analysis rather than context. The identification of a common 'oral literary language' in heroic epics from different groups of Western Mongols was convenient for a regime intent on eradicating difference.

As in other communist countries, traditional music was 'folklorized' and Western art forms introduced. The Russian musicologist Boris Feodorovich Smirnov organized the first folk ensemble orchestras in which European and Mongolian national instruments played together, travelling to newly-built regional theatres to train musicians. Under Smirnov's influence, tuning systems were standardized; for instance, of the 12 traditional tuning systems for the *huur*, only *tungalog hög* ('bright' or 'clear' tuning) was allowed (*see* HUUR, §1(i), Table 1). European notation had to be learnt, instruments were 'modernized' and holding positions changed.

Because the half-tube zither or YATGA was associated with the aristocracy and with Buddhist practices, it was initially disapproved of by the new revolutionary regime; it fell into disuse until reintroduced during the 1950s as a 'national' instrument to be played in folk ensemble orchestras. In both the Mongolian People's Republic and in Inner Mongolia, instruments were modified to be able to play alongside European instruments. Under Chinese communism in Inner Mongolia, contexts of performance also had to change. Jamusu, a court musician in the orchestra of Prince De, for example, won prizes in competitions after the 1949 revolution and from 1960 to 1964 taught at the Inner Mongolia Art School.



5. Tsogoo of the Western Khalkhas plays Buddhist cymbals hidden during the communist era, 1998

Most Buddhist instruments and *tsam* masks were destroyed; some were hidden by herders until the 1990s when, with the introduction of democracy, they felt able to acknowledge their existence (fig.5).

(ii) Opera, ballet, orchestral and chamber music. Magsarjavyn Dugarjav (1893–1946) used the new European scale system in his revolutionary song compositions, for example *Ulaan Tug* ('The Red Flag', 1921) and *Mongol Internatsional* ('Mongol International', 1923), and became known as the 'father' of the new music. In 1942 Belegiin Damdinsüren (1919–92), together with B.F. Smirnov, composed the first Mongolian opera, *Uchirtai Gurvan Tolgoi* ('Among Three Mountains of Sorrow'); in 1947 Damdinsüren initiated chamber music as a genre with his composition for solo violin *Hentiin öndör uuland* ('In the Tall Mountains of Hentii'). Damdinsüren twice received the state prize of the Mongolian People's Republic (*Bugd Nairamdah Mongol Ard Uls (BNMAU)-yn Töriin Shagnal*): in 1949 for his musical drama *Iim Negen Haan Baijee* ('Such a Khan there was') and in 1951, together with Luvsnjambyn Mördörj, for joint composition of the national anthem of the Mongolian People's Republic (*BNMAU-yn Töriin Duulal*). Mördörj also received the award in 1946 for having used the new European tonal system in his musical setting in 1944 of Sengee's poem *Eh Oron* ('Motherland').

Sembiin Gonchigsumla (1915–91), composer of opera, ballet, symphonic and film music, was awarded the state prize in 1961 for the ballet *Ganhuyag* ('Steel Armour'). Jamiyangiin Chuluun (1928–96), whose ballet *Uran Has* ('Artisan Has', 1973) founded the Mongolian School of

Ballet, received the state prize in 1966, the People's Artist of the Mongolian People's Republic award (*BNMAU-yn Ardyn Jüjigchin Tsol*) in 1971 and the Order of Sükhbaatar (*Sühbaataryn Odon*) in 1988 for his contribution to the development of classical music and ballet. Davyn Luvsansharav (*b* 1926) was honoured with the state prize in 1963 for his composition of the song *Herlen* ('Herlen').

Recent recipients of state prizes include Byambasürengiin Sharav (*b* 1952), who received it in 1992 for his choral work *Zambuu Tiviin Naran* ('Sun of Zambuu Tiv', 1981), Symphony no.2 (1987) and orchestral prelude *Sersen Tal* ('Awoken Steppe', 1984); Tsogzolyn Natsagdorj (*b* 1951) in 1993 for his opera *Üülen Zaya* ('Cloudy Fate', 1988) and Symphony no.4 *Hödöögiin Saihan* ('Beauties of the Countryside', 1990); and Natsagiin Jantsannorov (*b* 1949), who combines traditional arts such as the long-song, overtone-singing and the horse-head fiddle with European instruments in his orchestral compositions, for example *Mongol Ayalguu* ('Mongolian Melody', 1993).

(iii) Pop and rock music. Although the communist regime tried to guard against influences from the world outside the communist block, pop and rock music influences began to creep in during the late 1960s. Two state bands were formed: Soyol Erdene (Precious Culture) in 1967 and Bayan Mongol (Rich Mongolia) in the late 1970s. Both played a genre known as *estrad* (from the Fr. *estrade*, meaning 'stage'), found in all countries of the former Soviet Union. Translated into English as 'variety', it consisted of a mixture of popular and traditional songs. Song lyrics that glorified the homeland and praised parents were arranged in regular rhythm for brass, electric organ, bass and drums to produce middle-of-the-road sounds. The bands were affiliated with the state-sponsored Philharmonia, which acted as manager, booking agent and censor and played in the auditoria of 'houses of culture'. Uhnaa, founder of Soyol Erdene, spent six years training in the conservatory in Bulgaria. He is a *gavyat* (state-merited artist), 'Conductor of Variety' and director of the Mongolian PO. Soyol Erdene became influenced by different kinds of music as it changed personnel. Initially drawing on the Beatles and Queen, the band became more rock-influenced in the late 1970s under the leadership of Zundar', then jazz orientated under G. Jargalsaihan in the early 80s; it metamorphosed into a pop-rock group during the early 1990s.

2. RECENT TRENDS. In post-communist Mongolia, musics of various provenances are being performed. On the one hand, diverse traditional vocal styles are being promoted (by a long-song association inaugurated in 1991), the validity of reducing Mongolian tonality to the European scale system is being questioned, and instruments confiscated during the hardline revolutionary years are being played and taught again. On the other hand, the Soviet-constructed traditional music continues to develop, as professional 'traditional' musicians make recordings for global consumption and are invited to perform in the West, and as traditional instruments are used in orchestral compositions. *Gavyat* Tsendiin Batchuluun (*b* 1952), for instance, created in 1989 the Morin Huuryn Chuulga (Horse-Head Fiddle Ensemble), which plays classical music and 'national' compositions.

The revival of religious practices such as the Buddhist *tsam* and shaman music has been complicated by their performance by professional actors and dancers in secular contexts. Rock groups are no longer sponsored by the state and in name connect with their historical heroes and belief systems (e.g. Chinggis Khan). Female pop singers are beginning to contest traditional gender roles and relations. For instance, in 1996 Oyunaa promoted her own concert in Ulaanbaatar to raise money for the vicitms of spring fires and floods; Saara had a hit record with the feminist song *Chi Heregüi* ('I Don't Need You'); and Soyol Erdene's vocalist Ariunaa declared, 'I am the Mongolian Madonna'.

Finally, there are disjunctures, tensions, flows and accommodations taking place between local and global soundscapes as Mongols participate musically on the world stage. Overtone-singing, for instance, has become a sonic icon of the exotic and spiritual 'other' for Westerners: while some Mongols continue to use it in traditional ways, others are shifting their ideoscapes to accommodate Western expectations.

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CAROLE PEGG

Mongrédien, Jean (*b* Paris, 19 June 1932). French musicologist. He studied Classical literature at the Sorbonne, achieving the agrégation in grammar (1958). He was a reader at Cologne University (1964–9) and then taught at the Institut Français in London (1969–73). In 1973 he received an appointment at the Sorbonne, where, under the supervision of Chailley, he gained the doctorat ès lettres in 1976 with a dissertation on Jean-François Le Sueur. From 1976 until his retirement in 1996 he was professor at the Sorbonne, where he was also head of the music department (1977–83) and the founder in 1979 of the Centre d'Etudes de la Musique Française aux XVIIIe et XIXe Siècles; he was also director of this centre until his retirement.

Mongrédien has focussed his research, which has brought him international renown, on French music of the 18th and 19th centuries, particularly opera and sacred music. His most important work is undoubtedly *La musique en France des Lumières au Romantisme (1789–1830)* (Paris, 1986). He holds a central place in French musicology that derives from his teaching and the part he has played in training young researchers.

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JEAN GRIBENSKI

Monica [monicha, monaca] (It.). A tune popular in Italy, Germany, France, the Low Countries and England from the 16th century to the 18th. The title stems from the text that was associated with the melody in Italy, *Madre non mi far monaca*. It tells the story of a young girl forced to become a nun, a recurring theme in much Italian folk literature from the Middle Ages to the Renaissance. Ex.1 shows the musical scheme as it appears in an early 17th-century keyboard manuscript. Both tune and text are found in a manuscript collection of *Canzonette e madrigaletti spirituali* (1610) compiled by Michele Pario (*I-BRq* L.IV.99). A variant of this text appeared earlier in a villanella by Antonio Scandello (*Il secondo libro dele canzone napolitane*, 1577), but the music is unrelated to the monica tune.

The origin of the tune is unknown. However, the terminology adopted in several tablatures of the 16th and early 17th centuries and the occurrence of the monica in dance-like pairs suggest a possible link with the dance-song tradition (Hudson, 1986). In German sources the tune occurs as a *Deutscher Tanz*, and in Italian, French, Flemish and English sources it is often labelled *Alemana*, *Almande*, or *Almagne*. It also appears as *Balo todesco* in Gorzanis's *Opera nova de lauto* (*c*1575–8, 2/1579), as *Ballo tedesco et francese* in G.A. Terzi's *Intavolatura di liutto* (1593), as *Balletto Alta Morona* in Caroso's *Il ballarino* (1581) and as *Balletto Celeste Giglio* in the revised edition of Caroso's dance manual (*Nobiltà di dame*, 1600). In a group of manuscript guitar tablatures that all seem to descend from the same copyist (*I-Fr* 2793, 2804, 2849; *Fn* Lindau Finaly 175, *Tn* Foà 9) and in *I-VEc* 1434, however, it is called *Aria venetiana* or *Aria Venetia che cantava Scappino*.

The chordal accompaniment for the music appears in numerous 17th-century Italian tablatures for the five-course guitar, beginning with Montesardo's *Nuova Inventione* (1606); often two standard *riprese* or ritornellos are included at the end (*see* RIPRESA, ex.1a).

Variations and simple versions of the song for keyboard, for discant and bass and for lute have survived in various manuscripts (Mischiati, 1975; Silbiger, 1980). Frescobaldi composed a set of keyboard variations called *Partite sopra la Monicha* (*Toccate e partite, libro primo*, 1615–16). Some scholars have attributed a *Missa sopra l'Aria della monaca* (*I-Rsg* mazzo IX n.8) to him, though this has been disputed (Annibaldi, 1986). Other keyboard variations appear in Bernardo Storace's *Selva di varie compositioni* (1664). Biagio Marini wrote a *Sonata sopra la monica* (1626) for instrumental ensemble.

Ex.1 *Madre mia non mi far monaca, US-LAum* 18 (*formerly* 51/1)

In France the monica melody circulated with different texts, of which the most popular was *Une jeune fillette* (the earliest occurrence is the *voix de ville* in Chardavoine's *Le recueil des plus excellentes chansons*, 1576). It later achieved popularity as a noël with the text *Une jeune* (or *vierge*) *pucelle*, a common subject for organ variations in the late 17th century and the 18th. Numerous lute collections published in the Low Countries from the second half of the 16th century introduce the monica tune as *Almande nonette*. The earliest known piece bearing this title is contained in Phalèse's *Luculentum theatrum musicum* (1568), but a *Chanson nouvelle de la prinse de Thionville, sur le chant de la Nonette* was included in the *Recueil des plus belles chansons de ce temps* as early as 1559. In Germany the monica was associated with the text *Ich ging einmal spazieren* and with the chorale *Von Gott will ich nicht lassen* (Magdeburg, *Christliche und tröstliche Tischgesänge*, 1572). Settings and elaborations of this hymn may be found in works of Schein, Scheidt, Schütz, Buxtehude and Bach. The same melody also appears in Lutheran hymn books with the text *Helft mir Gott es Güte preisen*. Various English instrumental versions of the monica carry the title *The Queen's Almaine* or *Oulde Almaine*, including a variation set by William Byrd (*Fitzwilliam Virginal Book*).

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RICHARD HUDSON/GIUSEPPE GERBINO, ALEXANDER SILBIGER

Moniglia, Giovanni Andrea (*b* Florence, 22 March 1624; *d* Florence, 21 Sept 1700). Italian librettist and personal physician to Cardinal Gian Carlo de' Medici. Moniglia, despite lack of appreciation on the part of the academic reformers of the early 18th century, must be reckoned among the most original librettists of the 17th century. His comic librettos, of which the most famous is *Il potestà di Colognole*, better, though incorrectly, known as *La Tancia* (1657, music by Jacopo Melani), established a genre that continued unbroken into the next century. His *Hipermestra* (1658, music by Cavalli) and *Ercole in Tebe* (1661, music by Melani) set a standard for the *festa teatrale*. *Il ritorno d'Ulisse* (1669, music by Melani) and *Enea in Italia* (1670, music by Melani) anticipate in many

respects Quinault's librettos for Lully, and the signs of reform are clearly visible in *Il tiranno di Colco* (1688, music by Pagliardi).

His librettos were published under the title *Poesie dramatiche* (3 vols., Florence, 1689–90, 2/1698). The great majority were written for Florence with music by Jacopo Melani and Lorenzo Cattani, but they were also much in demand in Venice and Vienna. Other composers who set them include Cesti, Legrenzi, Pasquini and Pietro Andrea Ziani.

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ROBERT LAMAR WEAVER

Moniot d'Arras (*fl* 1213–39). French trouvère. ('Moniot' is an Old French diminutive for 'monk'.) According to *Amours, s'onques en ma vie* his given name was Perron, but the authorship of this work has been questioned. The Moine d'Arras who appears as respondent to Guillaume Le Vinier in the jeu-parti *Moines, ne vous anuit pas* is assumed to be the same; Moniot was probably at one time associated with the abbey of St Vaast in Arras. Poems by him are apparently addressed to Robert III, Count of Dreux and to his brother, Jehan de Braine, to Gérard III, Seigneur of Picquigny and Vidame of Amiens, and to Alphonse of Portugal, Count of Boulogne. Two quotations from Moniot's poems appear in the *Roman de la violette*, written by Gerbert de Montreuil in about 1230. The charming pastourelle *Ce fut en mai* (whose attribution has also been questioned) was used by Hindemith in his *Nobilissima visione*.

Moniot wrote in a variety of genres and forms. In addition to the pastourelle and jeu-parti and the customary *chansons courtoises* he wrote two religious poems, both based on earlier models and their melodies, both apparently youthful works. The two initial and two concluding lines of the first strophes of *Bone amour* and *Li dous termines* form the opening and close of two *motets entés* (Motets 593 and 668 in Ludwig and other standard catalogues). The authorship of Motet 528*c* is credited to Moniot in the Vatican chansonnier (*I-Rvat* Reg.lat.1490), where it appears in monophonic form. While six chansons employ bar form, *Dame, ains que je voise* and *Quant voi les prés* use the repeat of the initial phrase that is characteristic of many rotrouenges. *Bone amour* is non-repetitive. *A ma dame*, *Chançonete a un chant* and *Nus n'a joie* begin in this fashion, but they each repeat one or more early phrases towards the end of the melody. *Amours n'est pas* and *Amours, s'onques en ma vie*, which share the same poetic form and melody, display the unusual structure *ABA*^{1}*A*^{2}*ACDEFG*. The same melody appears also as one of three settings of *Qui bien aime*, a poem of different form requiring the merging of the third and fourth phrases into one.

A comparatively large amount of information regarding rhythmic structure is available for Moniot's melodies. The motet quotations of *Li dous termines* and *Bone amour* indicate the 1st and 2nd modes respectively, while the 1st mode is indicated for large portions of *Ne me dones pas talent* in the Chansonnier Cangé (*F-Pn* fr.846). Passages exhibiting regular disposition of ligatures occur in *A l'entrant de la saison*, *Amours n'est pas*, *Chançonete a un chant*, *Dame, ains que je voise* and *Quant voi les prés*, while the modal transcription proposed by Gennrich for *Ce fut en mai* seems quite apt. *Bone amour* apparently enjoyed extraordinary popularity, since it served as the model for four later works. *Chançonete a un chant* and *Li dous termines* were each imitated in one later poem and *Ne me dones pas talent* in two.

WORKS

Editions: *Trouvères-Melodien*, ed. H. van der Werf, MMMA, xi–xii, ii (1979)
Trouvère Lyrics with Melodies: Complete Comparative Edition, ed. H. Tischler, CMM, cvii (1997)

(R) etc. indicates a MS (using Schwan sigla: *see* SOURCES, MS) containing a late setting of a poem
(nm) – *No music*

A l'entrant de la saison, R.1896
A ma dame ai pris congié, R.1087 (R)
Amours me fait renvoisier et chanter, R.810 = 796 (nm)
Amours n'est pas, que c'on dit, R.1135 [model for: Anon., 'Toi reclaim, vierge Marie', R.1183; contrafactum: Amours, s'onques, R.1231, Qui bien aime, R.1188], chanson couronnée (R, V)
Amours, s'onques en ma vie, R.1231 [contrafactum: Amours n'est pas] (V)
Bone amour sans tricherie, R.1216 [model for: Anon., 'Qui a chanter veut entendre', R.631; Anon., 'Por ce que verité die', R.1136; Anon., 'C'est en mai quant reverdie', R.1203; Anon., 'De la vierge nete et pure', R.2114]
Ce fut [= L'autrier] en mai, R.94 (V), ed. in Mw, ii (1951; Eng. trans., 1960)
Chançonete a un chant legier, R.1285 [model for: Anon., 'Talent me rest pris de chanter', R.793]
Dame, ains que je voise en ma contree, R.503
De haut lieu muet la chançon que je chant, R.304 [?modelled on: Robert de Reins La Chievre, 'Plaindre m'estuet', R.319 = 320] (nm)
Encor a si grant poissance, R.242 (V)
L'autrier [= Ce fut] en mai, R.94 (V)
Li dous termines m'agree, R.490 [model for: Gillebert de Berneville, 'Thumas Herier, j'ai partie', R.1191] (R)
Ne me dones pas talent, R.739 [model for: Thibaut IV, 'Phelipe, je vous demant/Dui amant', R.334; Richart de Fournival, 'Mere au roi omnipotent', R.713] (R)
Nus n'a joie ne soulas, R.382 (R, V)
Plus ain que je ne soloie, R.1764
Quant voi les prés flourir et blanchoier, R.1259 = 1318
Qui bien aime, a tart oublie, R.1188 [probably modelled on: Anon., 'Quant voi venir la gelee', R.518 = 516 (without music); music in MS i model for: Anon., 'De chanter m'est pris envie', R.1140a; music in MSS P and X adapted from Amours n'est pas] (a)

DOUBTFUL WORKS

Compaignon, je sais tel chose, R.1939
De joli cuer enamouré, R.430 [model for: Anon., 'Au dous comencement d'esté', R.435; Anon., 'Au partir d'esté et de flours', R.2033]

WORKS OF PROBABLE JOINT AUTHORSHIP

Moines, ne vous anuit pas, R.378 (with Guillaume Le Vinier)
Par main s'est levee, Motet 528c

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F. Ludwig: *Repertorium organorum recentioris et motetorum vetustissimi stili*, i/1 (Halle, 1910/*R*)

H. Petersen Dyggve: 'Moniot d'Arras et Moniot de Paris', *Mémoires de la Société néo-philologique de Helsinki*, xiii (1938), 3–252

For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Moniot de Paris (*fl* mid-13th century). French trouvère. He may be identifiable with the Monniot who was the author of a *Dit de Fortune* written in 1278, but is not to be confused with Moniot d'Arras (*fl* 1213–39). Nine songs without conflicting attributions are ascribed to Moniot de Paris in a group of manuscripts that represents the main tradition of trouvère song. In these sources he is usually grouped with trouvères who were active in the mid- and late 13th century; this fact tends to reinforce

Dyggve's estimate that he was active at about the middle of the century.

Moniot's works are of interest largely because of the prevalence of relatively simple forms with refrain. Particularly prominent is the rotrouenge, as defined by Spanke (p.294) and Gennrich; the four examples are invariably of the utmost simplicity in musical construction, and their melodies show none of the sophistication of the *chanson courtoise*. An extreme illustration of this tendency is *Lonc tens ai mon tens usé* with its 'vadu, vadu, vadu, va' refrain; its melody, made up of four phrases, is restricted almost entirely to repeated notes beginning on C, progressing to B, A, and finally cadencing on G. Other songs, not of the rotrouenge type, are also characterized by simple melodies. *Au nouvel tens*, for instance, has three basic melodic phrases which together do not exceed the range of a major 6th. The pastoral character of this song is also found in several others; their musical simplicity and rustic themes are probably not coincidental. Evidence for the popularity of these melodies is provided by the fact that we have contrafacta for no fewer than four (*Au nouvel tens*, *Je chevauchoie l'autrier*, *Li tens qui reverdoie* and *Qui veut amours*). *Je chevauchoie* was used twice by Moniot himself.

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Trouvère Lyrics with Melodies: Complete Comparative Edition, ed. H. Tischler, CMM, cvii (1997) [T]

A une ajournee, R.492, T iv, no.284 (rotrouenge)
Au nouvel tens que nest la violete, R.987, T xv, no.L43/1 [model for: 'Au renouvel du tens que la florete', R.980; 'Mainte chançon ai fait de grant ordure', R.2111]
Je chevauchoie l'autrier, R.1255, T viii, no.710/1 [= Pour mon cuer] (rotrouenge)
L'autrier par un matinet, R.965, T xv, no. L44
Li tens qui reverdoie, R.1756, T xi, no. 1011/1[model for: 'Fou est qui en folie', R.1159]
Lonc tens ai mon tens usé, R.475, T iv, no.271 (rotrouenge)
Pour mon cuer releecier, R.1299, T viii, no.710/2 [= Je chevauchoie] (rotrouenge)
Quant je oi chanter l'alouete, R.969, T xv, no.L45
Qui veut amours maintenir, R.1424, T ix, no.805/1 [model for: Moine de Saint-Denis or Guiot de Dijon, 'D'amour me doit souvenir', R.1468; Richart de Semilli, 'Pars amours ferai chanson', R.1860]

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H.P. Dyggve: 'Moniot d'Arras et Moniot de Paris', *Mémoires de la Société néo-philologique de Helsinki*, xiii (1938), 3–252
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H. Tischler: 'Einige interessante Formulierungen von Trouvères-Liedern', *AMw*, xlviii (1991), 153–61 [incl. edn of *Lonc tens ai mon tens usé*]

For further bibliography *see* TROUBADOURS, TROUVÈRES.

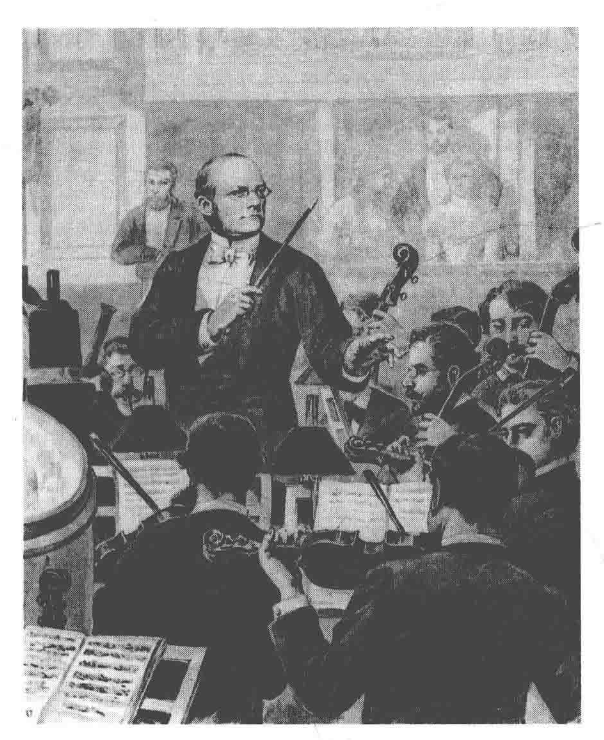
ROBERT FALCK

Moniuszko, Stanisław (*b* Ubiel, nr Minsk, 5 May 1819; *d* Warsaw, 4 June 1872). Polish composer. He was the leading Polish opera composer of the 19th century.

1. LIFE. Born into the Polish middle gentry in Ubiel, a small village in the province of Minsk, Moniuszko was brought into close contact with music and the other arts early in life. His father Czesław, at one time an officer in Napoleon's army, was a noted poet and painter, and his mother Elżbieta a talented amateur pianist who gave the composer his earliest piano lessons at the age of four. In 1827 the Moniuszkos moved to Warsaw, where Stanisław had lessons with the German-born August Freyer (1803–83), at that time a pupil of Józef Elsner at the Warsaw Conservatory, where Chopin was a fellow student. In summer 1830 the family returned to Minsk (owing to financial pressures), and Moniuszko continued his musical studies with Dominik Stefanowicz, conductor of the local theatre orchestra. He left the gymnasium in Minsk in 1834, ostensibly for health reasons, but probably because his father disliked the growing Russian influence on formal education. That was no doubt why he was sent to Berlin (rather than Moscow or St Petersburg) for further musical studies. Moniuszko enrolled at the Berlin Singakademie in 1837, studying there with C.F. Rungenhagen. His knowledge of opera, which he had already encountered in Vilnius, was naturally widened in Berlin, where Spontini was director of the court opera (Königliche Schauspiele) and where works by Weber, Marschner and Lortzing were recent additions to the repertory. On completing his studies in 1839, he returned to Vilnius, married Aleksandra Müller and made a meagre living as a piano teacher, organist and occasional conductor of the theatre orchestra.

Moniuszko's earliest music of any significance dates from the Berlin years and includes a group of songs (published by Bote & Bock), two string quartets and the operetta *Nocleg w Apeninach* ('A Night in the Apennines'), given its first performance in Vilnius in 1839. His return to Poland inaugurated a period of intensive composition, including songs – several volumes of his *Śpiewnik domowy* ('Home Songbook') – and 'operettas' composed for the amateur operatic society of Vilnius. The best of these, *Loteria* ('The Lottery'), was composed in 1843, had its first performance in Minsk in that year and was given a Warsaw performance three years later. For Moniuszko the visit to Warsaw in 1846 was an important event. He met there some of the principal figures in Polish artistic circles, including the ethnologist Oskar Kolberg and the poet Włodzimierz Wolski, future librettist of *Halka* and *Hrabina* ('The Countess'). It was the stimulus of this visit which inspired Moniuszko to tackle a 'grand opera', and he began work on *Halka* almost immediately. Its two-act version was given a concert performance in Vilnius in 1848 and a staged production six years later. When it was eventually (and after many difficulties) accepted for production in Warsaw, Moniuszko revised the work and enlarged it to four acts, and this second version was performed to immediate acclaim in January 1858. It remains to this day the most popular of all Polish operas.

The success of *Halka* in Warsaw belatedly launched Moniuszko's career. There had already been a measure of wider recognition during three visits to St Petersburg, but *Halka* made him a national celebrity and he immediately embarked on a European tour, meeting Smetana in Prague and Liszt in Weimar, before spending some time in Paris, where he composed most of his one-act opera *Flis* ('The Raftsman'). On his return to Poland he accepted the post of director of Polish productions at the Wielki Theatre, completed *The Raftsman* and began work on *The Countess*. Both works were performed with great success



1. *Stanisław Moniuszko conducting at the Warsaw Musical Society: lithograph from 'Biesiada literacka', no.36 (1892)*

in Warsaw (1858 and 1860), and Moniuszko began work on another one-act opera, *Verbum nobile*, his first collaboration with Jan Chęciński. *Verbum nobile* was given in 1861, and in the same year Moniuszko and Chęciński began work on *Straszny dwór* ('The Haunted Manor').

While working on *The Haunted Manor*, Moniuszko was inevitably caught up in the growing political ferment which led to the insurrection of 1863. The Wielki Theatre was converted into a barracks, Moniuszko's post was lost and his only source of income was a position (from December 1863) as professor of choral conducting at Apolinary Kątski's newly founded Music Institute (later to become a reconstituted Warsaw Conservatory). In the aftermath of the insurrection, censorship in Warsaw was severe and *The Haunted Manor*, regarded as excessively patriotic in tone, was withdrawn after three performances in 1865. From this point there was a decline in Moniuszko's creative powers, and his last major works, the 'Indian' opera *Paria* and the one-act operetta *Beata*, both to librettos by Chęciński, were failures with the Warsaw public on their performances in 1869 and 1872 respectively. Moniuszko died in Warsaw of a heart attack on 4 June 1872.

2. WORKS. Like Glinka in Russia, Erkel in Hungary and Smetana in the Czech lands, Moniuszko has become associated above all with the concept of a national style in opera, and to some extent he himself fostered this idea. He was very much a product of his time and place. Musical life in Poland following the 1830 insurrection was uneducated and conservative, with little in the way of sustained institutional development in any of the major cities. The music which responded most directly to the needs of the country during these years was not Chopin's, which so obviously transcended those needs, but Moniuszko's, in the 12 volumes of his *Home Songbook* and in his operas. In the provincial setting of Vilnius and later in Warsaw he fathered a national operatic style of conservative bent, colouring the European styles of an earlier generation with the rhythms of Polish national dances in a manner which was to dictate the musical formulation of 'Polishness' to later composers.

Of his mature operas, only one, *Paria*, does not have a Polish setting. *The Countess*, *Verbum nobile* and *The Haunted Manor* depict the world of the Polish gentry, *The Raftsman* deals with ordinary Polish people, and *Halka* concerns the relation between the two (fig.2). In all there is a celebration of the social life and customs of Poland, past and present. Moniuszko had great difficulties with the Russian censor in Warsaw, but even with their more overtly patriotic elements removed his operas were bound to be a focus for the nationalist sentiment of a people deprived of political status. The nationalist element would often be heightened in production, moreover, by idealizing the world of an earlier 'grand Poland' as a foil to contemporary discontents. In this context the national



2. *Characters from an early production of Moniuszko's 'Halka', Act 4*

dances – polonaise, mazurka and krakowiak – which underpin so much of Moniuszko's music carried powerfully symbolic values.

It had been common for early 19th-century vaudevilles or Singspiele by Polish composers to use Polish dances as the basis for arias and ensembles. In Moniuszko's mature works this practice carried a new ideological burden as the chief means of establishing a national operatic idiom. *Halka* set the tone, with choral polonaises and polonaise arias depicting the nobility while mazurka and krakowiak arias represent the lower orders. In keeping with its setting, *The Raftsman* employs only mazurka and krakowiak elements. *The Countess*, *Verbum nobile* and *The Haunted Manor* again juxtapose movements based on the polonaise and mazurka, with an additional krakowiak aria in Act 1 of *The Haunted Manor* and a sprinkling of polkas (a Czech 'Polish dance') in *The Countess*. Other national elements include the Highlander Dances in Act 3 of *Halka* and the use of folksong for the huntsmen's choruses in *The Countess* and *The Haunted Manor*. Most curious of all are the polonaise and mazurka elements which find their way into the thoroughly Indian setting of *Paria*.

National elements apart, the operas are indebted above all to early 19th-century French models in their overall design. *Halka* and *The Countess* are similar in general layout to French *grand opéra* (Auber's *La muette de Portici* was a particular influence), especially in their extended scenic tableaux, of which Act 3 of *Halka* and Act 2 of *The Countess* are representative. The one-act operas *The Raftsman* and *Verbum nobile* resemble rather some of the one-act operas prepared by Scribe for the Opéra-Comique. *The Haunted Manor* stands somewhat apart, not only in its blend of Opéra-Comique and Italian elements, but also in the role assigned to the chorus, always prominent in Moniuszko, but here of central importance.

Solo vocal writing ranges from simple strophic songs, such as Chorąży's song in Act 1 of *The Countess*, to big, multi-sectional arias such as Halka's aria in Act 2 of *Halka*, Kazimierz's aria in Act 3 of *The Countess* and Stefan's aria in Act 3 of *The Haunted Manor*. It is here above all that Moniuszko comes closest stylistically to Italian vocal lyricism, that of Rossini in particular. In general, however, solo arias are not extensive in the operas, and tend to be outweighed by duets, ensembles and choruses. A major influence on the choral writing and also on the orchestral style of *Halka* and parts of *The Haunted Manor* was Weber. Moniuszko knew *Der Freischütz* well and regarded it as an important model for his own conception of national opera. Moniuszko's particular blend of established European traditions and Polish national dances has ensured his operas a special place in the Polish repertory, though there are as yet few signs that they can be exported with success.

Next to the operas, Moniuszko's songs were his major contribution to 19th-century Polish music history, though as much for their social and political significance as for their musical quality. Indeed, before *Halka* he regarded himself primarily as a composer of songs. The Mickiewicz settings published in Berlin in 1838 launched him as a composer. They were well received in both the Polish and the German presses, with Fink (in the Berlin *Allgemeine musikalische Zeitung*) describing them as 'national in both word and tone'. On his return to Vilnius from Berlin Moniuszko began the practice of issuing his songs in volumes significantly entitled *Śpiewnik domowy* ('Home Songbook'), of which the first was issued in 1843. They were the first Polish songs of any real worth and quickly won enormous popularity among the middle classes, to a large extent replacing the foreign repertory then fashionable in Poland. Such songs as *Stary kapral* ('The Old Corporal'), *Prasniczka* ('Spinning-Wheel'), and *Trzech budrysów* ('The Three Rascals') have retained their place in Polish affections to this day. Yet their popularity relied on their choice of texts at least as much as on their musical qualities. In this respect Moniuszko's aims were clearly spelt out in an issue of *Tygodnik Petersburski* (12 September 1842):

> I tried to select verses from our best poets ... being of the conviction that these poetic works show the greatest national character and colour ... and that which is national or local, that which is an echo of our childhood memories, will never cease to please the inhabitants of the land on which they were born and raised.

His other compositions are of rather less interest. They include seven masses; several cantatas, including two based on Mickiewicz, *Widma* ('The Phantoms') and *Sonety krymskie*, a setting of eight poems from Mickiewicz's *Crimean Sonnets*; some orchestral works (the overture *Bajka* retains much of its charm and freshness even today); two string quartets completed during his last year in Berlin, and a substantial body of salon piano music. But it was above all as a composer of operas and songs that Moniuszko found favour with his compatriots. Piano music penetrated only to certain fairly select social circles: the landed gentry, the middle classes, the intelligentsia. Opera, too, reached only the few. However, the folk-based arias of *Halka* and, to a lesser extent, *The Haunted Manor* extended well beyond the opera house, acquiring in the process something close to the status of folksongs. They joined forces with the best of the songs from the *Home Songbooks* to create a 'music of the people', where heroic themes drawn from Polish history and folklore might resonate with the rhythms of the mazurka, the krakowiak and the polonaise. This model established the threshold of taste for late 19th-century Polish audiences, and it proved a difficult threshold to cross.

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all MSS in PL-Wtm; printed works published in Warsaw unless otherwise stated

OPERAS AND OPERETTAS

Biuraliści [The Bureaucrats] (operetta, 1, I.F. Skarbeck), 1834, unperf.

Nocleg w Apeninach [A Night in the Apennines] (operetta, 1, A. Fredro), Vilnius, 1839

Cudowna woda [The Water of Life] (operetta, 2), comp. *c*1840, lost except ov.

Ideał, czyli Nowa Preciosa [Perfection, or The New Preciosa] (operetta, 2, O. Milewski), Vilnius, 1840

Karmaniol, czyli Francuzi lubią żartować [Carmagnole, or The French Like Joking] (operetta, Milewski, after Théaulon de Forges and E. Jaime), 1841, unperf.

Nowy Don Kiszot, czyli Sto szaleństw [The New Don Quixote, or 100 Follies] (operetta, 3, Fredro, after M. de Cervantes), 1841, Lwów, 1849, vs (1927)

Żółta szlafmyca [The Yellow Nightcap] (operetta, F. Zabłocki), comp. 1841, 1 song (1863)

Pobór rekrutów [Conscription] (operetta, W. Marcinkiewicz), comp. 1842, 1 song in Śpiewnik domowy, viii (1908)

Loteria [The Lottery] (operetta, 1, Milewski), Minsk, 1843 (1908)
Halka, 1846–7 (op, 2, W. Wolski, after K. Wójcicki: *Stary gawędy i obrazy* [Legends and pictures]), concert perf., Vilnius, 1848, vs (Vilnius, 1850); staged Vilnius, 18 Feb 1854; rev. (4, Wolski), 1857, Warsaw, Wielki, 1 Jan 1858, vs (1858), fs (1861)
Sielanka [Idyll] (op, 2, Marcinkiewicz), comp. ?1848, lost
Cyganie [The Gypsies] (operetta, F.D. Kniaźnin), 1850, Vilnius, 20 May 1852; rev. as Jawnuta, Warsaw, 5 June 1860
Bettly (comic op, 2, E. Scribe and Mélesville [A.-H.-J. Duveyrier]), Vilnius, 20 May 1852
Flis [The Raftsman] (op, 1, W. Bogusławski), Warsaw, Wielki, 24 Sept 1858, excerpts, vs (1858), ov., fs (1898), vs (1902)
Rokiczana (op, 3, J. Korzeniowski), 1858–9, inc., concert perf. (excerpts), 16 Dec 1860, 1 ballad (1913)
Hrabina [The Countess] (op, 4, Wolski, after J. Dierzowski), 1859, Warsaw, Wielki, 7 Feb 1860, excerpts, vs (1860), ov. and ballet music, fs (1899), vs (1901)
Paria (op, prol, 3, J. Chęciński, after C. Delavigne), 1859–69, Warsaw, Wielki, 11 Dec 1869, ov. (1901), vs (1913)
Verbum nobile (op, 1, Chęciński), 1860, Warsaw, Wielki, 1 Jan 1861, vs (1861), fs (1953)
Straszny dwór [The Haunted Manor] (op, 4, Chęciński, after Wójcicki: *Stary gawędy i obrazy*), 1861–4, Warsaw, Wielki, 28 Sept 1865, excerpts, vs (1892), vs (1898), fs (1937)
Beata (operetta, 1, Chęciński), 1870–71, Warsaw, Wielki, 2 Feb 1872, 4 songs (1872)
Trea (op, 2, J. Jasiński, after Flem. legend), comp. 1872, inc.

Dates unknown: Walka muzyków [The Musician's Struggle] (operetta, Marcinkiewicz); Nowy dziedzic [The New Landlord] (operetta, M. Radziszewski); Sen wieszcza [The Seer's Dream] (W. Syrokomla, after J.B. Rosier and A. de Leuven: *Le songe d'une nuit d'été*), 1 song in Śpiewnik domowy, vii (1877)

OTHER STAGE

Incid music: Kupiec wenecki [The Merchant of Venice] (W. Shakespeare), perf. 1870–71; Zbójcy [The Robbers] (F. von Schiller), 1870–71; Hamlet (Shakespeare), Warsaw, 24 March 1871; music to 11 other plays
Ballets: Monte Christo (after A. Dumas (i)), Warsaw, 27 Aug 1866; Na kwaterze [In the Quarters], Warsaw, 6 Sept 1868; Figle szatana [The Devil's Jokes], Warsaw, 1 Dec 1870, collab. A. Münchheimer

SACRED VOCAL

[4] Litanie Ostrobramskie [Ostra Brama Litanies to the BVM], solo vv, chorus, orch, 1843, 1849, before 1854, 1855; R D/vi/30
7 masses: Requiem, d, 1850 (1862); e, 1855 (1860); E♭, 1865 (1874); a (1870); B♭, Warsaw, 19 May 1872 (1873); Requiem, g (1873); D♭ (1874)
Requiem aeternam, solo vv, chorus, orch (1890)
Other works: mass frags., smaller choral and solo works

SECULAR VOCAL

Milda (cant., after J.I. Kraszewski: *Witoloraud*a), solo vv, chorus, orch, Vilnius, 18 Dec 1848 (1909)
Nijoła (cant., after Kraszewski: *Witoloraud*a), Vilnius, 8 March 1852
Madonna (Petrarch: *Sonnets*), B solo, chorus, orch, St Petersburg, 20 March 1856 (Kraków, 1961)
Ballada o Florianie Szarym [Ballad of Florian the Grey] (J. Korzeniowski), Bar, chorus, orch, 1858–9 (1913) [from op Rokiczana]
Widma [Phantoms] (cant., after A. Mickiewicz: *Dziady*), solo vv, chorus, orch, before 1859, Warsaw, 1865 (1900)
Sonety krymskie [Crimean Sonnets] (cant., Mickiewicz), solo vv, chorus, orch, 1867, Warsaw, 16 Feb 1868 (1901)
Pani Twardowska (ballad, Mickiewicz), solo vv, chorus, orch, Warsaw, 8 Dec 1869
Krumine (cant.), Vilnius, date unknown
4 other cants.
360 songs, R A/i–vi, 267 orig. pubd in Śpiewnik domowy, i–vi (Vilnius, 1843–59), vii–xii (Warsaw, 1877–1910) [full list in Nowaczyk]

INSTRUMENTAL

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Chbr: 2 str qts, no.1, d, 1839, no.2, f, before 1840: R E/ii/33; works for solo pf and pf 4 hands, R E/iii/34, incl. 4 Mazurkas; Song without Words; Fraszki [Epigrams]; 6 Polonaises (transcrs. of Ogiński); Polkas ('Daniel' and 'Gabriela'); Aniol Pański w wiejskim kościółku [Prayers in a Village Church]; 7 Waltzes; Introduction, 5 Waltzes and Finale; Co mówia obłocki o ksiezycu w pogodna noc wiosenna? [What do the Clouds Tell the Moon and the Earth on Spring Nights?]; numerous transcrs. from Kurpiński and Moniuszko

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JIM SAMSON

Monk, Christopher (William) (*b* Delhi, 28 Dec 1921; *d* Farnham, 17 July 1991). English cornett and serpent maker. He studied history at Lincoln College, Oxford from 1940 to 1944; from 1942 to 1945 he studied the trumpet with George Eskdale. He then became a full-time maker and player of historical instruments. His first cornett was completed in March 1955, and his first cornettino in 1956; he first broadcast as cornett player on 25 April 1958. In 1968, with Len Ward, he devised an inexpensive system of manufacturing resin cornetts, later also applied to serpents; thousands of them have since gone to all parts of the world, doing much to stimulate the modern revival of these instruments. With Andrew

van der Beek and Alan Lumsden he formed the London Serpent Trio, which first appeared in 1976. Production of natural trumpets, sackbuts (with Ted Kirby) and flat trumpets (with Andrew Pinnock, made by Frank Tomes) followed in the 1980s. He contributed a chapter, 'The Older Brass Intruments: Cornett, Trombone, and Trumpet', to the book edited by Anthony C. Baines, *Musical Instruments through the Ages* (Harmondsworth, 1961, 2/1966/*R*). Since 1991 Christopher Monk Instruments has been directed by Jeremy West. For further information see C. Bevan: 'Christopher Monk, 1921–1991: the Purest Serpentist', *HBSJ*, iii (1991), 1–3.

EDWARD H. TARR

Monk, Edwin George (*b* Frome, 13 Dec 1819; *d* Radley, nr Oxford, 3 Jan 1900). English organist and composer. After studying in London with Hullah, Henry Phillips and Macfarren, he became organist and music master at St Columba's College, Stackallan, in 1844. In 1847 he settled in Oxford, where he helped to found the University Motet and Madrigal Society and became its first conductor. He graduated BMus in 1848 and proceeded DMus in 1856. In 1847 he was one of the four founder members of staff at Radley College where he developed a fine tradition of choral worship. He was appointed organist of York Minster in 1859, retiring in 1883. One of the original members of the Musical Association (1874), he was also an amateur astronomer (elected FRAS, 1871) and a Bible scholar, and compiled the librettos for Macfarren's oratorios *St John the Baptist*, *The Resurrection* and *Joseph*. Monk's most enduring influence, as editor and composer, was in Anglican psalmody. Several of his chants are still in regular use. His other compositions include several concert works for chorus, a Unison Service in A, some 40 hymn tunes and five anthems.

EDITIONS

The Order of Chanting the Daily Prayer and the Litany as used in the College of St. Columba (1845)
Novello's Partsong Book (London, 1850)
The Anglican Chant Book (London, 1850)
The Anglican Choral Service Book (London, 1858)
Chants for the Daily Psalms, as used in York Minster (London, 1859)
with F.A.G. Ouseley: *The Psalter and Canticles Pointed for Chanting* (London, 1862)
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STEPHEN BANFIELD

Monk, Meredith (Jane) (*b* New York, 20 Nov 1942). American composer, singer, dancer and choreographer. She attended Sarah Lawrence College (BA 1964), where she studied a combination of theatre, dance and music. On her return to New York, she became involved in the James Tenney-Philip Corner-Malcolm Goldstein-Morton Feldman experimental music scene, and in the happenings and performance art of the Judson Theater. In her first important piece, *16-Millimeter Earrings* (1966), she filmed herself dancing and made her own experimental soundtrack by running three tape loops simultaneously. Her first large theatre work, *Juice* (1969), an attempt to overturn concert conventions, was performed on three non-consecutive nights over a six-week period in three different and increasingly smaller spaces.

During the early 1970s Monk concentrated primarily on solo work and singing. The majority of her early works are for solo voice, or voice and piano. Despite her activity in other media (she is as often written about by dance, theatre and performance art critics as by music critics), her lithe vocal effects are her most characteristic trademark. Her repertory of vocal techniques includes glottal stops, Amerindian-style vibrato, nasal singing, nonsense syllables and child-like vocal tones, sounds featured in Balkan singing, Tibetan chanting and other non-Western traditions. *Lullaby no.4*, from the recording *Songs from the Hill* (1976), uses the feline sound 'me-ow' as its entire material. Other pieces, based on repetitive piano accompaniments, contain only a word or two of text; these include *Scared Song* ('Oh, I'm Scared') and *Double Fiesta* ('Vacation'). In *Our Lady of Late* (1973) Monk accompanied herself by playing a wine glass, taking a sip of wine between songs to alter the pitch of the drone.

With *Quarry: an Opera* (1976), Monk returned to larger productions. Many of these evoke themes of totalitarianism and holocaust. *Quarry* includes film footage of singers dressed in white standing in a rock quarry, and later of bodies floating in black water. *The Games* (1983), a collaboration with performance artist Ping Chong, chronicles the rise of a Nazi-style dictator in a post-holocaust world. After forming her own ensemble in 1978, Monk wrote *Dolmen Music* (1979), a haunting work using primitive chanting techniques. Her first relatively conventional opera, *Atlas* (1991), is inspired by the life of Alexandra David-Neel, a scientist who was the first Western woman to travel in Tibet.

Monk has rejected the term 'minimalism' to describe her music, arguing that she seeks an emotionality she feels is absent in the geometric patterns of early works by Steve Reich and Philip Glass. Repetition and ostinato, however, are central to her compositions. *Atlas*, for example, contains many scenes based on changing ostinatos, often in complex metres. The ostinato of the 'Travel Dream' scene alternates irregularly between patterns of 5/4 + 2/4 and 9/8 + 2/4 (ex.1). In 'Other Worlds Revealed' from Act 3, the striking canonic effect of a slowly blurring and echoing melody is created; to produce this effect each singer in a circle begins to sing as soon as the person standing beside them has started. In 'Explorers' Junctures', a single melody passes from singer to singer, note by note.

Monk's basic style has remained remarkably unchanged over three decades. She writes with her ensemble in mind, tailoring many of her works to the specific performers involved. *The Politics of Quiet* (1996) was written

Meredith Monk: *Atlas*; ostinato from 'Travel Dream Song'



specifically to allow each ensemble member to express his or her own vocal personality. In the 'Agricultural Community' scene of *Atlas*, which takes place over a rousing 5/4 ostinato, vocal parts were not notated but worked out in rehearsal, an unconventional approach common to Monk's compositional method. Her honours include the MacArthur Foundation Genius Award (1995).

WORKS

DRAMATIC

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VOCAL

Ens: Chacon, 25vv, pf, perc, 1974; Tablet, 4vv, 2 s rec, pf 4 hands, 1976; The Plateau Series, 5vv, tape, 1977; Recent Ruins, 14vv, vc, tape, 1979; Songs from the Hill/Tablet, 4vv, 2 s rec, pf 4 hands, 1979; Dolmen Music, 6vv, vn, vc, pf, perc, 1980; Turtle Dreams, waltz, 4vv, 2 elec org, 1980; 2 Men Walking, 3vv, elec org, 1983; Tokyo Cha-Cha, 6vv, 2 elec org, 1983; City Songs, 1984; Graduation Song, 16vv, 1984; Panda Chant I, 4vv, 1984; Panda Chant II, 8vv, 1984; The Ringing Place, 9vv, 1987; Cat Song, 1988; Facing North, 2vv, 1990, collab. R. Een; Three Heavens and Hells, 4vv, 1992; Denkai and Krikiki Chants, 4vv, 1995; Nightfall, 16vv, 1995; Duet Behavior, 2vv, 1997

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OTHER WORKS

Plainsong for Bill's Bojo, elec org, 1971; Paris, 2vv, pf, 1972; Engine Steps, tape, 1983; Road Songs, 1985; Window Song, 1985; Acts from Under and Above Ellis Island, 2 pf, 1986; Window in 7's (for Nurit), pf, 1986; Fayum Music, 1v, hammered dulcimer, double ocarina, 1988; Parlour Games, 2 pf, 1988; Processional, 1v, pf, 1988; Raven, pf, 1988; Phantom Waltz, 2 pf; Custom Made, 2vv, pf, 1993; St Petersburg Waltz, pf, 1994; Steppe Music, pf, 1997

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KYLE GANN

Monk, Thelonious (Sphere) [Thelious Junior] (*b* Rocky Mount, NC, 10 Oct 1917; *d* Englewood, NJ, 17 Feb 1982). American jazz pianist and composer. Although he remained long misunderstood and little known, both his playing and his compositions had a formative influence on modern jazz.

1. Life. 2. Compositions. 3. Piano style.

1. LIFE. When Monk was four his family moved to New York. In the early 1940s he became house pianist at Minton's Playhouse in Harlem, where he helped to formulate the emerging bop style. In 1944 he recorded with the Coleman Hawkins Quartet, and in the same year his collaboration with Cootie Williams and lyricist Bernie Hanighen, the well-known tune *'Round Midnight* (also known as *Round about Midnight*), was recorded by Williams (Hit). By this time Monk was playing at the Spotlite on 52nd Street with Dizzy Gillespie's orchestra. Between 1947 and 1952 he made recordings for Blue Note: *Evidence*, *Criss Cross* and a bizarre arrangement of *Carolina Moon* (1952, BN) are regarded as the first characteristic works of his output, along with the recordings he made as a sideman for Charlie Parker in 1950, which included *Bloomdido* and *My Melancholy Baby* (both 1950, Mer./Clef). In 1952 Monk acquired a contract from Prestige Records, with which he remained associated for three years. Although this was perhaps the leanest period in his career in terms of live performances, in October 1954 he recorded an album with Sonny Rollins and, in a memorable session with the Miles Davis All Stars on Christmas Eve, he gave perhaps his finest solo performance on *Bags' Groove* (1954, Prst.).

In 1955 Prestige sold his contract to Riverside Records, where Monk remained until 1961. An album with Art Blakey for Atlantic (1957) and three of his albums for Riverside (*Brilliant Corners*, 1956; *Thelonious Himself*, 1957; *Monk's Music*, 1957) were masterpieces, and almost overnight Monk became one of the most acclaimed and controversial jazz improvisers of the late 1950s. In 1957 he began appearing regularly with Coltrane, Wilbur Ware and Shadow Wilson at the Five Spot in New York. During the next few years his group included such noteworthy musicians as Johnny Griffin, Roy Haynes and Charlie Rouse, his lifelong associate. He began to tour the USA regularly and also to appear in Europe.

In 1962 Monk's popularity was such that he was put under contract by Columbia. He was also made the subject of a cover story by *Time* (1964), an honour bestowed on only three other jazz musicians. He made several overseas tours, including visits to Mexico and Japan. Around 1970 he disbanded his group and in 1971–2 worked in the Giants of Jazz together with Dizzy Gillespie, Kai Winding, Sonny Stitt, Al McKibbon and Art Blakey. In November 1971 he made solo and trio recordings for Black Lion Records in London, which some critics felt heralded a new era in his development, but shortly afterwards he suddenly retired from public view. He made three final performances with an orchestra at Carnegie Hall, and appeared with a quartet at the Newport Jazz Festival New York in 1975 and 1976, but otherwise spent his final years in seclusion in Weehawken, New Jersey, at the home of the Baroness Pannonica de Koenigswarter, his lifelong friend and patron. His life was celebrated in the films *Music in Monk Time* (*c*1985), *Thelonious Monk: Straight, No Chaser* (*c*1989) and *A Great Day in Harlem* (1995).

2. COMPOSITIONS. Monk's compositions fall into three periods: those recorded for Blue Note in the 1940s, his works in the 1950s, mainly for Riverside, and a few tunes

written after 1960 for Columbia. Most critics consider those of his first two periods the most significant. Of the first-period works, *Round about Midnight* is his most popular, both with the public and with musicians. *Evidence*, *Misterioso* and particularly *Criss Cross* are considered his masterpieces in purely instrumental terms; quite different from each other, they are united by vigorous, angular melodies of a strongly pianistic character. The first eight bars of *Criss Cross*, for example, consist of two contrasting motifs and demonstrate Monk's highly personal use of rhythmic displacement (ex.1). Each

Ex.1 *Criss Cross* (1951, BN)



piece of this period reveals fresh facets of his thinking: *Eronel* demonstrates his affection for bop, and *Hornin' In* his fascination with the whole-tone scale, which allowed him to suspend the work's tonality for bars at a time (ex.2).

Another aspect of Monk's first-period pieces is his reworking of standard tunes, such as 'Smoke gets in your eyes' (from *Thelonious Monk Quintet*, 1954, Prst.) and *Carolina Moon*, in which he dramatically alters and develops familiar material in an unorthodox and entirely characteristic fashion. In his second period Monk produced many carefree popular pieces such as *Jackie-ing*, but also substantial works, including *Pannonica*, the highly dissonant *Crepuscule with Nellie* and *Gallop's Gallop*, a tour de force of 'wrong' notes which unexpectedly interrupt the conventional harmonies. His most important composition of the 1950s, and perhaps the most unorthodox work of his career, was *Brilliant Corners* whose melody skirts the whole-tone, chromatic and Lydian scales and is furthest removed from his African American roots.

3. Piano style. It is as a performer that Monk was most misunderstood. He did not always exhibit the customary right-hand dexterity of most jazz pianists and, more

Ex.2 *Hornin' In* (1952, BN)







importantly, his fellow jazz musicians quite often disagreed with his choice of notes. But his style, based on the Harlem stride tradition, had many strengths: a highly distinctive timbre, an ability to provide uncanny rhythmic surprises, and a wide variety of articulation. Some of his performances, such as *I Should Care* (from *Thelonious Himself*, 1957, Riv.), show a fresh use of rubato quite different from that of other jazz or lounge pianists. Monk also favoured 'crushed' notes and clusters which 'evaporated' to leave a few key pitches. But his most important contribution as a pianist was his remarkable ability to improvise a coherent musical argument with a logic and structure comparable with the best of his notated compositions. Monk invented and developed ideas rather than merely embroidering chord changes. Brilliant examples can be found in his solos and accompaniments on the recordings of *Misterioso* (1948) and especially *Bags' Groove*, both with Milt Jackson. The album *Thelonious Monk* (1954, Swing) offers great insight into the audacity of Monk's music, his solo version of *Eronel* in particular being outstanding for its considerable pianistic demands. Although many young musicians have borrowed and reinterpreted Monk's melodies for their own improvisations, most jazz pianists seem incapable or unwilling to pursue the introverted, quirky, yet meticulous thought processes that inspired Monk's greatest solos.

SELECTED COMPOSITIONS

Thelonious (1947, BN); Humph (1947, BN); Epistrophy (1948, BN); I Mean You (1948, BN); Misterioso (1948, BN); Criss Cross (1951, BN); Four in One (1951, BN); Bye-Ya (1952, Prst.); Trinkle Trinkle (1952, BN); Blue Monk (1954, Prst); Hornin' In (1952, BN); Eronel (from Thelonious Monk; 1954, Swing); Friday the 13th (1954, Riv.); Bemsha Swing (from Miles Davis All Stars; 1954, Prst.); Little Rootie Tootie (1954, Prst.); Nutty (1954, Prst.); Work (1954, Prst.); Gallop's Gallop (from Gigi Gryce Quartet; 1955, Signal); Brilliant Corners, Pannonica (from Brilliant Corners; 1956, Riv.); Crepescule with Nellie, Ruby, my dear (from Monk's Music; 1957, Riv.); Evidence, In Walked Bud, Rhythm-a-ning (from Art Blakey's Jazz Messengers with Thelonious Monk; 1957, Atl.); Off Minor (1957, Riv.); Round Midnight (B. Hanighen), collab. Williams (from Thelonious Himself; 1957, Riv.); Well, You Needn't (1957, Riv.); Jackie-ing (from 5 by Monk by 5; 1959, Riv.); Shuffle Boil (1964, Col.); Boo Boo's Birthday (1967, Col.); Straight, No Chaser (1967, Col.); Ugly Beauty (1967, Col.); Something in Blue (from Something in Blue; 1971, BL)

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RAN BLAKE/R

Monk, William Henry (*b* London, 16 March 1823; *d* London, 18 March 1889). English church musician and composer. He was a pupil of Thomas Adams, J.A. Hamilton and G.A. Griesbach, and began his career in

1841 as organist of St Peter's, Eaton Square. After holding similar posts at St George's, Albemarle Street (1843), and St Paul's, Portman Square (1845), he was appointed choirmaster (1847) and organist (1849) at King's College, London. While at King's he came under the influence of William Dyce, professor of fine arts, whose recent scholarly investigation of the principles of plainchant had prepared the way for its use in the Anglican service. Monk assisted in that development by contributing the first articles on the subject to the journal of the Tractarian Society for Promoting Church Music, the *Parish Choir* (1846–51), of which he later became musical editor.

As organist and choirmaster of the new church of St Matthias, Stoke Newington from 1852, Monk established daily choral services that presented a unique model of the Tractarian ideal – the choir leading the people, the music chosen to suit the calendar, the psalms chanted to plainsong. He was later professor of vocal music at King's College, London (1874), at the National Training School for Music (1876) and at Bedford College, London (1878).

In 1857 Monk was made musical editor of *Hymns Ancient and Modern* (1861) for which he wrote 'Eventide', his famous tune for *Abide with me*. He wrote many other popular hymn tunes as well as anthems and service music, and edited several collections of hymns and metrical psalms. He was awarded an honorary MusD at Durham in 1882. (B. Rainbow: *The Choral Revival in the Anglican Church, 1839–1872*, London, 1970)

BERNARR RAINBOW

Monke, Josef (*b* Elberfeld, 18 March 1882; *d* Cologne, 17 Nov 1965). German brass instrument maker. From 1896 to 1900 he studied instrument making with Mitsching, and trumpet playing with Liebe, in Elberfeld. He then worked briefly with Kurnoth (Knoth) in Danzig (1900), Moritz in Berlin (1901–2), Enders in Mainz (1902), where he worked on the Alschausky trombone (in B♭, with F valve), and in Markneukirchen (1903). In 1904 he became first assistant to L.A. Schmidt (*d* 1921) in Cologne (successor to his father, F.A. Schmidt (1827–93), who had succeeded Schröder in 1848). In 1922 Monke opened his own shop, later employing up to 16 workers. His trumpets in particular represent the culmination of the development of the so-called 'Cologne' models, with a wider bore and larger bell than those of HECKEL, his chief rivals.

Starting while he was working for Schmidt, Monke introduced refinements in the mouthpipe, the valve slide bore, the third valve slide (a trigger mechanism was added in 1950), and the Cologne rotary valve mechanism. It was he – not Vincent Bach – who in 1908 invented the screw-rim mouthpiece. After Monke's death, the firm was directed by his daughter Liselotte (*b* Cologne, 9 June 1923). Hermann Josef Helmich (*b* Cologne, 5 Feb 1927) served as foreman between 1941 and 1997. Lisolette sold the firm on 1 November 1997 to Stephen Krahforst (*b* Cologne, 17 June 1936), the present owner.

A second firm, run by Monke's son Wilhelm Monke (*b* Cologne, 27 Nov 1913; *d* Cologne, 8 Aug 1986) and later by Wilhelm's son Friedrich Wilhelm (Friedhelm) Monke (*b* Cologne, 19 Feb 1943), existed from 1945 to 1994. A third firm, associated with the second, has been run by Friedrich Wilhelm's wife Brigitte (née Rose, *b* Flammersfeld, 20 Sept 1943).

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EDWARD H. TARR

Monkees, the. American pop group. Its members were Davey Jones (singer), Mike Nesmith (guitarist and singer), Peter Tork (bass guitarist and singer), and Mickey Dolenz (drummer and singer). The group was formed in 1966 as American television's calculated answer to the Beatles. Nesmith and Tork were aspiring musicians, but Jones and Dolenz openly stated that they were hired primarily as actors to take part in a television series about a pop group. Nevertheless, they had pleasant voices and their first album (*The Monkees*, 1966) received a gold record and yielded two number one singles, *Last Train to Clarksville* and *I'm a believer*. Although it was revealed that session musicians had been employed to make this recording, the Monkees proved in worldwide tours and further recordings (such as *A Little Bit Me, A Little Bit You*, 1967, and *Daydream Believer*, 1967) that they were competent musicians. Tork left the group in 1968, and they continued as a trio until Nesmith left two years later to pursue what proved to be a successful solo career as a country singer and songwriter. After a period of inactivity, Dolenz and Jones revived the group in 1975 with Tommy Boyce and Bobby Hart, the songwriters responsible for many of the Monkees' most successful songs. In 1997 a further revival of the group with the original four members met with only modest success.

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BARRY KERNFELD

Monk of Bristol. *See* TUNSTEDE, SIMON.

Monk of Salzburg (*fl* late 14th century). German poet and composer. 49 sacred and 57 secular songs, all with music, appear in manuscripts of the 15th and 16th centuries and of the Meistergesang era. Although his works are to be found in more than 90 manuscripts, his identity, like that of most medieval German poets, has never been documented. The introduction to the manuscript A (*D-Mbs* Cgm 715) mentions the name Herman, but manuscripts C (*Mbs* Cgm 528) and E (*A-Wn* 4696) call him Johanns or Hanns (Spechtler, 9ff); manuscript A makes him a Benedictine and C a Dominican, while E and the other manuscripts give no such description; all, however, agree that he was a learned monk who wrote sacred and secular songs, many of which are attributed to him as 'Mönch', not only in the introductions to manuscripts but even singly (e.g. in D,*Wn* 2856, the Mondsee-Wiener Liederhandschrift).

The manuscripts also unanimously name as his patron the Archbishop of Salzburg, Pilgrim II von Puchheim (1365–96), at whose magnificent court the Monk wrote his songs, some of them at his lord's express command (A, f.1*r*, E, f.107*r*). The acrostic in song no.2 in Spechtler's 1972 edition (S) 'Pylgreim Erczpischof Legat' (contrafactum of *Lauda Sion Salvatorem*) is a tribute to his powerful and influential patron. The secular songs nos.18 and 30

in Mayer and Rietsch (MR), dating from 1392 and 1387, mention Pilgrim's travels and the court he paid to King Wenceslaus IV in Prague. The foundation of more than 100 endowments for the cathedral (1393) gives an idea of the archbishop's standing. Other names mentioned in manuscripts and in the songs themselves reveal a circle around the author. Manuscript A alludes to a priest named Martin who 'supported' the Monk in some unspecified manner; the acrostic in S 3 refers to Pilgrim's court chaplain, Richerus von Radstadt, the foreword to S 5 names the scholar Jakob von Mühldorf as author of its Latin source and that to S 9 (a Latin song) states that the original German song was written by Peter von Sachsen, who had sent it to the Monk.

The 49 sacred songs can be subdivided into 20 songs to the Virgin (S 1–20), 24 songs to the Trinity (S 21–44) with invocations, and 5 songs to the saints (S 45–9). The songs to the Virgin praise her in rich imagery, calling on her especially as intermediary; except for S 1–9 they are designated for specific feasts – Christmas, New Year, the Annunciation, the Assumption and the Birth of the Virgin. S 1–9 stand out in being based on acrostics or otherwise independent of the liturgical year. The second group includes a Christmas carol still sung today – *Josef, lieber neve mein* (S 22), to the tune of *Resonet in laudibus*; it also includes hymns for Passiontide, Easter, Whitsun and Corpus Christi and even a mealtime grace (S 42). The first hymn to the saints is a calendar song (*Cisiojanus*, S 45), followed by one each for Epiphany, the feast of St John, the sending out of the Apostles and St Elizabeth. The Monk wrote his own words and music and also translated or adapted many Latin hymns and sequences.

His secular songs comprise all the genres of late medieval lyric poetry. The ALBA scheme is varied, as the song titles imply: if *Taghorn* (MR 12) describes the characteristic call to wake in the morning, *Nachthorn* (MR 11) represents the man bidding goodnight to his beloved, whereas *Trumpet* (MR 15) is a night-time dialogue in which the watchman sings the second voice; MR 14 represents a return welcome (*Ain enpfahen*) and *Das Kühhorn* (MR 13) parodies the *alba* in that the lovers are a servant and maid waking from their midday rest. The Monk also wrote New Year songs, love letters, songs attacking the 'Klaffer' (court enemies of the lovers), love songs on every theme (a hawking song, farewell, longing etc.) and even a *Leich* (MR 44). Autumn songs and canons to St Martin (drinking-songs) are also represented, as are courtly forms like those found in 15th-century songbooks, for example in *Rosenlied* (MR 49).

The melodic style of the sacred songs is essentially close to that of Latin hymns and sequences (S 22, *Josef, lieber neve mein*, is an exception, with its 3rds and 5ths). The texts and melodies of the secular songs do follow medieval tradition, but also herald a new departure, both in introducing major modality (MR 49 and 13) and because they include the first recorded examples of polyphonic, and therefore rhythmically notated, tunes in the history of German song. For *Pumhart* (MR 11; D, f.186*r*), a primitive bass (unisons and 5ths) in precise rhythm has been written in. The superscription to MR 12 indicates a similar case, and in MR 15 (also an *alba*) the upper part is sung in alternating dialogue by a man and a woman while the watchman sings the lower part. The Monk's *Martincanon* (E, f.170*v*) is the earliest surviving canon *a 3* in German (E: 'Radel von drein stimmen').

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FRANZ VIKTOR SPECHTLER

Monleone, Domenico [W. di Stolzing] (*b* Genoa, 4 Jan 1875; *d* Genoa, 15 Jan 1942). Italian composer. Son of the composer Leonardo Monleone, he studied in Milan, taught at the Paganini Conservatory in Genoa, and worked as a conductor in various European cities including Genoa, where he assisted in the artistic direction of the Teatro Carlo Felice. His opera *Cavalleria rusticana* was successfully performed in Amsterdam (1907) and elsewhere but was withdrawn as the result of legal action by Mascagni. Monleone used some of its music for *La giostra dei falchi* (1914), which is set among smugglers in the Swiss mountains. *Arabesca* won the Concorso del Municipio di Roma prize in 1913. Monleone also treated patriotic themes, as in *Alba eroica* (on the political martyrdom of the Bandiera brothers) and *Suona la ritirata*, and composed a comic opera in Genoese dialect (*Scheuggio Campanna*); generally, however, he remained faithful to *verismo* opera (*Il mistero*, *Notte di nozze*), his traditionalist style giving pre-eminence to the melodic element. His operetta *Una novella del Boccaccio* (1909) was presented under the pseudonym W. di Stolzing. Most of his librettos were by his brother Giovanni, a writer and journalist.

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(*selective list*)

librettos by Giovanni Monleone unless otherwise stated

Cavalleria rusticana (dramma lirico, prol., 1, after G. Verga), Amsterdam, Paleis voor Volksvlijt, 5 Feb 1907, vs (Milan, 1907)
Una novella del Boccaccio (operetta), Genoa, Politeama Genovese, 1909
Alba eroica (op, 3), Genoa, Carlo Felice, 1910, vs (Milan, 1910)
Arabesca (scene liriche, 1, with B. Montelioi), Rome, Costanzi, 1913, vs (Milan, 1913)
La giostra dei falchi (melodramma, 1), Florence, Verdi, 1914, vs (Milan, 1914)
Suona la ritirata (dramma per musica, 3, after F.A. Beyerlein: *La retraite*), Milan, Lirico, 1916
Il mistero (scene siciliane, 2, after Verga), Venice, Fenice, 1921
Fauvette (op, 3), Genoa, Carlo Felice, 1926, vs (Milan, 1925)
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LUCA ZOPPELLI

Monn, Johann. *See* MONN, MATTHIAS GEORG.

Monn [Mann], **Johann Christoph** (*b* 1726; *d* Vienna, 24 June 1782). Austrian composer, brother of MATTHIAS

GEORG MONN. He was a music teacher in the employ of Count Kinsky in Prague in autumn 1750. J.A. Hiller reported him to be flourishing in Vienna in 1766 as a freelance keyboard player, teaching students 'with much success and acclaim'. His only work known to have been published in his lifetime, a keyboard sonata, appeared in a 1765 collection in which he was recognized as a 'virtuoso di musica in Vienna'. He died in impoverished circumstances.

An evaluation of Monn's music has been hindered by the confusion of his works with those of his brother, whose style his resembles. Less prolific than Matthias, he composed some orchestral and chamber music, but was best known for his keyboard works, of which 15 sonatas, 20 minuets and trios, and a 'ballo' survive. The sonatas surpass those of his brother in variety and virtuosity. They are in three to six movements, and eight sonatas have four movements, including a minuet and quick finale. Some bear characteristic titles, such as 'Balletto', 'Aria scocese' or 'Andante siciliano'. Attractive themes and short phrases contribute to the *galant* character of Monn's music, but his predominantly motivic treatment of material (producing related figures instead of contrasting themes) lends a conservative air to his style that is surprising for his time.

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Chbr: 3 divertimentos, 2 vn, b, F83–5, *A-Wgm*, ed. in Henrotte; Divertimento, hpd, vn, vc, *CZ-KR*, ed. M. Fillion (Madison, WI, 1989); Divertimento, hpd, 2 vn, vc, *KR*

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For further bibliography *see* MONN, MATTHIAS GEORG.

JUDITH LEAH SCHWARTZ

Monn [Mann], **Matthias Georg** [Johann; Georg Matthias] (*b* Vienna, 9 April 1717; *d* Vienna, 3 Oct 1750). Austrian composer. The elder son of a coachman, Jakob Mann, and Catherina Päsching Mann, he was baptized Johann Georg but used the names Matthias Georg instead, possibly to avoid confusion with his younger brother JOHANN CHRISTOPH MONN. His preferred spelling, 'Monn', may be understood as a Lower Austrian dialect version of the family name Mann. He apparently sang in the choir at Klosterneuburg monastery in 1731–2 and at an early age (but not before 1738) became organist at the new Karlskirche in Vienna. There is little to support Gerber's assertion that Monn was 'Hoforganist' at Melk Abbey or that he gave J.G. Albrechtsberger his first lessons in thoroughbass there. Albrechtsberger's alleged reverence for Monn as a teacher (described by Sonnleithner) has not been proved, but a surviving set of thoroughbass exercises by Monn (*A-Wn* 19101) suggests that he devoted part of his career to teaching.

As a composer, Monn ranked with Wagenseil as the leading Viennese counterpart to Johann Stamitz in Mannheim. Although he never attained wide European recognition his local reputation was substantial, as shown by performances of his music at the imperial court of Joseph II and in monasteries in Austria and present-day Slovakia. A biographical sketch by Sonnleithner, who claimed Albrechtsberger as his source, described Monn as a temperate and economical person, who apparently never married. Although he produced a remarkable number of well-crafted compositions in a variety of genres and styles, none was published during his short lifetime. His output has often been confused with his brother's, and any listing or evaluation must therefore be subject to error.

Monn is noted for having composed the first known four-movement symphony with a third-movement minuet (F1/RD-1, 1740); however, he did not adopt this pattern in his other symphonies, all of which are in three movements. More significant was his handling of form in fast movements: his clear development sections and full tonic recapitulations heralded the emergence of sonata form in the symphony. Possessing the most subtle musical technique of the early Viennese symphonists, Monn showed his originality in effective harmonic detail, striking thematic development and a keen sense of melodic line. In other respects, however, his style remained conservative, owing to the motivic nature of his themes, frequent use of sequences and a lack of strong thematic contrast. Moreover, small proportions, trio sonata textures (without viola) and occasional church sonata designs suggest the influence of chamber music.

Monn's keyboard concertos were the first by a Viennese composer to show *galant* elements in their thematic structure. Several (F41–4, 123–4) are infused throughout with cheerful *galanterie*, characterized by treble-dominated textures and major-mode diatonicism. Ritornello form persists, yet binary tonal plans underlie most movements, and some second and third movements have double bars and repeat signs. Others employ fugal, canonic or toccata-like textures in all movements (F35–6, 39, 125, most in minor keys). An extraordinary harmonic restlessness in the interior solo sections of some movements enhances the developmental character of the sometimes difficult, yet idiomatic, solo part (such as the Keyboard Concerto in E♭, F44, with the modulations e♭–c♯–f♯–b–e♭). Tutti interjections and dialogue passages between solo and orchestra enliven the solo sections, creating textures normally associated with chamber music. Monn's control of texture enables his music to flow seamlessly between contrapuntal and *galant* textures. The Violin Concerto (1747), probably the earliest of the few violin concertos before Haydn's, offers a similar combination of idioms; walking basses alternate with passages of repeated bass notes more typical of north

German concertos. Siciliana rhythms pervade the slow movement. The Cello Concerto exploits the technical possibilities of the instrument to a surprising extent, making especially good use of the low register. Schoenberg in 1911–12 made continuo realizations for it (ed. for vc and pf, Vienna, 1913/*R*), as well as for the D major keyboard concerto F41, which he later adapted as a cello concerto for Pablo Casals (New York, 1935/*R*).

Monn's chamber music for strings includes several partitas in the *sonata da camera* tradition, resembling his symphonies but with one or more minuets and trios, and 17 contrapuntal works with various titles (sinfonia, quartet, partita) in the form and style of the *sonata da chiesa*. The six string quartets (two of them transcriptions of opening movements from Monn's four-part string symphonies) each contain a slow movement and a fugue, but yet even the non-fugal works show wry combinations of learned and *galant* gestures.

Monn's keyboard sonatas each have up to six binary movements, frequently combining dances (allemande, courante, gigue, minuet, or siciliana) with movements identified only by Italian tempo markings or fanciful titles ('La personne galant', 'Aria païsane', 'Capriccio'). Elements of Baroque and *galant* styles co-exist in these works, sometimes within a movement.

The mass settings, mostly of the multi-movement *missa longa* type, are in late Baroque style, maintaining one affection per movement. Perhaps the most accomplished fugue writer of his generation of Viennese composers, Monn used fugue at all the conventional places in the mass and occasionally elsewhere. Despite their conservative suface, however, his masses exude energy and imagination, with vocal solos often integrated into the choral movements and touches of drama and virtuosity in the orchestral and solo vocal writing.

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Attrib. both M.G. and J.C. Monn: 2 syms. a 3, RE-101, B♭-101, *F-Pc*; 3 kbd concs., F123–5, *D-Bsb* [123 also in *CZ-KR*], ed. in Kelly

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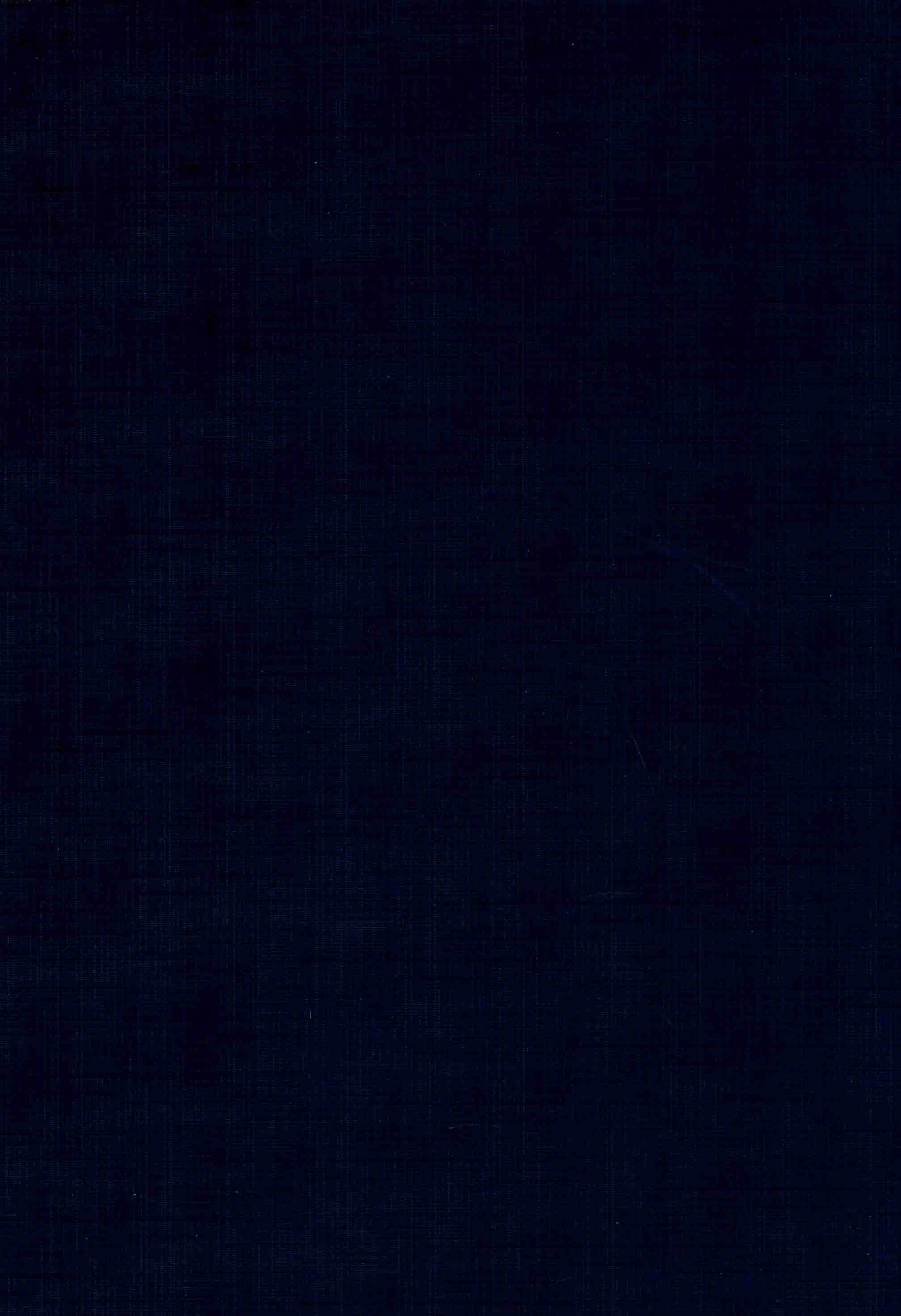
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